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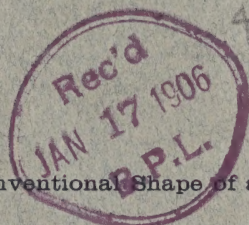
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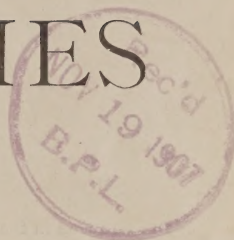
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FOUNDED IN THE YEAR 1844.

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JANUARY TO DECEMBER, 1906.

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1906.

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JANUARY TO DECEMBER, 1906.

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The day is past and over .. .. .	P. C. Lutkin .. .. .	September ..	763				
The joy of the Lord is your strength .. .. .	Hugh Blair .. .. .	July ..	761				
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Love and glory .. .. .	A. von Ahn Carse .. .. .	December ..	766				
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Come to me, gentle sleep .. .. .	F. H. Cowen .. .. .	October ..	764				
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In Bethlehem, that noble place .. .. .	B. J. Dale .. .. .	November ..	765				
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Poor or rich .. .. .	Francesco Berger .. .. .	April ..	758				
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Costa, Sir Michael .. .. .	..	..	..	..	November.	Muir, Dr. Thomas, F.R.S. .. .. .	..	..	..	..	February.
David, Ferdinand .. .. .	..	..	..	..	July.	Purcell, Henry .. .. .	..	..	..	..	October.
Day, John .. .. .	..	..	..	..	March.	Wagner, Richard .. .. .	..	..	..	..	September.
Gibbons, Orlando .. .. .	..	..	..	..	June.	Wesley, Samuel Sebastian .. .. .	..	..	..	..	January.
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Gateshead	266	Pudsey...	53, 269	Bremen	54, 198, 417
Gedling	51	Preston	271	Breslau	198, 269
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Great Yarmouth	196	Romsey	421	Cincinnati Festival	396
Grimsby	345	Ross	199	Coburg	766
Guernsey	272	Rotherham	341	Cologne 54, 126, 198, 269, 417, 492, 693, 766, 839	
Hadley	272	St. Albans	56	Crefeld	54, 839
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Hove	127	Sevenoaks	57, 421	Düsseldorf	270, 342, 385, 492, 839
Hovingham (Festival)	609, 766	Sheffield and District	52, 196, 253 (Gatty's 'Greysteel'), 267, 341, 416, 692, 837	Elberfeld	492, 693
Huddersfield	34, 53, 268, 326, 342, 838	Shirehampton	49	Essen-on-the-Ruhr	270, 342, 486, 839
Hull	54, 341, 487, 767, 839	Shrewsbury	487	Florence	342
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Manchester	50, 125, 195, 266, 339, 415, 557, 691, 765, 836	Weymouth	421	Paris 25, 55, 101, 104, 122, 198, 270, 321, 326, 343, 389, 402, 418, 467, 493, 559, 693, 767, 840	
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Matlock Bank	272	Winchester	34, 747	Pesaro	693
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Moretonhamstead	52, 127	Yarmouth	51	Stockholm	418, 494, 559
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Moseley	56	Yorkshire	53, 125, 196, 268, 341, 837	Tilsit	559
Newcastle and District	51, 195, 266, 340, 345, 415, 494, 692, 766, 837	Aachen	197, 269, 416	Utrecht	840
Newport (Mon.)	272	Amsterdam	416, 492	Venice	559
Newton Abbott	52	Antwerp	492, 839	Vienna 47, 123, 191, 262, 337, 412, 538, 834	
Northampton	420	Athens	54	Weimar	271, 559, 767
Norwich and District	51, 196, 266, 415	Augsburg	342	Wiesbaden	55
Nottingham and District	51, 196, 267, 340, 692, 829, 837	Baden (Vienna)	558	Wittenberg	418
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Paisley	835				
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## FOREIGN NOTES.

# THE MUSICAL TIMES

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Aria for Strings .. .. .	Bach
Rondino for Wind Instruments .. .. .	Beethoven
Suite ("Peer Gynt") .. .. .	Grieg
Overture ("1812") .. .. .	Tchaikovsky

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Berlio's "LELIO."—"Mr. Vivian Bennetts, at very short notice, took the tenor part with skill."

*The Bristol Times and Mirror.*

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*The Western Daily Press.*

"The 'Fisher' (Berlio's 'Lelio') was charmingly delivered by Mr. Vivian Bennetts."

*Swindon Evening Advertiser.*—December 5, 1905.

"MESSIAH" (Swindon).—"Mr. Vivian Bennetts' pleasing tenor was heard to advantage in the opening Recit. and Aria 'Comfort ye' and 'Ev'ry Valley,' and he gained vociferous applause for his 'Thou shalt break them.'"

*North Wilts Herald.*—December 5, 1905.

"MESSIAH" (Swindon).—"Mr. Vivian Bennetts showed himself a capable performer, and although he gave each of his solos in excellent style, he shone most in 'Ev'ry Valley' and 'But Thou didst not leave.'"

*Bath Herald.*—December 6, 1905.

"MESSIAH" (Bath).—"Mr. Vivian Bennetts scored a legitimate success, and received an ovation for his spirited rendering of 'Thou shalt break them.'"

*The Hampshire Observer.* December 9, 1905.

"ST. PAUL" (WINCHESTER).—"Mr. Vivian Bennetts, who possesses a mellifluous tenor voice of great beauty and extensive compass, discharged his duties in the somewhat trying recitative passages with great brilliance, and his singing of the air 'Be thou faithful' was really magnificent. The audience demanded an encore, which had to be complied with to satisfy them."

*Hampshire Chronicle.* December 9, 1905.

"ST. PAUL" (WINCHESTER).—"Mr. Vivian Bennetts could hardly have been better received than he was, and the skilful manner in which he acquitted himself certainly deserved all the appreciation possible. His most striking performance was probably the most difficult of the many which fell to his share—viz., the air 'Be thou faithful.' To this a 'cello obbligato was played, and the whole was so strikingly effective that the audience would be content with nothing short of a repetition."

*The Cheshire Observer.* December 16, 1905.

"ELIJAH" (CHESTER).—"Mr. Vivian Bennetts was a thoroughly efficient and enjoyable tenor. His work was characterized by dramatic rendering and clear enunciation. His 'Ye people' and 'If with all your hearts' were fine performances."

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*The Richmond Times*: "Of the soloists, the place of honour must certainly be given to Mr. Arthur Walenn, who, as *Everyman*, had so much to do. It was always difficult, requiring great variety and expression, to ward off a suspicion of dullness that might otherwise have crept in. In Mr. Walenn's hands nothing of the kind happened; he has a bass voice of very pleasing quality, well under control, and was evidently thoroughly acquainted not only with the music itself, but with the spirit of the work."

*South Wales Daily Telegraph*: "HIAWATHA" (conducted by the composer).—"Mr. Arthur Walenn was heard to real advantage. The first part was full of poetry and imagination, and in the 'Vision' ('True is all Iago tells us') he sang with a dramatic intensity which was little short of a revelation."

*Tunbridge Wells Courier*: "ELIJAH."—"Mr. Arthur Walenn afforded us an intellectual and musical treat in his embodiment of the idea of the Prophet *Elijah*. To enact a character of this kind, an arduous duty is imposed on the singer, who not only requires a voice of good power and range, but an artistic insight into the nature of the subject to be dealt with is imperative. That Mr. Walenn fulfilled these attributes is undeniable, and nothing but praise can be accorded him for a really superb delineation of the part."

*Liverpool Daily Post*: "The MESSIAH" at Liverpool.—"Mr. Arthur Walenn was very successful in sustaining the bass solos, both voice and vocalization being excellent."

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SUTTON CHORAL SOCIETY.—"KING CONOR" (conducted by the composer).—"One would not desire to hear the solo parts better rendered than they were by Mr. J. Coleman, a worthy favourite with Sutton audiences. . . . In the second part he sang 'The spirit of the storm' (Adams) in a manner that could not be too well spoken of, and 'Believe me' (Erik Normann), following the latter with 'A posy of roses'—a composition of his own—in response to repeated recalls."—*Sutton News*, Dec. 16, 1905.

YORK SYMPHONY CONCERT.—"Mr. J. Coleman sang with great dramatic expression Coleridge-Taylor's 'Beat, beat, drums,' and 'Shoshone's Adieu' (the composer conducting). He also gave 'O star of eve' with artistic expression, and the audience were not content until he had repeated it."—*Yorkshire Post*, 1905.

"ELIJAH."—"Mr. J. Coleman as *Elijah* was an unqualified success from first to last. . . . His voice is admirably adapted to the music, and he has evidently made a careful study of it."—*Smethwick Telephone*, Nov. 11, 1905.

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"Mr. Henry Sunman's rendering of two Hungarian songs met with a very flattering reception."—*Hertfordshire Standard*, Dec. 8, 1905.

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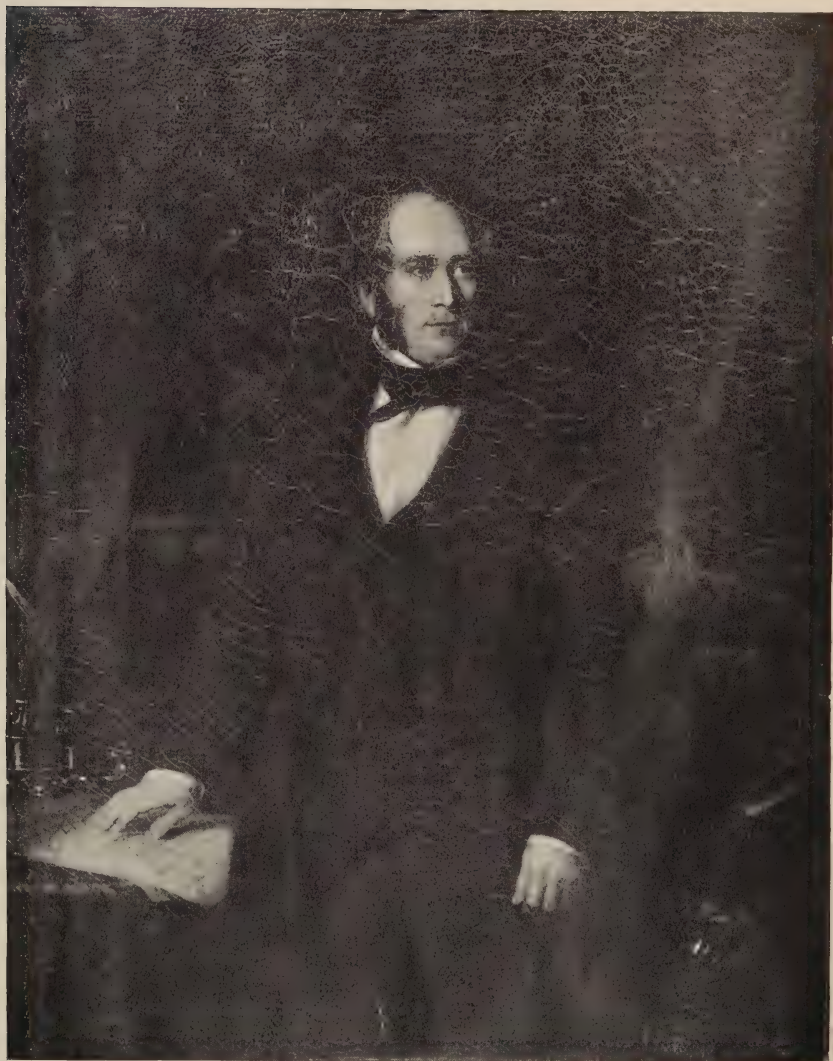
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# The Musical Times.

JANUARY 1, 1906.

## LEEDS PARISH CHURCH.

It is a far cry to Saxon times and the year A.D. 633, when, according to the Venerable Bede, there was a farming village called Loidis, or Leeds. We learn that it had 'its ten acres of meadow, its church, priest, and mill (of 4s. value),' and that the population (less than 300 souls) were the proud possessors of fourteen ploughs! Those agricultural Loidisians must have had a church wherewith to satisfy their spiritual hunger—perchance a rough-timbered structure, its roof thatched with reeds from the river-bank. Such a primitively constructed edifice would offer little resistance to devastating Danes when they were led to Leeds. Anyhow, Domesday Book, under Loidis, records 'There are a church and a priest,' a proof, if proof be wanting, that the world did not come to an end in A.D. 1000 as, according to common belief, it was expected to do. The Norman church must have been in existence in 1089, when, in the reign of William Rufus, there was founded at York the Benedictine monastery of the Holy Trinity: it is then that the advowson of Leeds is first recorded. Destroyed by fire in the 14th century, the Norman structure gave place to a new church in the Decorated style—which, much altered and added to, remained in situ until the year 1838, when it was pulled down to make way for the present stately edifice. Throughout all these centuries—the 7th to the 20th—the various parish churches of Loidis, or Leeds, have stood on the same spot of holy ground, consecrated by the devotions of countless worshippers.

The present Parish Church of Leeds—dedicated like its forerunners to St. Peter—was consecrated September 2, 1841. Designed by Robert Dennis Chantrell, a local architect, it is a stately edifice of the Transitional style between the Decorated and Perpendicular periods. The old Edwardian church had its tower in the centre of the building: in its successor this imposing feature stands at the centre of the north side, having a large door at its base which forms the principal entrance to the church. This tower, 144 feet high, is very elaborate, its massiveness being relieved at the belfry stage by the rich ornamentation of Perpendicular tracery and projecting canopies. There is no west door. At the east end of the church a new choir vestry was erected in 1901, which harmonises very well with its surroundings and, as the Precentor says, 'in a very few years it will become as black as they.'

On entering the church one cannot help being struck by its general gloom, which even its spaciousness—2,000 people can see and can hear the service—fails to relieve. The nave and choir have north and south aisles running the whole length of the church, and in addition there is an extra side-aisle on the north side of the nave and a side chapel on the north side of the choir. The

south transept is completely filled with the elaborate organ-case of open screen work, as shown in our illustration (p. 14), from which it will be observed that not a single pipe is visible. The stalls for clergy and choir are almost on the same level as the pews for the congregation, and placed among the worshippers to the east of the transept: a raised position would be a great advantage in the rendering of the musical service. The spirit of modernity which must inevitably characterize a church built within seventy years is toned down, so to speak, by a few ancient features. For instance, the elaborate and very lofty pulpit contains three good panels of early 18th century work, representing the Annunciation, and the Nativity and Baptism of our Lord. There are also some monuments preserved from the tottering old church of Edwardian times. One of these is the mutilated effigy of a knight clad in armour, an unknown member of the Manston family, the monument being described in 1584 as 'an ould knight lying cross-legged, all in male [mail] with his sword and his targett [shield] on, his armes cut in stone.' Another relic of the past is the monument to Thomas Hardwicke, who died in 1577. Of the numerous frescoes which adorned it there can still be dimly seen the figure of Death shaking a spear at Mr. Thomas Hardwicke, his wife and family. Epitaphians may like to be furnished with specimens of the eulogistic verses which record the virtues of this 16th century citizen:

Here lyeth Hardwicke lately layde  
Whose comely corpes are gone,  
Here lyeth the man that always hade  
The love of every one.

Thus hym to God I do commend  
Qui nutu regit omnia,  
Trusting that He will us defend  
Per singula pericula.

My slender help cannot discuss  
Hardwicke his worthy praise;  
So uprightly from time to time  
He dealt in all his wayes.

A memorial to Ralph Thoresby (1658-1725), the eminent antiquary of Leeds, justly finds a place within these walls. The results of his painstaking and accurate investigations are contained in the two volumes dealing with the Parish Church and its vicars, entitled 'Ducatus Leodiensis' and 'Vicaria Leodiensis.'

The foregoing monuments—which do not exhaust the list—take a very secondary place in the order of antiquity compared with the Saxon Cross which occupies a prominent position at the east end of the church, but which probably stood at the head of the grave of a person of distinction, and dates from the first half of the 10th century. To quote from Mr. Hodson's interesting booklet on the Parish Church\*: 'The stones which compose the shaft were found in the tower and clerestory of the old Parish Church when it was pulled down to make way for the present structure in 1838. It was soon discovered that they formed part of an ancient Cross; but owing to various legal

\* 'Leeds Parish Church: its history and memorials.' By M. O. Hodson, Precentor of the Parish Church. With a Preface by the Lord Bishop of Gloucester. Leeds: Richard Jackson. 1905.



difficulties it was not until Dr. Gott [then vicar of Leeds, now Bishop of Truro] had paid £25 over the counter of a grocer in Rottingdean that the precious relic became the property of the Vicar and Churchwardens of Leeds in 1876.' From the appended illustrations it will be seen that in restoring the Cross it was necessary to insert some new stones, though unfortunately these are not always correct—e.g., the topmost stone (No. 1) which supports the Cross, almost certainly bore on the north and south face of the original two figures, instead of the interlacing patterns now to be seen. Mr. Hodson, following Bishop Browne, of Bristol, says: 'The figures most likely to be found sculptured on such a Cross would be those of our Lord and four Evangelists. The latter are here represented with the heads and bodies of men, while the feet and hands are replaced by the extremities of the figures usually associated with them as symbols.' In regard to these symbols and the remaining figuration on this old-world memorial, the remarks of the Precentor may be quoted in full, the numbers in brackets referring to the accompanying illustrations:

About half-way up the north-side of the shaft there is a figure [No. 2], one-half of which has been restored, and careful examination will show that it is the bust of a man with claws of a leopard or lion in place of hands. This seems to indicate S. Mark. On the south side there are two figures in the upper half of the shaft. The lowest one [No. 3] carries in his right hand a book, and represents S. Matthew. At the top of the stone, carrying the uppermost figure, there are some curious fragments of sculpture, representing apparently the tips of the wings and tail of an eagle. This points to the fact that the missing stone at the top of the shaft, where now the restored stone shows an interlacing pattern, bore a figure of S. John, whose symbol is the eagle. The remaining Evangelist on the south side [No. 4] would therefore be S. Luke; while our Lord Himself would be represented on the north face of the missing stone.

The sculptures at the base of the shaft represent two Scandinavian sagas or stories. That on the south side [No. 5] represents a man holding a maiden above his head, his right hand grasping her hair and his left hand her skirts. A pair of wings hangs from his arms, one on each side, by means of cords, while below, in the right-hand corner, are representations of the bellows, anvil, hammer, and pincers of a smith. The old story tells how a certain smith named Völund—to be identified with our Weyland Smith—found a swan-maiden on the shores of a lake. She had laid aside her wings, with the result that Völund seized them, preventing the damsel from escaping, and thus gained possession of her and made her his bride.

On the north side is another remarkable figure [No. 6]. He grasps a sword in his right hand, while above him stands a bird. The interlacing figure below the hand is, according to Bishop Browne's ingenious conjecture, the knotted coils of a dead serpent. If that is so, we have here the story of Sigurd Fafnesbane. A serpent-dragon called Fafner exacted human victims from the district in which he lived, but was slain by Sigurd as he went on his way to water. Sigurd cut the reptile's heart from the body and roasted it, and happened to suck his fingers after putting them upon the meat to see if it was sufficiently cooked. He thus was the first person to taste the flesh of the dead snake, and thereby was enabled to interpret bird-language and understand its meaning. He heard one bird say to another that Sigurd ought to anticipate his comrade, who was meditating treachery, by slaying him before he had time to act. He readily took the hint, cut off his companion's head, and so became the sole possessor of the hoard of gold which Fafner had guarded.



Has this Saxon Cross any musical connection? Yes, and a Wagnerian one, according to the Precentor, who tells us that 'the story of Sigurd is nothing more than part of the old German fairy tale of Siegfried in a northern dress.' (The photographs of this Saxon Cross are from original drawings made by Mr. P. A. Horrocks in December, 1903, which, with a full description, are exhibited on one of the pillars of the church.)

The Registers of the church, which date back to 1572, contain, as might be expected, some quaint entries. Here are a few specimens:

1632. Nov. 20.—Richard Sawer, of Vicar Lane, had two strange children baptized 'Richards, *Quare et Mirare*. They were joined together, having but one body below the waist.

1643. Jan. 23.—This was the day when Leeds was taken by Sir Thos. Fairfax; 11 soldiers slain, buried 24th: 10 unpaid for. [Poor sexton!]

1679.—The chimes first begun to goe; Brian Tesseman, churchwarden, promoter.

1685.—John Thompson, dying at Hilhouse, Bancke, was excommunicated, and was brought into Church porche, and ther left in hys wynding shete the fift Augst, and afts buried by some of his frends in the nettles under the churching wall, out of the common place of buryall.

A man may be frequently nettled during his lifetime, but here is an instance of that condition after death. On August 28, 1737, the burial is recorded of

Richard Turner, a taylor, Kirkgate. This used to preach extempore in the Church porch.

The various virtues of one William Cookson, whose 'buriel' is recorded in July, 1743, are concluded with the information that he was 'a complete gentleman.' The two following entries speak for themselves:

1745. Decr.—For two nights about 13,000 of the king's foot (with 20 pieces of brass cannon) encamped in the closes on the west side of Shipscar Lane, English, Dutch, and Swiss. Rebellion is a plague. When broke out it has no bounds; fury triumphs, and the devil the postillion, and knows how and when to throw his charioteer into a snare.

1764. Jany. 31.—Buried—Henry and Elizabeth, son and daughter of John Ripley; these being the 5th double burden born to him one after another.

Poor Mr. John Ripley!

We may now turn to the consideration of the music of Leeds Parish Church, not by any means its least interesting or important feature, for was not Dr. Samuel Sebastian Wesley its 'chief musician'?

The first recorded reference to an organ is an entry in the diary of Thoresby, the antiquary, on October 10, 1713:

After prayers, with Mr. Shelton, &c., about placing of the organ, to prevent its fixing against the Commands, at our end of the church, and succeeded.

Although Thoresby succeeded in preventing the organ being fixed 'against the Commands' and getting it away from his end of the church, the selection of its site in a gallery under the central tower was disastrous, as the instrument was 'often out of tune from the continual motion which the bells gave to it.' This initial organ, built by Henry Price, of Bristol, in 1714, probably owed its erection in a great measure to the generosity of a Mr. George Bannister, who, in 1708,

gave the rents of a farm amounting to £6 per annum, clear rent, at Sutton, near Ferry-Bridge, to take place after his death, for a salary to an Organist, when an organ shall be set up in the Parish Church of Leeds.

Here is an interesting instance of an endowment of the office of organist. Byfield added a swell-organ about the year 1764, and it would seem that Snetzler must have supplied the trumpet stop in the great organ. Benjamin Blyth, of London, was paid (in 1806) the sum of four guineas for 'cleaning and rectifying the movement of the organ.' In those days the blowing arrangements of organs were very different from the mechanical appliances of the present time. At Leeds Parish Church, in 1795, 'Widow Metcalf' was paid the sum of £1 16s. 9d. for 'bellows blowing,  $\frac{1}{2}$  year.' Several names of provincial artificers appear in the records as those who repaired the organ at various times. They may be mentioned as a contribution to the history of organ-building in this country—Thomas Gwyn (1743), Mr. Haxby, of York, in 1760 and 1778, concerning whom the following minute is recorded :

1760. February 3rd.—At a Vestry held pursuant to notice given in ye Church to consider ye repair of ye Organ :—

Ordered that ye consideration be adjourned to ys day 3 weeks and that in ye meantime Mr. Alderman Denison be desired to write to Dr. Nares, touching ye character and abilities of Mr. Haxby from whom an estimate of repair has been produced.

J. KERSHAW, Vicar.

Dr. Nares had been organist of York Minster, and doubtless Haxby had tuned the organ in that stately fane. John Donaldson and Robert Boston, both also of York, effected repairs early in the 19th century, and in 1815 Thomas Greenwood, of Leeds renewed the instrument, and Messrs. Greenwood Brothers laid the foundations of the present magnificent organ. It should be added that in 1859 Holt, of Leeds, added a hydraulic blowing apparatus, and made everything ready for the pipes of Schulze, the famous German artist, Messrs. Hill being responsible for the swell organ inserted at the same time. Mr. Abbott remodelled the instrument and made many additions in 1883, and in 1899 his firm (Messrs. Abbott & Smith, of Leeds) again reconstructed the organ and added the fifth manual thereto. The following is the specification of the organ as it now stands, with the names of the various builders against the stops severally supplied by them :

GREAT ORGAN (21 stops).—Wind pressure  $3\frac{1}{2}$  inches.

	Feet.	
Sub-Bourdon .. .. .	32	Abbott & Smith.
Double Open Diapason .. .. .	16	Greenwood Bros.
Bourdon .. .. .	16	Schulze.
Large Open Diapason .. .. .	8	"
Small Open Diapason .. .. .	8	"
Salcional .. .. .	8	Abbott & Smith.
Pierced Gamba .. .. .	8	"
Hohl Flute .. .. .	8	"
Gedact .. .. .	8	Schulze.
Octave .. .. .	4	Abbott & Smith.
Principal .. .. .	4	Schulze.
Harmonic Flute .. .. .	4	"
Nazard .. .. .	2 $\frac{3}{4}$	"
Super Octave .. .. .	2	"
Mixture (3 ranks) .. .. .	—	"
Full Mixture (5 ranks) .. .. .	—	"
Double Trumpet .. .. .	16	Greenwood Bros.
Trumpet .. .. .	8	Cavaillé-Coll.
Tromba .. .. .	8	Abbott & Smith.
Clarion .. .. .	4	"
Posaune* .. .. .	8	Abbott & Smith.

\* On a separate soundboard. Wind pressure 7 inches.

SWELL ORGAN (17 stops).

Wind pressure 3 inches.

	Feet.	
Double Diapason .. .. .	16	Hill & Son.
Open Diapason .. .. .	8	"
Stopped Diapason .. .. .	8	"
Viol d'Orchestre .. .. .	8	Abbott & Smith.
Voix Celeste .. .. .	8	"
Violin-e-Cello .. .. .	8	"
Wald Flute .. .. .	4	Hill & Son.
Octave .. .. .	4	"
Octave Quint .. .. .	2 $\frac{3}{4}$	"
Super Octave .. .. .	2	"
Mixture (5 ranks) .. .. .	—	"
Contra Fagotto .. .. .	16	"
Horn .. .. .	8	"
Trumpet .. .. .	8	Byfield.
Oboe .. .. .	8	Hill & Son.
Vox Humana .. .. .	8	Abbott & Smith.
Clarion .. .. .	4	Hill & Son.

CHOIR ORGAN (9 stops).

Wind pressure  $2\frac{1}{2}$  inches.

	Feet.	
Bourdon .. .. .	16	Abbott & Smith.
Geigen Principal .. .. .	8	Schulze.
Dulciana .. .. .	8	Abbott & Smith.
Lieblisch Gedact .. .. .	8	Schulze.
Vox Angelica .. .. .	8	Abbott & Smith.
Gemshorn .. .. .	4	Hill & Son.
Gedact Flute .. .. .	4	Schulze.
Quintatoen .. .. .	4	Abbott & Smith.
Orchestral Oboe .. .. .	8	"

The orchestral oboe is enclosed in a separate Swell-box.

SOLO ORGAN (7 stops).

Wind pressure  $2\frac{1}{2}$  inches.

	Feet.	
String Gamba .. .. .	8	Abbott & Smith.
Doppel Flote .. .. .	8	"
Concert Flute .. .. .	4	"
Double Bassoon .. .. .	16	Cavaillé-Coll.
Cor Anglais .. .. .	8	"
Clarinet .. .. .	8	Abbott & Smith.
Tuba* .. .. .	8	"

\* On a separate soundboard. Wind pressure 8 inches.

The whole of this organ is enclosed in a Swell-box.

ECHO ORGAN (12 stops).

Wind pressure  $1\frac{1}{2}$  inches.

	Feet.	
Lieblisch Bourdon .. .. .	16	Schulze.
Open Principal .. .. .	8	"
Viol-di-Gamba .. .. .	8	"
Dolce .. .. .	8	"
Flauto Traverso .. .. .	8	"
Echo Oboe .. .. .	8	Abbott & Smith.
Lieblisch Gedact .. .. .	8	Schulze.
Lieblisch Flute .. .. .	4	"
Octave .. .. .	4	"
Flauto Dolce .. .. .	4	"
Flautina .. .. .	2	Abbott & Smith.
Harmonica Ætherica (2 ranks) .. .. .	—	"

PEDAL ORGAN (11 stops).

Wind pressure  $3\frac{1}{2}$  inches.

	Feet.	
Sub-Bass .. .. .	32	Greenwood Bros.
Open Diapason No. 1 .. .. .	16	Holt.
Open Diapason No. 2 .. .. .	16	Abbott & Smith.
Violone .. .. .	16	Schulze.
Bourdon .. .. .	16	"
Flute Bass .. .. .	8	Abbott & Smith.
Violoncello .. .. .	8	"
Full Mixture (4 ranks) .. .. .	—	"
Contra Trombone .. .. .	32	Holt.
Trombone .. .. .	16	Abbott & Smith.
Clarion .. .. .	8	"

Manual compass = CC to C, 61 notes.

Pedal compass = CCC to F, 30 notes.

COUPLERS (14).

Swell to Great.	Echo to Swell.
Swell Super Octave.	Solo to Pedal.
Swell to Choir.	Swell to Pedal.
Solo Sub-Octave.	Great to Pedal.
Solo Super Octave.	Choir to Pedal.
Solo to Great.	Tremulant to Swell.
Choir to Great.	Tremulant to Solo.

COMPOSITION PEDALS.

4 acting on Great and Pedal Organ.

3 acting on Swell Organ.

1 Double-acting to work Great to Pedal coupler.

1 Double-acting to work Swell to Great coupler.

COMBINATION PISTONS.

4 acting on the Solo Organ.	5 acting on the Great Organ
4 " " Swell Organ.	3 " " Choir Organ.

SUMMARY.

Total number of sounding stops = 77 : couplers = 14.

Total number of pipes 5,060.

Prior to the year 1714 the church appears to have been organless. The first intimation of an organist occurs in the *burial* register!

1714. August 29.—This day was ye first Sunday that ye Organ playd.

JOHN CARR, *Organist*.

Without the name of the organist it might be assumed that 'ye Organ playd' of its own accord. Two important events in the life of Mr. John Carr, who hailed from Norwich, are recorded in the registers; his marriage to 'Mistress Beatrix Buck,' of Leeds, in 1717, and his death in 1756. To John Carr succeeded John Crompton, from Rochdale, whose 'benefit' (in the church) is thus notified:

1770. May 31st.—For the benefit of Mr. Crompton, Organist of the Parish Church of Leeds, will be performed at the Parish Church of Leeds, the

'Messiah,' a sacred Oratorio, by a band of upwards of seventy select performers, and on Friday, the 1st June, the Oratorio of 'Judas Macchabeus.' The choruses will be accompanied with Trumpets, French Horns, Kettledrums, Clarinets, &c.

The whole to be conducted by Mr. Jobson, the Organ by Mr. Crompton. The Hautboys, Clarinets, &c., by Mr. Tatnall, Mr. Perkins, Mr. Turner, Mr. Lincoln, and Mr. Muchman from London. The vocal parts by Miss Radcliffe, Mr. Nield, Mrs. Nield, Mrs. Radcliffe, &c., from Hey Chapel. The rest of the performers from Wakefield, Halifax, Manchester, Sheffield, and other parts adjacent.

The doors to be opened at nine, and the performance to begin at ten o'clock in the forenoon.

Tickets at 3/-, 2/-, and 1/- each, to be had at the Old and New King's Arms, Talbot, Golden Lyon, White Horse in Boar Lane, &c.

There is no need to give the names of all the organists prior to 1842. Reference must however



LEEDS PARISH CHURCH: THE EAST END.  
(Photograph by Messrs. W. & T. Gaines, Burley, Leeds.)

be made to the extraordinary excitement caused at the election to that office in 1821. We quote from a local newspaper :

#### ELECTION OF ORGANIST.

We have in Leeds this week all the animation of a scot and lot election. The appointment of an organist for the Leeds Parish Church has excited a strong local interest, and the right of election being vested in the parishioner lay-payers, the attendance at the Parish Church on Wednesday, July 4, 1821, at noon, the hour appointed for the purpose, was so numerous that it soon became evident that a wider and more appropriate field of action was necessary for the purpose of the business of the day. At 12 o'clock the Rev. Richard Fawcett, the vicar, took the chair in the vestry, where an adjournment to the area of the White Cloth Hall was immediately proposed and carried. The numbers assembled in the

The year 1841 marks the beginning of the splendid musical traditions of Leeds Parish Church. And in this connection the name of Walter Farquhar Hook—vicar from 1837 to 1859, and afterwards Dean of Chichester—is held in ever-grateful remembrance. The grandson of James Hook, composer of upwards of 2,000 songs, cantatas, &c., Hook, on coming to Leeds, found the church and services in a deplorable condition. With determined zeal and unwearied energy he at once set to work to transform the cold formalism of the church services into a well-spring of spiritual life. Having built the present church—the funds for which he largely collected by his own earnest endeavours—the new vicar instituted a daily full-choral service, the only instance of a service of that nature in any Parish Church. He records ('Life of Dean Hook,' by Dean Stephens, ii., 124): 'I have secured a man named Hill and his nephew. I am to pay them £120 a year. How I shall raise the money I know not; but this I know, a good choir must be formed, if I go to prison for it.'

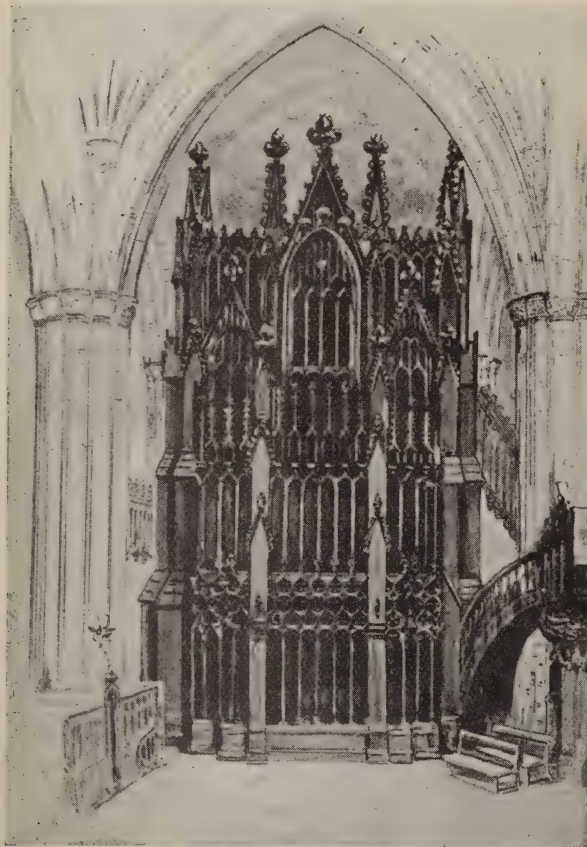
Hook had a splendid right-hand man in the person of Martin Cawood, an enthusiastic musical amateur, who advised him to secure the services of Samuel Sebastian Wesley, then organist of Exeter Cathedral, to open the organ of the newly erected church. This ceremony took place on October 18, 1841. In a preliminary announcement of the organ-opening the *Leeds Intelligencer* (now the *Yorkshire Post*) said :

Dr. S. S. Wesley's reputation is so established that it is needless in us to speak of him, save as perhaps the first organist in Europe, and one whose works will live long after perhaps *even his name is forgotten.*

The notice then went on to give a forecast of the Order of Divine Service: Evening Psalms (double chant) and 'Magnificent' (*sic*), both by Wesley, the Nunc dimittis to a single chant by Purcell, and an Anthem—the last named (as the subjoined notice will show) proved to be 'The Wilderness.' 'Immediately after Divine Service' a selection from the 'Creation' and the 'Messiah' was to be sung, in addition to five 'Organ Voluntaries' played, of course, by Wesley; and at the end a collection was to be made 'towards defraying the expenses of the organ and choir.' Here is an interesting account of this organ-opening service :

#### OPENING OF THE ORGAN AT THE LEEDS PARISH CHURCH.

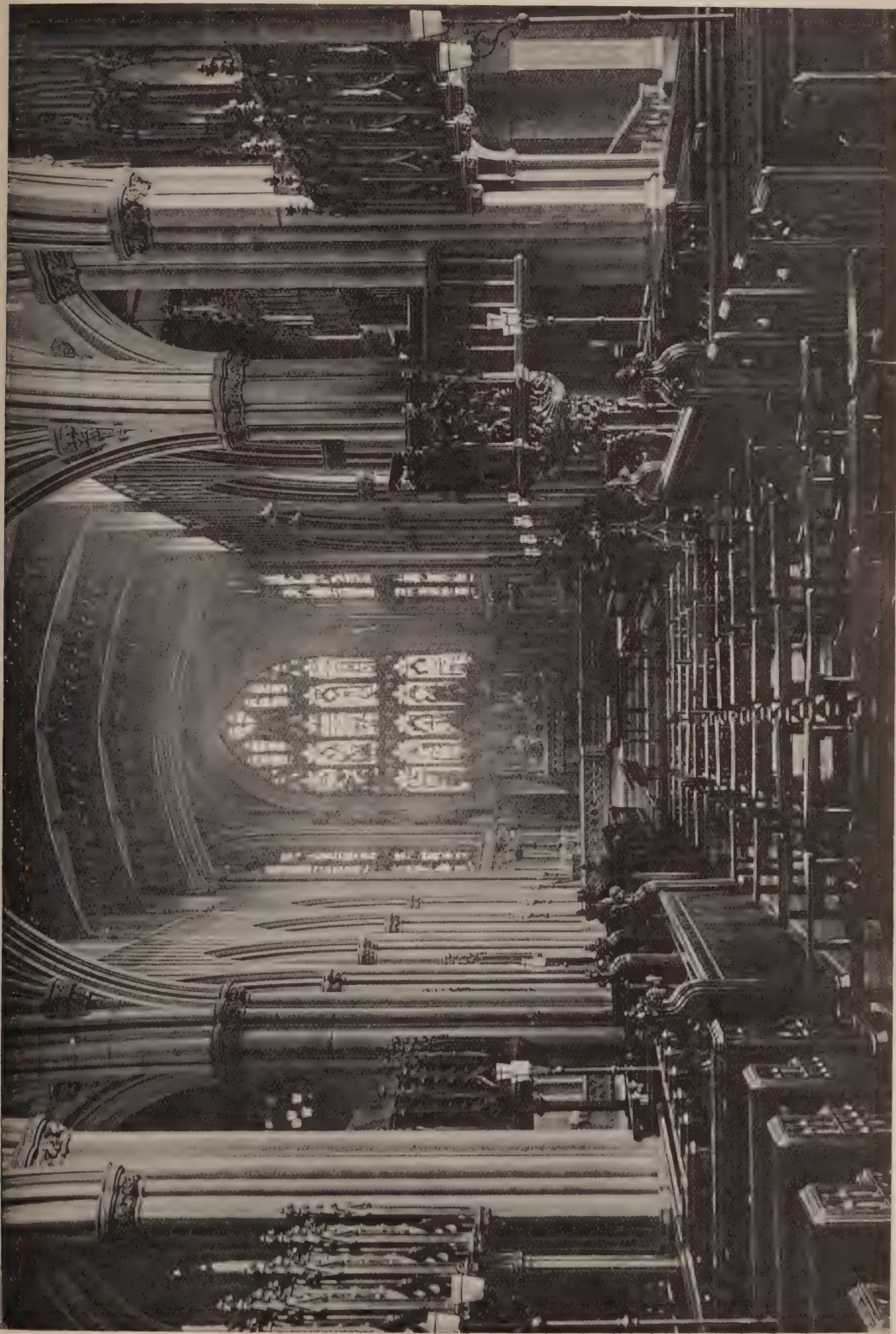
On Monday last this splendid instrument was performed upon by Dr. Wesley, whom our readers of last week would perceive came over from Exeter specially for the purpose. The selection of music we have already announced. The anthem we omitted to notice until we had had an opportunity of hearing it performed by Dr. Wesley, and assisted by the full choir. The words are the 35th chapter of Isaiah. The music is composed by Dr. Wesley, and so beautifully in keeping with the words that we doubt if ever we have heard so choice a specimen of composition. It stamps Dr. Wesley's character as a



THE ORGAN.

course of the afternoon could not be short of from six to eight thousand persons. Music and standards accompanied some of the divisions of voters from the neighbouring villages to the poll, and the scene exhibited in this part of the town wore all the features of a contested election, with the exception of the riot and dissipation which so frequently prevail in Parliamentary contests.

There were three candidates for the post (salary £50) and a three days' poll of the 'parishioner lay-payers' of 'the township of Leeds and the villages within the parish' was demanded. Assuming that no one adopted the American plan of 'vote early and often,' no fewer than 4,089 Leeds folk were sufficiently interested to record their votes, whereby John Greenwood was elected.



LEEDS PARISH CHURCH.  
THE ORGAN IS IN THE SOUTH TRANSEPT, NEAR THE PULPIT.  
(*Photograph by Messrs. H. & T. Gains, Burley, Leeds.*)

composer amongst the very highest rank. Of Dr. Wesley's style of performance we may speak with equal confidence; there is a chasteness and delicacy of feeling in his accompaniment of the vocal parts rarely to be met with, whilst in bolder and more prominent performances, his mighty and herculean grasp of all the varied powers of the instrument displays the great vigour and power of his mind. The Voluntaries which he played were really admirable, particularly one of his own composition and J. Sebastian Bach's celebrated Fugue in E flat major. We observed that the instrument was a little out of tune, but we believe this was chiefly caused by the great heat of the church which was crowded to excess. The organ (which is not yet fully finished) will, we think, be one of the best in the country when completed.—*Leeds Intelligencer* (now *Yorkshire Post*), Oct. 23, 1841.



THE TOWER, LOOKING WEST.

DRAWN BY HERBERT RAILTON.

(By permission from 'Leeds Parish Church.' By the Rev. M. O. Hodson. Leeds: Richard Jackson.)

Dr. Wesley made such a good impression, as of course he would, at the organ opening that, as matters were not running very smoothly with him at Exeter, he accepted the offer of the vicar and churchwardens to become organist of Leeds Parish Church at a salary of £200 per annum, guaranteed for ten years. Thus began 'the glorious Wesley period,' as it has been happily designated. He entered upon his duties on Sunday, February 6, 1842. An entry in the bell-ringers' book of that date reads:

Dr. Wesley new organist of the church ... £1 0 0  
a payment apparently made by the Wardens. In these days of monster organs in churches and a multiplicity of mechanical appliances, it may be interesting to give the specification of the

comparatively modest instrument upon which Wesley poured forth his magnificent extemporizations. It will be observed that the Great and Choir organs were of G compass; that the Swell went down to tenor C only; and that the single stop on the Pedal (of two octaves) appears to have been a '32 feet.' There were doubtless the usual couplers.

Great Organ (12 stops). Compass GG to F.

(The date of each stop is given.)

Front Open Diapason ..	1841	Twelfth .. ..	1841
German Diapason ..	1815	Fifteenth .. ..	1841
Smaller Open Diapason ..	1841	Sesquialtera ..	1841
Stopt Diapason ..	1815	Larigot .. ..	1841
Large Principal ..	1820	Trumpet (Snetzler) ..	1841
Small Principal ..	1841	Clarion .. ..	1841

Swell Organ (6 stops). Compass Tenor C to G.

(Byfield's work (1764?), except one stop.)

Open Diapason.	Cornet.
Stopt Diapason (1841).	Trumpet.
Principal.	Hautboy.

Choir Organ (8 stops). Compass GG to F.

Open Diapason ..	1815	Principal .. ..	1815
Stopt Diapason ..	1815	Fifteenth .. ..	1815
Dulciana ..	1714	Mixture .. ..	1815
Flute ..	1815	Bassoon .. ..	1820

Pedal Organ (1 stop).

Two octaves of Double Open Diapasons (in wood) extending from CCCC upwards, with helpers—1841.\*

At that time (1842) the pitch of the organ was 'at the Philharmonic of Sir George Smart's fork,' the builders (Greenwood) having moved all the pipes a semitone upwards and provided new GG pipes for the great and choir organs.

One of the earliest special musical services organized by Wesley was that in celebration of the anniversary of Queen Victoria's Accession, when 'a full cathedral service was solemnized in the great parish church by an augmented choir, under the direction of the celebrated organist Dr. S. Wesley, and the indefatigable choirmaster Mr. Hill,' as the *Musical World* records. Later in the year (1842) the same journal contains the following paragraph:

Leeds.—Dr. Wesley and a few other benevolent gentlemen have it in contemplation to establish an institution similar to that of the Royal Society of Musicians, with a view of affording assistance to aged and indigent sons of song, who may require.

Whether this kindly proposal ever came within the range of practical politics is not recorded.

There can be no doubt that Wesley was in the plenitude of his powers during the Leeds period of his life—from the age of thirty-two to thirty-nine—covering the years 1842-49. To this period belongs his noble Service in E, with its remarkable preface dated 'Leeds, February, 1845.' Except the Creed, which was composed at Exeter, this service was written at the request of Mr. Martin Cawood, to whom the composer assigned the copyright in exchange for the sum of fifty guineas. There is no doubt that the fine choir at Leeds helped to inspire Wesley in creating those noble strains. As a contrast thereto and as evidence of his versatility, he composed a clever Set of Quadrilles published as: 'Jeux d'esprit. Quadrilles à la Herz. Composed and dedicated to Mrs. Martin Cawood by Samuel Sebastian Wesley.'

\* This specification is copied from 'The seven sermons preached at the consecration and re-opening of the Parish Church of Leeds, with an introduction.' Leeds, 1841.

The two sets of Organ Pieces (which include such favourites as the Choral Song and Fugue, the Andante in G, the Air with Variations in F sharp minor, &c.), though written at Exeter, were published while he was at Leeds. There he compiled and issued his Psalter and wrote and published his remarkable pamphlet—a manifesto, in fact—entitled ‘A few words on Cathedral Music and the Musical System of the Church, with a plan of reform.’ By Samuel Sebastian Wesley’ (1849). The words, if few, were strong and the ‘plan of reform’ lacked nothing on the score of drastic changes that have still to come to pass. For further details of Wesley’s career at Leeds the reader is referred to the biographical sketch of him which appeared in THE MUSICAL TIMES of May, June, and July, 1900.

A pleasant incident marked the departure of Dr. Wesley from Leeds to become organist of Winchester Cathedral—the presentation to him of his portrait painted by Mr. W. R. Briggs, a local artist, and bearing the following inscription :

Presented to  
SAMUEL SEBASTIAN WESLEY, Mus. Doc., Oxon.,  
by a few gentlemen connected with the Leeds  
Parish Church Choir as a mark of their friendship  
and high appreciation of his musical genius. 1849.

A reproduction of this portrait, by the kind permission of the Rev. F. G. Wesley, M.A., forms the special portrait supplement to the present issue of THE MUSICAL TIMES.

The *Leeds Intelligencer* (now the *Yorkshire Post*) of December 1, 1849, contains the following appreciative remarks on the presentation and the recipient thereof :

The selection of this description of testimonial to one who has so greatly improved the taste for Church music in this town, does honour to the gentlemen from whom it has emanated, as we consider it the highest compliment which could be paid to the Doctor and his family by his friends and admirers. We exceedingly regret his departure from Leeds; his loss will be much felt by those who have been accustomed week after week to hear his grand and sublime accompaniments to the Psalms, Services, and Anthems. His wonderful extemporaneous music never degenerated into a mere brilliant, showy exhibitional style too often adopted by organists of the present day; but always was calculated to produce and maintain devotional thoughts and feelings in the church.

Dr. Wesley was succeeded in the organistship by the following gentlemen :

1849 to 1880.—Mr. Robert Senior Burton.

1880 to 1891.—Dr. William Creser (afterwards organist and composer of the Chapel Royal).

1891 to 1905.—Mr. Alfred Benton.

The present organist and choirmaster is Dr. Edward Cuthbert Bairstow, who is just entering upon his important duties. He was born on August 22, 1874, at Huddersfield, the birthplace of Sir Walter Parratt and Dr. A. L. Peace. As a boy he studied the pianoforte and harmony under the late John Farmer, to whom ‘I have always been thankful’ (to use his own words) ‘for giving me a thorough grounding in piano technique and keeping me from wasting my time on the organ in those early days.’

‘In 1893,’ continues Dr. Bairstow, ‘I went to Sir Frederick Bridge and remained with him until 1899, first as a pupil and afterwards as a sort of “devil.” I gained much valuable experience from him and from the work which he was kind enough to allow me to do for him.’ From 1894 to 1899 he was organist of All Saints’ Church, Norfolk Square, of which the vicar (the Rev. W. Boyd) is the composer of the tune to the hymn ‘Fight the good fight’ in ‘Hymns Ancient and Modern.’

Six years ago Dr. Bairstow became organist of Wigan Parish Church, a post formerly held by Sir Walter Parratt, the late Mr. Langdon Colborne (subsequently organist of Hereford Cathedral), and



DR. E. C. BAIRSTOW,  
ORGANIST AND CHOIRMASTER OF LEEDS PARISH CHURCH.  
(Photograph by Mr. W. Skews, Park Road, Wigan.)

Mr. C. H. Moody (organist of Ripon Cathedral). He conducted the Southport Philharmonic Society for three seasons, which appointment he resigned in 1903 in order to conduct the Blackburn St. Cecilia and Vocal Union, of which he is now conductor, in addition to that of the Wigan Philharmonic Society. He took the degree of Mus. B. in 1894 and Mus. D. in 1900, both at Durham, and obtained the Fellowship of the Royal College of Organists in 1898. His compositions include an album of songs, organ pieces, anthems, and other church music, part-songs, &c. His carol-anthem ‘Come, ye gentles, hear the story’ appeared in THE MUSICAL TIMES of November, 1902. Dr. Bairstow, who has many well-wishers for full success in his new sphere of work, may be relied upon to maintain all the good traditions associated with the name of Dr. Samuel Sebastian Wesley.

No account of Leeds Parish Church would be complete without reference to its choir and especially to Mr. Henry Cawood Embleton. Not only has Mr. Embleton rendered splendid service to the choir of the church for thirty years, and occasionally officiated as deputy organist, but he has done much to further the musical interests of the city artistically and financially, especially in connection with the Leeds Choral Union. One of the treasures of the choir library is a copy of the first edition of Wesley's 'Wilderness' (1840). The cost of the church services averages from £650 to £700 per annum, according to figures kindly supplied by Mr. W. Whitehead, the Honorary Treasurer. The average membership of the choir



MR. HENRY C. EMBLETON.

is twenty-six men and twenty-eight boys. For the performance of Bach's 'Passion' Music, given annually in Lent, the choir is increased to 150 voices principally from the ranks of the Leeds Choral Union. That the choir has good traditions to maintain, an extract from the 'Life' of Dean Hook may be quoted:

Dr. Wesley says that our service is most sublime: beyond anything he ever heard in any cathedral.

So may it continue!

For kind and valued help in the preparation of this article the writer's best thanks are due to Mr. Henry C. Embleton; Mr. W. Whitehead, the Hon. Treasurer of the choir; and especially to the Precentor, the Rev. Morris O. Hodson, B.A., who has freely offered many facilities for gathering together the historical information; also to the Rev. F. G. Wesley, M.A., for the photograph of the portrait of his father, which we believe is reproduced for the first time.

DOTTED CROTCHET.

## THE REQUIEM OF BRAHMS.

SOME NOTES ON ITS EARLY PERFORMANCES.

Brahms was thirty-three years old when he composed his choral masterpiece—'Ein deutsches Requiem.' The death of his mother—on February 2, 1865—and the affection which he felt for her undoubtedly inspired him to compose this most beautiful *In memoriam*. Unlike the Requiem service of the Roman Catholic Church, the words, selected and arranged in perfect sequence by Brahms himself, are taken from the Bible and the Apocrypha. It may be useful, before proceeding further, to give these scriptural references:

- No. 1. Matthew v. 4; Psalm cxxvi., 5, 6.
- No. 2. 1 Peter i. 24; James v. 7; 1 Peter i. 25; Isaiah xxxv. 10.
- No. 3. Psalm xxxix. 4-7; Wisdom iii. 1.
- No. 4. Psalm lxxxiv. 1, 2, 4.
- No. 5. John xvi. 22; Isaiah lxvi. 13; Ecclesiasticus li. 27.
- No. 6. Hebrews xiii. 14; 1 Corinthians xv. 51, 52, 54; Revelation iv. 11.
- No. 7. Revelation xiv. 13.

The autograph score—now in the possession of the Gesellschaft der Musikfreunde at Vienna—is inscribed 'Baden-Baden im Sommer, 1866.' Miss Florence May, in her recently-published 'Life of Brahms,' gives an interesting extract from the private diary of Madame Schumann, written early in September, 1866, relative to the work in its initial stages:

'Johannes has been playing me some magnificent movements out of a Requiem of his own and a string quartet in C minor. The Requiem delighted me even more, however. It is full of tender and again daring thoughts. I cannot feel clear as to how it will sound, but in myself it sounds glorious.'

Here it should be noted that the wonderful march movement in B flat minor, 'Behold, all flesh is as the grass,' originally formed part of a *symphony* which Brahms, as a young man of twenty-one, had composed twelve years earlier (in 1854). At the time of writing the Requiem he had so to struggle against poverty that, as Miss May records, he was fond in later life of saying, as he pointed to the manuscript, 'The paper is of all sizes and shapes, because at the time I wrote the work I never had money enough to buy a stock.'

More than a year elapsed before even a portion of the Requiem was heard in public. On Sunday, December 1, 1867, the Gesellschaft der Musikfreunde at Vienna gave a concert to the memory of Schubert. What could be more appropriate than that the first part of such a commemorative music-making should consist of the first three numbers of the Requiem of Brahms? Herbeck conducted this concert, Dr. Pänzer, of the Imperial Chapel, sang the baritone solo, and the choruses were rendered by the Singverein. The performance does not seem to have been above reproach. For instance, at that marvellous pedal-point on D, the drummer simply drowned

the chorus by rolling out his part *fortissimo*! Thus this tonic D, in its dominating assertiveness, proved to be too strong a dose for some of the venerable Viennese in that audience, so much so in fact, that manifest expressions of disappointment greeted the composer when he appeared on the platform in response to some, at least, friendly calls. However, Hanslick, most severe of critics, warmly greeted the work, or rather that portion of it which had been presented. He judged it to be (we quote from Miss May's book) 'One of the ripest fruits in the domain of sacred music, developed out of the style of Beethoven's late works. . . . The harmonic and contrapuntal art learned by Brahms in the school of Bach, and inspired by him with the living breath of the present, is almost forgotten in the expression of touching lament, increasing to the annihilating death-shudder.' Hanslick goes on to rebuke the 'half a dozen gray-haired fanatics of the old school' who had hissed Brahms, by stigmatizing this ebullition of bad feeling as 'a requiem on the decorum and good manners of a Vienna concert-room which astonishes and grieves us.'

Brahms was by no means dismayed at the mixed reception accorded to his work. In sending the manuscript to Marxsen, his old master, he wrote:

'I send you some novelties and beg you, if time allows, to write me *one* or *many* words about them. I enclose also something from my Requiem and *on this I earnestly beg you to write to me*. It looks rather curious in places and perhaps, in order to spare my manuscript, you would take some music paper and put down useful remarks. *I should like that very much*. The eternal "D" in No. 3. If I do not use the organ it [the note] does not sound. There is much I should like to ask. I hope you have time and some inclination; then you will perceive at once what there is to ask and what to say.'\*

The first performance of the complete work (except the afterthought No. 5, to be referred to later) took place on the evening of Good Friday, 1868 (April 10), in the Cathedral Church of St. Peter, Bremen. The occasion was of a benevolent nature—a sacred concert given in aid of the Bremen musicians' provident fund. The Requiem was divided into two parts, and separated by a miscellaneous selection. The latter included violin solos by Bach and Tartini, also Schumann's 'Abendlied,' all played by Joachim; 'I know that my Redeemer liveth,' and the contralto air (violin obbligato, Joachim) from Bach's 'St. Matthew' Passion, both sung by Frau Joachim; and Handel's 'Hallelujah Chorus.' The baritone solo in the Requiem was in the safe keeping of Julius Stockhausen, while Brahms conducted his own work, and Reinthaler the rest of the music on that eventful occasion. Brahms was the guest of Reinthaler during his stay at Bremen, and the two musicians soon became

intimate. A great surprise was in store for the composer on that Good Friday evening. At the door of the cathedral he was unexpectedly greeted by two ladies, the elder of whom he escorted on his arm up the nave of the church—they were Frau Clara Schumann and her daughter Marie. One English musician, at least, was present at this initial performance, in the person of the late John Farmer. At a largely-attended supper after the concert Mr. Farmer made an unfortunate impromptu speech, belittling the musical interests of his own country, and adding, that if Brahms (who was present) came to England to perform his Requiem, Englishmen would say, 'Is this fellow crazy?' This exhibition of bad taste drew from one of the company, Herr Lehmann, the following spontaneous remarks by way of rebuke:

I would venture, nevertheless, to say a word in England's honour. So many artists have met with an encouraging reception or have found a happy home there; there are so many Englishmen who understand and sympathize with German art and German life, that I would beg leave to propose a glass to the honour of art-loving England.

Who knows but what Farmer's ill-judged and unsolicited observations—imperfectly expressed in German—upon so auspicious an occasion, may have prejudiced Brahms against the English people and have helped to deter him from visiting this country? English musicians cannot be too cautious in their public utterances.

After attending the Lower Rhine Musical Festival, held at Cologne at Whitsuntide, 1868, Brahms settled for a time at Bonn, that he might be near his friend Dr. Deiters, in order to consult him about the final touches to the Requiem preparatory to its publication. When playing to Dr. Deiters the fifth and newly-composed number of the work, 'Ye now that are sorrowful,' Brahms said that in setting the words he had thought of his mother, 'As one whom his mother comforteth, so will I comfort you.' Those, like the present writer, who have listened to the ideal rendering of this number at St. Paul's Cathedral, will realize the tenderness of the thought in the mind of the composer. And how supremely beautiful and perfectly in keeping is the augmentation (in the tenor) of the main theme:

(Andante.  $\text{♩} = 104$ .) SOPRANO SOLO.

Ye shall a-gain be-hold me, and your heart shall be joy-ful, &c.

TENORS. (CHORUS.)  
espress.

Yea, I . . . will . . . com-fort you, &c.

\* Translation from Miss Florence May's 'Life of Brahms,' vol. ii., p. 62.

The first performance of the complete work took place at the Gewandhaus Concert, Leipzig, on February 18, 1869, under the direction of Carl Reinecke.

Now let us turn to England. In regard to its introduction into this country, Brahms's Requiem shared the fate of Beethoven's Mass in D, in that it was first performed in a *private house*—the latter stupendous creation on Christmas Eve, 1832, as set forth in THE MUSICAL TIMES of April, 1902, p. 236. It was a happy thought on the part of the late Lady Thompson (*née* Miss Kate Loder), wife of the eminent surgeon, Sir Henry Thompson, Bart., to arrange a performance of the Requiem of Brahms in her drawing-room at 35, Wimpole Street, Marylebone. This took place on July 10, 1871, under the direction of Julius Stockhausen, who trained the chorus and also sang the baritone solo. The chorus who assisted on that interesting occasion included such well-known names as Lady Macfarren, Miss Macirone, Mrs. Ellicott (wife of the late Bishop of Gloucester), Miss Sophie Ferrari (Mrs. Pagden) and her sister, Miss F. J. Ferrari, Canon Duckworth, and Mr. William Shakespeare. Madame Regan-Schimon sang the soprano solo, and an English version of the text was used.

As the available space in the room did not allow of an orchestra, the accompaniments, in the four-hand arrangement of the composer, were adapted and played on the pianoforte by the hostess, Lady Thompson—herself an excellent pianist and thorough musician—and old Cipriani Potter, then in his eightieth year. Sir George Macfarren, one of the audience, in recording the performance\* says: 'The audience were all aglow with interest in the work and its rendering; but, conspicuous in the whole assembly, was the small figure of that aged musician [Potter], the dearly beloved of everybody, who was as youthful in spirit, as ardent and as active as the youngest, yes, and as the wildest, person in the room. It was impossible then to think of him as one standing on the brink of eternity,† and yet many of us who were then present treasure the memory of that day as of the last on which we were in Potter's presence, a memory wherein music and the musician are inseparable.' It is specially interesting to recall the fact that Potter, who took so prominent a part in the first performance of the Requiem of Brahms, knew Beethoven at Vienna. He used to tell that Beethoven invited him on one occasion to dinner. They were sitting at the table when a certain dish was served which Beethoven had not ordered, whereupon he seized the unordered dish and threw it at the servant's head. The result of this display of Beethoven's spleen was a meal of bread and cheese, but Potter enjoyed the company. Who would not? To return to the Requiem at Lady Thompson's house. Lady Macfarren, in recalling the event after an interval of thirty-three years, specially for this

article, writes: 'The weight of the performance rested on the two players at the pianoforte, Mr. Potter playing the bass, and Lady Thompson the upper part. The refined charm of Lady Thompson's playing of the violin passages that so often hover like angels' wings over the voices, I can hear still at this distance of more than thirty years, and Mr. Potter's sensitive musicianly reading no less.' As Sir George Macfarren has said Potter's 'enthusiasm extended itself to everyone concerned in the performance: and the occasion was memorable as introducing a composition of rarest merit to a first hearing among us.'

The next performance in England of the work—or a portion thereof—was, so far as is known, that given by the students of the Royal Academy of Music, at a 'Public Rehearsal,' conducted by John Hullah, on the afternoon of April 1, 1873, at the Hanover Square Rooms. The programme of this music-making—printed in the *Musical World* of April 5, 1873—opened thus:

A selection from *Requiem* in F (Op. 45):

Chorus, 'Blessed are they that go mourning'

Chorus, 'Behold, all flesh is as grass'

Solo and Chorus, 'Ye now are sorrowful'

(Solo, Miss Jessie Jones)

Solo and Chorus, 'Here on earth'

(Solo, Mr. Pope)

[Then follows the remainder of the programme]

Conductor: MR. JOHN HULLAH

Mr. Walter Fitton, who accompanied (pianoforte) at all the choral rehearsals and played the organ at the performance, is strongly of opinion that the *entire* work was performed, and Sir Charles Stanford, who was present on the occasion, says 'I am *almost* sure that it was all done, but not quite sure.' Dr. McNaught, then a second violinist in the Academy orchestra, is unable to say definitely whether the whole or a part of the work was performed.

On the evening following the Royal Academy of Music 'Public Rehearsal,' Brahms's Requiem was performed at St. James's Hall by the Philharmonic Society, under the conductorship of Mr. (afterwards Sir) W. G. Cusins. The soloists were Miss Sophie Ferrari and Mr. Santley. The performance was a melancholy failure, and when one remembers the achievements of hired chorus-singers in London thirty years ago, it is not to be wondered at. One who was present, and who is fully competent to judge, says: 'I never remember a more depressing occasion. A complete absence of conviction made itself felt in the whole mass of the performers, especially the singers, and the inherent difficulty of singing the phrases according to the metronomic directions, deepened the gloom.' It is recorded that as the audience left the hall on that evening one of England's most illustrious musicians went up to Prof. Macfarren and said: 'Well, Macfarren, if this is music, then I am no musician.'

The Philharmonic performance does not appear to have attracted the attention of the critics of the great daily newspapers—even *The Times* is silent in regard to this masterpiece of Brahms, and the

\* Musical Association Proceedings, 1883-4, p. 52.

† Cipriani Potter died September 26, 1871, two months after the Requiem performance, aged eighty.

*Musical World* is equally dumb. THE MUSICAL TIMES—which even in these days of multitudinous music-makings at least *tries* to record events of importance—thus refers to the occasion :

At the second concert, on the 2nd ult., Brahms's 'Requiem' and Mendelssohn's 'Walpurgis Night' were the principal attractions. Were we inclined to hazard an opinion upon the 'Requiem' from a single hearing, we certainly should not do so when performed as a concert-piece, surrounded by compositions in such violent contrast ; and we must content ourselves therefore with saying that the unemotional character of the subjects, notwithstanding the brilliancy of the instrumentation, produced a feeling of weariness in the audience, which, although we cannot accept as any tacit criticism of the work, sufficiently evidenced that the Philharmonic concert-room is not the place for a funeral service.

One redeeming feature—apparently the only one—was the eloquent and deeply appreciative analysis which the late Sir George Macfarren wrote for the Philharmonic programme-book. Two extracts may be quoted as showing the poetic grace of Macfarren's language :

Like all works of highest excellence, like all men of noblest virtue, the German Requiem reveals not its fulness of beauty to a first glance ; the listener is happy when he perceives enough in its subtle refinement to attract him to another and another hearing, and this experience will show him the gradual unfolding of its beauties, like the leaves of a flower until it stands disclosed, its very heart laid bare, the queen rose of the garden.

Macfarren's peroration is no less eloquent. He says :

It is impossible in the space of these comments even to hint at all the extraordinary merit, technical and æsthetical, of the composition under notice ; let, at least, the admiration, the reverence, they aim to express indicate to the reader that the work abounds in matter for high esteem, and invite him to do himself the justice of leaving his attention open to the perception of its beauties. The name of Brahms is growing into familiarity through performance of his Serenade, his Sextets, his Quartets, Pianoforte concerto and other of his productions ; and when his most extensive work, the German Requiem, becomes known, the lovers of music in England will feel, indeed, that their art has a living representative, that the greatest masters have a successor, and that the line of Purcell, Handel, Bach, Haydn, Mozart, Beethoven, and those great men who have yet shone since and through the blazing of his transcendent light, is not extinct.

Could appreciation be expressed in more beautiful or more generous words ?

F. G. E.

## THE MIDDLE TEMPLE MASQUE.

On the night of February 15, 1613, being Shrove Monday, there was performed at Whitehall 'a shoue at all parts so novell, conceitfull and glorious as hath not in this land been ever before beheld.' The occasion was the marriage of the Princess Elizabeth, daughter of James the First, to the Elector Palatine Frederick, afterwards King of Bohemia ; and the entertainment was a masque presented by 'the Two Honorable Houses or Inns of Court, the Middle Temple and Lyncoln's Inne.' A full description of this masque, with the text of the dialogue and songs, was printed at the time, and is reprinted in the second volume of Nichols' 'Progresses of King James the First.' It was 'invented and fashioned' by Inigo Jones, and 'supplied, applied, digested and written' by George Chapman. The music was evidently of an elaborate nature, both vocal and instrumental, but we are not told by whom it was composed. The singers and players had to take their part in the performance in character, as will appear from the following extract :

Fiftie Gentlemen, richly attired and as gallantly mounted, made the noble *vant-guarde* of these Nuptiall forces. Next (a fit distance observed betweene them) marcht a mocke-maske of baboons, attired like fantasticall travellers [*i.e.*, travellers] in Neapolitane sutes and great ruffes, all horst with asses and dwarf palfries, with yellow foot-cloathes, and casting cockle-demois [*? cockle shells*] about, in courtesie, by way of lardges. After them were sorted two carss triumphall, through-varied with different invention, and in them advanc'd the choice Musitions of our Kingdome, sixe in each, attir'd like Virginean priests, by whom the sun is there ador'd, and therefore called the Phœbades. Their robes were tuckt up before, strange hoodes of feathers and scallops about their neckes, and on their heads turbants, stuck with severall-coloured feathers, spotted with wings of flies of extraordinary bignesse like those of their cuntry.

One's curiosity is naturally aroused as to who these 'choice Musitions of our Kingdome' may have been, but their names are never mentioned. Evidently six of them were vocalists and six instrumentalists, for the opening song is directed to be sung by the six Phœbades or Priests of the Sunne to the accompaniment of six lutes ; and as we find at intervals directions for 'other musique and voices,' the performers must have been more than twelve in number. The Middle Temple Records are of no assistance : the only entry relating to the masque is under date June 18, 1613, when it was resolved to repay two loans of £50 and £215 'borrowed for the charges of the late masque.' But the Records of Lincoln's Inn throw an altogether unexpected light on the day's doings. Under date June 22, 1613, there is entered at length 'The Charge of Mr. Christofer Brooke, Expenditor for the Maske.' It shows that the money disbursed by Lincoln's Inn alone amounted to £1,086 8s. 11d., a very large sum in those days. The Middle Temple contributed only £450, if Sir William Dugdale is correct in saying that the total expenditure was £1,536 8s. 11d. The payments include £50 'for stuff and lace,' £182 13s. 'for divers parcells of clothe of silver,' £100 'to Mr. Ingoe Johnes, towards the work for

the Hall and streete,' £190 'for feathers and trimminge of suites and head attires,' £1 15s. 'for 14 payre of shoos for the Baboones,' and many other curious items. Those relating to music and musicians are of such interest that I take the liberty of transcribing them in full:

Item, to Mr. Robte Johnson for musicke and songs - - - - -	45li.
Item, to the trumpettters - - - - -	10li.
Item, to the players of tabers and pipes - - - - -	11s.
Item, to Thomas Cutting, John Dowland and Phillip Rosseter for playing of Lutes, every one of them - - - - -	2li. 10s.
Item, to Mr. Thomas Forde for playing of Lute - - - - -	2li. 10s.
and more for setting songes used at the Maske - - - - -	5li.
and for Mathias Johnson for singing - - - - -	2li.
Item, to John Sturte, Robert Taylor, Robert Dowland, and Thomas Davies for playing of Lutes, every one of them - - - - -	2li.
Item, to Mr. Jonas and Mr. Mynars, two of the musicians for the Maske - - - - -	6li. 13s. 8d.
Item, to Thomas Daye for [There is a blank in the manuscript here] - - - - -	3li. 6s. 8d.
Item, to 7 singing men, vzt: John Drue, William Godball, John Frost, Davies (one of the Queresters), Marke Thwaites, Walter Porter, and Richard Ball, every one of them, 2li., saving Davies, who had but 1li. 13s.	

Here are 'choice Musitions' indeed! Robert Johnson—who one may suppose from the size of his fee had the general direction of the music—wrote the original settings of Shakespeare's 'Tempest' songs, 'Full fathom five' and 'Where the bee sucks,' and in 1621 composed the music for Ben Jonson's 'Masque of the Gypsies.' Thomas Ford was the composer of 'Since first I saw your face,' which was published in his 'Musicke of Sundrie Kindes' in 1607. John Dowland and his son Robert, Philip Rosseter and Walter Porter, these are all notable names of the period, for which reference need only be made to Grove's Dictionary. The other names are less familiar, but some details are known about most of them.

Thomas Cutting was a lutenist of the first rank, as one may infer from his being one of the four—Cutting, John Dowland, Rosseter, and Ford—who are paid at the higher rate of £2 10s., the other four lute-players receiving only £2 apiece. In March, 1603, he was in the service of Lady Arabella Stuart, and in that month both Queen Anne, consort of James the First, and her son Prince Henry, wrote begging her to allow him to enter the service of King Christian IV. of Denmark (brother of Queen Anne), who had recently lost the services of John Dowland. Lady Arabella gave her consent, 'although,' she writes, 'I may have some cause to be sorry to have lost the contentment of a good lute.' But Cutting did not stay long in Denmark, for in June, 1611, his name appears in a list of Prince Henry's musicians, a list which also includes Robert Johnson, Thomas Ford, John Mynors, Thomas Day, John Sturte,

and Matthias Johnson. He may perhaps have been related to the Francis Cutting who was a contributor to Barley's 'New Booke of Tabliture' in 1596.

Mathias Johnson and John Sturte were musicians in the service of Prince Henry, who died in 1612. Robert Taylor, or Tailour, published in 1615

Sacred Hymns. Consisting of Fifti Select Psalms of David and others, paraphrastically turned into English Verse, and set to be sung in five parts, as also to the Viole, and Lute or Orph-arion.

On the accession of Charles I. his name appears in a grant of July 11, 1626 (Rymer's Foedera xviii. 728) as one of the King's musicians in receipt of a salary of £40.

Mr. Jonas, I suspect, should be Jones. A Mr. Jones was one of Prince Henry's musicians. Robert Jones, possibly the same person, was one of the contributors to the 'Triumphs of Oriana' in 1601. He published several collections of Ayres and Madrigals, and was associated with Philip Rosseter and others in 1616 in an abortive scheme for the establishment of a theatre for the use of 'The Children of the Revels to the Queen' (see Grove's Dictionary). Possibly, however, Mr. Jonas may be the 'Luke Jones of Poules,' who was admitted a Gentleman of the Chapel Royal on September 30, 1606. He took Holy Orders, and became 'pisteler' and 'gospeller' in the Chapel Royal and Sub-dean of St. Paul's. He died on July 18, 1627. John Mynars, or Miners, was one of Prince Henry's musicians in June, 1611. He was afterwards in the choir of Exeter Cathedral, but resigned his post there on June 4, 1615, when he was admitted a Gentleman of the Chapel Royal. He was to have taken Holy Orders, 'thereby to doe his Majestie the office and dutie of a Deacon in his Royal Chappell,' but died within a month of his admission, on July 2, 1615.

Thomas Day was also one of Prince Henry's musicians in 1611. On September 30, 1615, he was appointed a Gentleman of the Chapel Royal in succession to John Mynars. On the accession of Charles I. he appears as one of the King's musicians at a salary of £40. From 1625 to 1632 he is said to have been Organist and Master of the Choristers at Westminster Abbey. Before 1636 he had become Master of the Children in the Chapel Royal, and in that year he was appointed 'Clerk of the Check' in the same establishment. He died in 1654 and was buried on April 10 in the Cloisters at Westminster. His will shows that he came of a Hampshire family and was a kinsman of Sir Anthony Ashley Cooper, Bart., whom he named one of his executors. John Drue, or Drewe, was one of the King's musicians in receipt of a salary of £40 at the accession of Charles I. John Frost, of Westminster, was elected a Gentleman of the Chapel Royal on November 5, 1611. He took Holy Orders, and in 1623 had become 'Chaunter' at Westminster Abbey, a post which he held till his death. He was buried on May 10, 1642 'in the North Aisle, near Solomon's Porch.' His wife and daughter were

MASQUE AT THE MARRIAGE (*circa 1580*) OF SIR HENRY UNTON.

DIPLOMATIST AND SOLDIER IN THE REIGN OF QUEEN ELIZABETH.

*(From a large picture, painted on a board, containing his portrait and pictorial representations of the chief incidents in his life.)*

In the above reproduction 'the maskers march in order round the table, where the musicians are seated; going up the flight of steps to the left come up into the chamber, where the company are sitting at dinner [not shown in the reproduction]. The chief masker is Diana, who is preceded by Mercury; before him stand two Cupids, the one black, the other white, and a messenger is bearing a paper (which might perhaps contain the intention of the mask) which he

presents to one of the chief personages at the feast. Diana is followed alternately by two of her nymphs, and two Cupids, each of them bearing a torch, the one in white, and the other disguised as a black: each of the nymphs, who walk two and two, bear in one hand a bow, and in the other a wreath or garland—which garlands were most likely to be distributed amongst the surrounding guests.' (From Joseph Strutt's 'Horda Angel-cynnan,' 1776, vol. iii., p. 143.)

also buried in the Abbey. From his will it appears that he was a native of Colebrooke, Devon, and that he was brought up at Exeter Cathedral. There is some confusion, which has not been altogether cleared up, between the Westminster man and another John Frost, 'a base from Salisbury,' who was sworn in as a Gentleman of the Chapel Royal on April 14, 1623.

The music of this Masque has not hitherto been traced. There is manuscript music of Thomas Ford at Christ Church and of Robert Johnson in the Music School at Oxford, but, so far as I remember, nothing that can be connected with this occasion. The following are the first lines of the four songs that are printed:

1. Ope, Earth, thy womb of gold.
2. Descend, fair Sun, and sweetly rest.
3. Bright Panthea, born to Pan.
4. Now, Sleep, bind fast the flood of air.

In conclusion I may perhaps be allowed to quote a contemporary private letter in which this masque is described. It is written by John Chamberlain to Alice Carleton under date February 18, 1613, and is preserved at the Record Office among the Domestic State Papers of the reign of James I.:

On Monday night was the Middle Temple and Lincoln's ynne mask presented in the hall at court, wheras the Lords' (presented on the previous evening after the wedding) was in the bancketting roome. Yt went from the Rolles vp fleetstreet and the Strand, and made such a gallant and glorious shew that yt is highly commended. They had forty gentlemen of best choise out of both houses rode before them in theyre best array, vpon the K's horses: and twelve maskers with theyre torch-bearers and pages rode likewise vpon horses exceedingly well trapped and furnished: besides a dousen litle boyes drest like babones that serued for an anti-maske, (and they say performed yt exceedingly well when they came to yt), and three open chariots drawne with fowre horses apeece, that caried theyre musicians,

and other personages that had parts to speake: all which together with theyre trumpetters and other attendants were so well set out, that yt is generally held for the best shew that hath ben seen many a day. The King stode in the gallerie to behold them and made them ride about the tilt-yard, and then were receued into St James parke and went all along the galleries into the hall, where themselves and theyre deuises (which they say were excellent) made such a glittering shew that the King and all the companie were exceedingly pleased and specially with theyre dauncing, which was beyond all that hath ben yet. The King made the maskers kisse his hand at parting, and gaue them many thanckes, sayeng he neuer saw so many proper men together, and himself accompanied them at the banquet, and tooke care yt should be well ordered, and speakes much of them behind theyre backs, and strokes the master of the rolles and Dick martin, who were the cheife doers and undertakers.

Then, after describing how the masquers from Gray's Inn and the Inner Temple, headed by Sir Francis Bacon, came up to Whitehall by water on the following night, but had to return without presenting their masque, because 'the King was so wearied and sleepe with sitting vp almost two whole nights before, that he had no edge to yt,' the letter concludes with a piece of news which doubtless interested Mistress Carleton, and may be not without interest to the ladies of to-day, who are said to be threatened with a revival of the 'verdingale' or farthingale of our ancestors:

One thing I had almost forgotten for hast that all this time there was a course taken and so notified that no Lady or gentlewoman should be admitted to any of these sights with a verdingale, which was to gaine the more roome, and I hope may serue to make them quite left of [i.e. off] in time. And yet there were more scaffolds and more prouision made for roome than euer I saw both in the hall and banketting roome, besides a new roome built to dine, sup, and daunce in.

J. F. R. STAINER.

One of the shortest, certainly not the least amusing, biography of Berlioz is to be found in the 'New Opera Glass,' a book made and printed in Germany. We give it *verbatim et literatim*:

B. Dec. 11<sup>th</sup> 1800 at Côte St. André (France), was studying at first medicine, afterwards music without permission of his father, of whome he did not received any support. A short time afterward he left the school of music and was working on his own style. His first musical work did not received any succes and he entered the second time at the School of music and was gaining the roman price for one of his "Cantates". Returned from Italy he lived as a composer, but his compositions were received with a greater applause in the strange as in his own country. He is one of the most important composer of intrumental music. His other opera "Benvenuto Cellini" (1838), "Beatrice and Benedikt" (1862) and the "The Troyens" (1863) are also gained a good succes. He died as librarian on the conservatory at Paris the 9<sup>th</sup> Mars 1869.

The preface to this 'New Opera Glass' (4th edn.) reads:

This new edition, revised and augmented from the author through nearly thirty new operas, may find the same kindly reception which has been proved to the fare-gone editions.

This is the only wish from

Baden-Baden, New Years day 1900.

THE AUTHOR.

More Baden-Baden bad enough English!

## Occasional Notes.

When the Master was in Ts'e he heard the Shaon, and for three months did not know the taste of flesh. 'I did not think,' he said, 'that music could have been so excellent as this.'

The Master said, 'If a man be without the virtues proper to humanity, what has he to do with the rites of propriety? If a man be without the virtues proper to humanity, what has he to do with music?'

CONFUCIUS. B.C. 550-480.



Many readers of THE MUSICAL TIMES who have heard of John Playford's 'A Breefe Introduction to the Skill of Musick,' and may, perhaps, possess or have seen copies of the later editions of that once popular treatise, may never have 'set eyes' upon the extremely rare first edition. We have therefore much pleasure in giving an exact reproduction of the engraved title-page of the earliest issue, published in 1654. This will supplement the interesting preface to the little tome which we gave in our issue of October, 1905, p. 656.

The 'Occasional Note' in our last issue (p. 791) anent Handel's house in Brook Street evidently caught the sharp eye of Mr. Algernon Ashton, and so fired him with indignation that he returned to one of his old loves—writing letters to the newspapers—by sending the following communication to the *Daily News*:

VANDALISM AT HANDEL'S HOUSE.

SIR,—In November, 1900, I complained that the memorial tablet which adorned Handel's house in Brook Street, Mayfair, had become so dirty, and the inscription so undecipherable, that it was about time that this tablet be thoroughly cleansed and renovated. Well, what has just happened to Handel's dwelling-house, this precious and unique relic of the past, and one which Londoners, I should have thought, would guard and keep sacred for centuries yet to come?

The whole lower part of the house has been turned into a common shop by a so-called 'decorative artist,' the original doorway completely demolished, and even the renovated tablet taken away, with the result that the beautiful old house, which was splendidly preserved, has been spoilt beyond recognition. After this incredible occurrence, one may now expect anything in the way of disgraceful and wanton vandalism.—Yours, &c.,

ALGERNON ASHTON.

The 'Handel vandal,' *pace* Mr. Ashton, replied to the charge of wantonness in these words:

SIR,—With reference to Mr. Ashton's letter, I, being the 'Common Decorator' alluded to, beg to say that some months ago I attempted to buy out my neighbour on the other side, but without success. The lease of No. 25, Brook Street, becoming later for sale, I took it over, and, having regard to the requirements of my business, was compelled partly to rebuild.

Mr. Ashton now attacks me. I have no wish to deface any historical building; but I should like to point out that property in the West-End is far too valuable to be left to rot because some genius of a past age happened to have lived in a particular spot at one time.

The condition of the house when taken over by me was such that it required practically reconstructing; and I doubt whether Mr. Ashton with all his love and enthusiasm for the preservation of old landmarks, would have been prepared to have kept the house in its original condition.

I had even arranged that the tablet should be put over the door in a much more conspicuous position than it had ever been before.—Yours, etc.,

25, 27, 29, Brook Street, W. C. J. CHARLES.

This did not satisfy Mr. Ashton, who still protested in a second letter, which reads:—

SIR,—I have to thank Mr. C. J. Charles for his reply to my communication protesting against the partial rebuilding of Handel's house in Brook Street. Mr. Charles states that he is the 'Common Decorator' to whom I am supposed to have alluded in my letter. The assertion is, however, not accurate, as I called the owner of the shop 'a decorative artist' and certainly not a 'common decorator.' I was not quite so rude as that!

Your correspondent further remarks that 'property in the West-End is far too valuable to be left to rot because some genius of a past age happened to have lived in a particular spot at one time.' That may be very true, but nevertheless one cannot help deeply regretting that a house in which so illustrious a man as Handel lived for more than half his life could not have been preserved for all time. Mr. Charles promises 'that the tablet should be put over the door in a much more conspicuous position than it had ever been before.' But it seems to me that the replacing of this tablet would be somewhat of an absurdity, considering that the house is now totally different from what it formerly was.

There the matter rests, and, as so often happens, sentiment has had to give way to business.

The King has graciously consented to become a Patron, as also has President Loubet, of the two concerts to be given in Paris on January 10 and 12 by the London Symphony Orchestra in co-operation, at the suggestion of Sir Charles Stanford, with a Leeds chorus. The choral force of the best Yorkshire type numbers 292 picked voices—87 sopranos, 77 contraltos, 60 tenors, and 68 basses—all of whom may be safely trusted to uphold the best traditions of English choral singing. A sum of about £1,000 has been raised in order to defray the expenses of the choir, but upwards of forty members are going to Paris at their own cost. As we stated last month, each member of the London Symphony Orchestra is not only foregoing his fee, but paying his own expenses, and the soloists are giving their services. The complete programmes of the two concerts—to be given in the Châtelet Theatre—are as follows:

FIRST CONCERT, WEDNESDAY, JANUARY 10.

- (M) Poeme Symphonique—'Phaëton' .. .. Saint-Saëns.  
 (S) Ode—'Blest pair of sirens' .. .. Parry.  
       Leeds Chorus, and Orchestra.  
 (M) (a) 'Dance of nymphs and reapers' .. .. Sullivan.  
       From 'The Tempest'.  
       (b) 'Benedictus' .. .. Mackenzie.  
       (c) *Scherzo* from the 'Scandinavian' Symphony. Cowen.  
 (M) Symphonic Poem—'Don Juan' .. .. Strauss.  
 (M) Overture—'Meistersinger' .. .. Wagner.  
 (S) Motet—'Sing to the Lord' .. .. Bach.  
       Leeds Chorus.  
 (S) *Andante* and *Finale* from the 'Irish Symphony' Stanford.  
 (S) Chorus—'The horse and his rider' ('Israel') .. Handel.  
       Leeds Chorus.  
 (M) Conducted by M. André Messager.  
 (S) Conducted by Sir Charles V. Stanford.

SECOND CONCERT, FRIDAY, JANUARY 12.

- (C) Overture—'Benvenuto Cellini' .. .. Berlioz.  
 (S) Chorus—'The Challenge of Thor' ('King Olaf') Elgar.  
 (S) 'Quaerens Me,' 'Lacrymosa,' 'Offertorium,'  
       from the 'Requiem' Stanford.  
       Miss Perceval Allen. Miss Marie Brema.  
       Mr. John Coates. Mr. Plunket Greene.  
 (S) Sanctus, from Mass in B minor .. .. Bach.  
 (S) Choral Symphony .. .. Beethoven.  
       Miss Perceval Allen. Miss Marie Brema.  
       Mr. John Coates. Mr. Francis Braun.  
 (C) Conducted by M. Colonne.  
 (S) Conducted by Sir Charles V. Stanford.

As doubtless many English people will desire to attend these interesting music-makings—unique in their conception—it may be stated that tickets are to be obtained at Mr. L. G. Sharpe's concert agency, 61, Regent Street. The occasion is one that calls for sincere congratulation and heartiest good-wishes to all concerned.

The good work which Mr. John B. Lott has done for twenty-five years as conductor of the Lichfield Musical Society received pleasant recognition on December 11, at St. James's Hall, in the city of Dr. Johnson. On that occasion Canon Lonsdale (in the absence through illness of the Dean) presented the cathedral organist with an easy-chair and a purse containing forty guineas. In felicitous terms Canon Lonsdale referred to the 'credit, tact, perseverance and energy, and that never-say-die spirit' of Mr. Lott, and expressed the hope that he would long continue his conductorship of the Society. The conscientious and unobtrusive way in which Mr. Lott has so long and faithfully discharged his duties at Lichfield calls for full recognition and publicity beyond the region where he exerts so beneficial an influence for music.

The composer of the delightful madrigal 'Sister, awake'—which forms the extra music supplement to our present issue—is Thomas Bateson, who was organist of Chester Cathedral three hundred years ago. In 1602 the Dean and Chapter paid 6s. 'for a little deske for Mr. Bateson his organ book.' In 1609 he became a vicar-choral and organist of Christ Church Cathedral, Dublin, and in 1631 he died. That is practically all that is known of his career, and the date of his birth has not been discovered. But he has left a good name as the composer of madrigals, of which he published two sets in 1604 and 1618—works which have secured him a high place among English composers of the Elizabethan period. The preface to his first set of madrigals, from which 'Sister, awake,' is taken is so quaint that no apology is needed for quoting it in full, at the same time retaining the actual spelling of three centuries ago :

To my honorable and most respected good friend :  
Sir William Norres, Knight of the honorable order of  
the Bath : Thomas Bateson wisheth long lyfe, health  
and happinesse, with increase of honour.

Syr, I am bould to present vnto you these few  
MADRIGALES, and I pray you as you haue heeretofore  
(rather for your exceeding loue to mee, then for any  
worth that I acknowledge of the Songs) giuen them  
your priuate applause & liking, when I sent them to  
you euer as they were composed in loose papers, so  
you wil much more now, (for now in-deed when they  
come to the worlds eye and censure, they had more  
need of it than euer) Vouchsafe to give them your  
good countenance and publick patronage. In trueth  
I must confesse, they are like young birds feared out of  
the nest before they be well feathered, & finde no place  
so fit to light on as on the branches of your fauour :  
where (such is your loue to me and Musick) I hope  
they wilbe so shrouded in the leaues of your good  
liking, that you will giue leaue neither to any rauinous  
Kite nor craftie fowler (I meane neither to any open  
mouthed *Momus* nor more slye detractor) to deuoure,  
or harm them, that cannot succor nor shift for themselves.  
I could wish them a Cage of as many sweet singing  
*Nightingales* to salute your eares with the choisest of  
delightful Notes and the melody of most eare-pleasing  
harmony, that your idle time might not passe without  
delight, if they might yeeld it to you. But whatsoever  
they are, yours they are, & for you onely they were  
made. It was your good countenance that did encourage  
mee to this ; Your loue to Musick doth not onely  
challenge it of mee, but euen the vttermost that Musicks  
art can afford ; which if it were in mee, I would most  
willingly offer to you ; Now let these my affectionate  
indeuours be accepted, since this is all that I can  
performe : except the honoring of your Vertues, and  
obseruance of your worthinesse.

Yours in all loue and so obliged

THOMAS BATESON.

The twenty-first Annual Conference of the  
Incorporated Society of Musicians is announced to  
be held at Lowestoft on January 1, 2, 3, 4, 5 and 6.  
The following papers are promised :

'Modern harmony, as exemplified in the works of  
Elgar, Strauss, and Debussy'—Dr. F. J. Sawyer.

'Some East Anglian Musicians'—Dr. A. H. Mann.

'Some notes on the improvement of popular musical  
taste in England'—Mr. A. E. Grimshaw.

'Is modern music decadent?'—Mr. H. A. Keyser.

'Church Festival Services'—Dr. A. Madeley  
Richardson.

Henry Purcell's 'Ode to St. Cecilia' (1692) is to be  
performed at one of the concerts to be held in  
connection with the Conference.

The article on Schumann's Music in England  
which appeared in our November and December  
issues can be amplified by the record of two 'first  
performances' in this country of the master's works.  
On June 8, 1869, 'The Luck of Edenhall' was  
performed for the first time in England by the  
Exeter College Musical Society, Oxford, a flourishing  
organization under the direction of Dr. (afterwards  
Sir John) Stainer, then organist of Magdalen College.  
The accompaniments to the work were excellently  
played on the pianoforte by an undergraduate of the  
College, Hubert Parry by name, who has since been  
heard of. The Hon. Secretary of the Society at that  
time, Mr. A. Heathcote Long, has placed on record  
the following account of the performance :

The *pièce de résistance* of the concert was highly  
creditable to the Society. The composition was per-  
formed for the first time in England and is a very  
difficult work. Mr. Parry played the exacting  
accompaniment well, and the various choruses and solos  
were all admirably rendered.

The other 'first performance,' so far as England is  
concerned, was that of Schumann's 'Hymn to Night'  
(Op. 108), given on November 23, 1880, by that  
enterprising organization of past days, the Borough of  
Hackney Choral Association. A notice in THE  
MUSICAL TIMES of this 'really excellent concert'  
concludes thus : 'Mr. Prout conducted with his  
accustomed intelligence and precision.'

On more than one occasion we have referred to the  
worthy efforts that are being made to collect unwritten  
English folk-songs. There is urgency in this matter  
because it is certain that as modern communication  
annihilates time and space, local customs die out, and  
we must realise that the singing of folk-songs by  
folks—so far, at least, as the most characteristic  
specimens are concerned—is doomed to extinction.  
Unsophisticated old people can still croon the old  
ditties, but their descendants, having eaten of the  
fruits of 'progress,' do not seem to care to perpetuate  
the practice. Whether the apparently inevitable  
death of the custom is for good or for evil is a point  
for discussion, but quite apart from this consideration,  
it is clear that unless the old folks can be induced to  
pass on their songs to competent collectors they will  
be irretrievably lost. It may be contended that after  
all many folk-songs are but poor, dreary stuff as to both  
words and music, and therefore that the game is not  
worth the candle. But recent experience proves  
that unmistakably beautiful songs are occasionally  
discovered. The plain, common-sense course then  
is to collect *galore*, and to postpone investigation  
as to value until a later stage. In connection with  
this matter we draw the attention of readers to the  
report of a lecture by Mr. Cecil Sharp given on p. 43.

Dr. W. H. Cummings has kindly drawn our  
attention to the fact that the Roubiliac statue of  
Handel in Westminster Abbey gives a representation  
of the composer without a head-covering of either wig  
or cap, and that the death-mask of Handel—by the  
same sculptor and in the possession of Dr. Cummings  
—is likewise modelled. This information, from so  
reliable a source, modifies the statement on p. 788 of  
our December issue.

'Why should we not have monuments to perpetuate  
the fame of those who neglect their duty, as well as of  
those who perform it?'—Dr. S. S. Wesley.

\* See Köchel's 'Chronologisch-thematisches Verzeichniss,' a work which no student of musical literature can be without.

with a new accompaniment in flutes, oboes, and horns, thus :

No. 3. Flute & Oboe.

And this is worked until the 'second subject' is reached. The first portion, with which we have hitherto been engaged, though in the same *tempo* as the rest of the movement, has a more pompous character, and conveys the impression of its being an Introduction. With the new key, however, the movement seems to assume a more suave *Allegro* character. The second subject is as gay as gay can be, just as if intrigues and cabals, and debt and illness and disappointment—poor Mozart's daily bread—had no existence whatever. It is in the orthodox key of the 'dominant,' or G, and in two halves, of which we quote the first only, noting as we do so the charming effect produced (at *b*) by the happy repetition in the bass of the phrase which has just been heard in the treble :

No. 4. Strings.

The second half closes on the key-note of G, and is followed by a further melody by way of codetta :

No. 5.

and this again calls us to notice the fragment of the first theme (No. 1) which appears in the bass (at *a*).

One of the characteristics of this Symphony is its remarkable use of counterpoint and imitation, not to stiffen but to enrich and adorn the work, and the above examples show how early in the piece and how easily Mozart introduced his learning.

The character of the second subject is kept up after the passage last quoted, notwithstanding a momentary change into C minor ; and is further heightened by a third melody of the brightest nature, by way of episode or coda ; its gay turns, its staccato notes, its pizzicato bass, all combining to make it exhilarating. It starts forth in the strings after a bar's rest as follows :

Vns. 1 & 2, in octaves.

This charming tune is almost identical with an air which Mozart had composed in the previous May, to words beginning 'Voi siete un po tondo,' to suit a bass singer who was not satisfied with his part in Anfossi's opera of 'Le Gelosie Fortunate.\*' An episode of this kind is a rare innovation with Mozart, and it is rarer still to find him employing an existing air for the purpose. The character of hilarity, so remarkable in the last three quotations, is kept up to the end of the first portion of the *Allegro*.

The repetition of the first portion completed, the 'development' begins by a sudden change into E flat, in which the episode last quoted is worked with great ingenuity. As Mozart proceeds, a group of notes in the latter part of the air (see *a* in No. 6) seizes his fancy, and he gives it in close imitation between the violins and basses, bringing in the *stiff* chords out of No. 2 as an accompaniment :

No. 7.  
Flute & Oboes.

After a few bars he abandons this, and uses a modification of the same group in a 'canon' which is almost 'strict' :

No. 8.

Thus, in a dozen bars or so, we arrive at the key of E major, and thence again by a masterly transition of four bars into F, in which key the first theme appears as quoted in No. 3, first with the accompaniment in double counterpoint (below, in the bassoons, instead

\* Otto Jahn's 'Life of Mozart,' English translation, ii., 334.

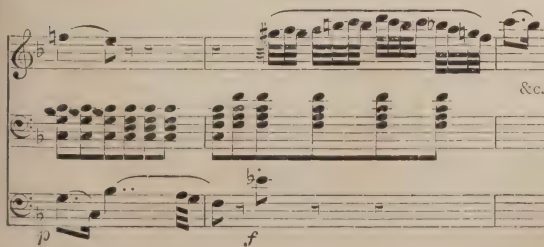
of above, in the flutes), and then in its former shape. The semiquavers and demi-semiquavers of Nos. 1 and 3 are then employed in the violins as a melody to cover a great deal of fine, bold modulation, and at last by a recurrence of the imitative passage, quoted as No. 7, the key of C major is regained, and the *réprise* of the original theme is thundered forth as at first.

In the recapitulation of the first section there is a great deal of change, very remarkable considering the date of the composition. Amongst the rest the passage No. 3 returns, not in C major as before, but in C minor, leading at once into E flat, and we remain in flat keys for some little time, as if the previous working out had not satisfied the wandering propensities of Mozart's soul—as if he had more to say than he had yet found opportunity to express. And not only the keys, but the instrumentation and the forms of the accompaniment are changed, to a degree which, to say the least, is very unusual in Mozart's recapitulations, and at that date was very much of a novelty. But here, for this movement at least, the erratic proceedings of the master cease. The second subject (No. 4) is brought back in C, and the episode (No. 6) in the same key, and a short *Coda* of four bars (added to the real *Coda* of the episode), ends this noble movement.

II. The form of the *Andante cantabile* is much the same with that of the G minor and Mozart's other Symphonies. It opens (with muted violins) with a lovely melody of ten bars' length in F, beginning as follows :



The first four bars of this are repeated by the basses in the same key, with a figure of exquisite embroidery in the fiddles, thus :

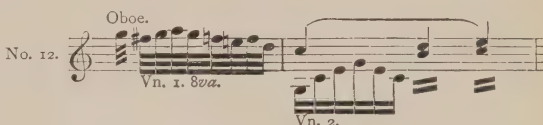


and then a new melody is heard in the oboes and bassoons :



(of which there are two employed throughout the *Andante* with consummate art and effect) accompanied, in the violins, by a syncopated arpeggio figure and broken triplets.

Then comes the 'second subject' proper of the movement, in the oboes in C, introduced by a beautiful figure of which Mendelssohn was surely thinking—or not thinking—when he wrote the *Con moto* of his Italian Symphony, and breathing the very soul of peace and repose :



Then the fiddles have this delicious little figure :



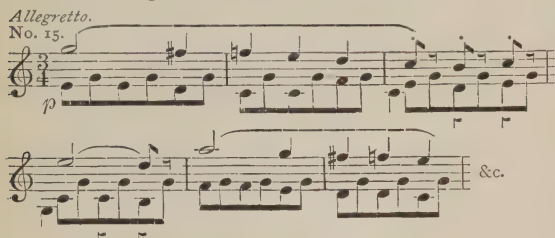
and next these two phrases, alternating in violins and flute :



with which delicious melody we reach the end of the first part of the movement.

Such is a bare catalogue of the materials of this beautiful *Andante*: but the art with which they are woven together, and the long stream of lovely melody, produced by the union of phrase and instrument, can best be appreciated by attentive listening. In the next portion of the movement these materials are worked out, and many an artifice of double counterpoint, contrivance, and modulation employed in the process, but without even a passing cloud of obscurity, or a momentary interruption of the beauty and grace which were so native to Mozart's pen. The conclusion has profited by one of those afterthoughts which, though frequent in Beethoven and Mendelssohn, are rarely met with in Mozart, probably owing to the quantity he wrote, and the rapid rate at which his works followed one another, so as not to allow him time to go back after he had once finished them. The last eleven bars of the movement were originally seven; the first four of them were struck out by Mozart, and replaced by eight, containing that beautiful last return of the original subject (No. 9) which is so fascinating. The new passage is written on a separate leaf, and wafered into the MS. (like Handel's grand afterthought, 'All the inhabitants of Canaan,' in 'The people shall hear'), and the fact is certified by Mendelssohn, in a letter to Moscheles, dated March 7, 1845. There are few who will not join with him in saying, 'Is not this a happy alteration?'

III. The gaiety so prominent in portions of the opening movement returns in the *Minuet*, though in a different style. Mozart's Minuets are always lively, and this is no exception to the rule. It is in the key of C, though with a chromatic characteristic inwoven into each of its phrases, from the opening theme to the lovely and ingenious *Coda* with which it closes, and which has always been a favourite point with the listener. It opens as follows :



In its treatment it is more extended than the Minuet of the G minor Symphony, though it is unnecessary to say that it is perfectly symmetrical in form.

The *Trio* is likewise in C (happy simplicity of a great genius!), going to E in the second part; and the ingenious and quiet manner in which the return to the original key is managed, as if nothing whatever was being done, has for long been one of the well-known and favourite points in Mozart's works. The opening of the *Trio* is a delightful instance of question and answer :



and the return from the *Trio* to the *Minuet* is one which even Mendelssohn might have envied.

IV. But it is for the *Finale* that Mozart—as if aware that he was writing his last Symphony—has reserved all the resources of his science, and all the power, which no one seems to have possessed to the same degree with himself, of concealing that science, and making it the vehicle for music as pleasing as it is learned. Nowhere, perhaps—not even in his greatest Quartets or in the immortal Overture to the 'Zauberflöte'—has he achieved more.

The *Finale* is in the most regular symphonic form—as much so as the first *Allegro* of the work—and is constructed on four perfectly distinct and individual themes. First, a well-known phrase of the older ecclesiastical music, treated by Mozart himself with evident affection in several other places, and more recently used by Mendelssohn, as was pointed out in the remarks on the opening themes of both the 'Reformation' Symphony and the 'Hymn of Praise.'\*

\* This old succession of notes was originally a part of the 'intonation' of a Gregorian tone. Mozart was very fond of it. The whole *Credo* of his Mass in F is founded on it; and he uses it also in a Symphony of 1759, in B flat, published as 'No. 11'; in a Violin Sonata, in E flat (1785), and elsewhere. Mendelssohn was especially attached to it, and it may be traced in 'St. Paul,' 'For so hath the Lord,' and 'For all the Gentiles'; in the 42nd Psalm, 'Why my soul'; in the openings of the 'Lobgesang' and 'Reformation' Symphonies, and the *Finale* of the 'Scottish' Symphony. Bach's Fugue in E in 'the 48' is known to every one. Handel makes a splendid effect with it in his chorus, 'Then round about the starry throne,' where the basses lead off with 'and triumph over death.' Schubert makes it the subject of the 'Cum Sancto' in his Mass in E flat; and even Beethoven has brought it in in the Pianoforte Sonata, Op. 110, bars 5 to 8, in the left hand. In the English school we need only point to the 'Glory be' in Purcell's Jubilate in D, to Croft's 'God is gone up,' to Sir John Goss's fine chorus, 'As the mountains,' and to Sullivan's Tempest Song, 'Come unto these yellow sands.' An attempt to trace the persistent use of this phrase down to modern times (Brahms delights in it) was made by the writer in the *Musical World* from October, 1886, to May, 1887.

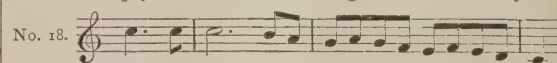
The phrase itself consists of but four notes: and although on its first appearance (as quoted) it is garnished with a gay melody to connect its repetition and to finish it off, still this latter is but little employed afterwards, and the real theme is the phrase of four semibreves.

No. 17. *Allegro molto.*

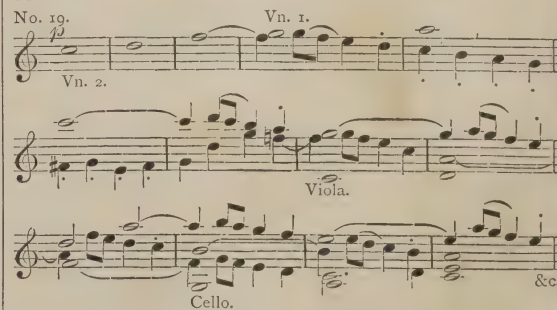


This is the 'first subject' proper of the movement. How gay it is! How fresh the old church theme sounds on the modern fiddles! And how pretty the little flourish in which Mozart lets off his steam in the eighth bar!

The second theme commences immediately on the conclusion of the foregoing quotation; it consists almost simply\* of the descending scale of the key:



and forms the material for a passage of sixteen bars in the tonic, such as Mozart usually introduces after he has given out the first theme of his movements. The announcement of these two themes is followed by a short treatment of the first as a fugue subject, in five parts, by the strings alone, in the following style, as if to show what a sweet thing a fugal passage could be:



After the answers have all been regularly made, the third theme is heard in the violins, with rapid response from the basses, the other strings and the whole of the wind keeping up sustained harmonies:



\* This is the phrase which M. Oulibicheff accuses Beethoven of stealing in the *Finale* of his first Symphony. It is extraordinary what party spirit will make people say! He might just as well accuse Mozart of having stolen it from the 'Hailstone Chorus,' where it occurs almost note for note, or from the bass aria in Jomelli's Oratorio of 'Betulia liberata,' where, as the late Sir W. G. Cousins pointed out, it is used in actual connection with a phrase of four semibreves, thus:



Then No. 2 bursts forth afresh, with swift canonic answer, and leads into the key of G, in which the fourth theme appears, doing duty as the 'second subject' proper of the movement—a graceful flowing phrase, though short :

No. 21.

Vn. 1.

Vn. 2.

Flute.

Fag.

tr

&c.

followed sharp, as will be observed in the quotation, by No. 18 and No. 20, eager to engage in their contrapuntal work.

Having thus brought his materials into the field, Mozart proceeds to elaborate them in the form usual to the first *Allegro* of a symphony; and the way in which he does this has long been recognised as a marvel for its union of counterpoint and fancy. The manner in which these phrases, apparently so unconnected, fit into each other and into themselves, and at the same time lend themselves to the 'form' of the Symphony, which was contrived to suit quite a freer style of composition, is a curious study. And as if the four were not enough sufficiently to fetter him, he inverts the second of his themes (No. 18 above), taking it up the scale instead of down, in the same intervals; and then these five are combined and treated with the most extraordinary variety of close imitation, canon and accompaniment; always with effect and spirit, and with a continual flow of melody and astonishing freedom of modulation. In the middle portion of the movement—the working out, after the double bar, which is devoted mainly to the elaboration of No. 18—it is most interesting to observe the artifices by which Mozart, while keeping up all this strict contrapuntal treatment, has added warmth and variety to it by making the flutes and oboes answer the strings ('like linnets in the pauses of the wind') with phrases of different rhythm and character, while at another time the brass (a modest pair of trumpets and a pair of horns, used for colour and not for noise) and drums reiterate the phrase :

No. 22.

(taken from the opening of theme No. 18) now in tonic, now in dominant, now before and now after the starting of that theme. When, after the conclusion of the 'working out,' the original first subject (No. 17) is returned to, we find the same licence which we noticed in the same spot in the *Allegro*. Mozart is not content, as in the E flat and G minor Symphonies, with a mere textual repetition of the former passages, but for eight-and-twenty bars after the *réprise*, that fruitful phrase of four semibreves is harmonized, and modulated, and extended in a manner perfectly different from that of its original occurrence, a licence which has few if any parallels before this Symphony, and opens up a startling vista of the bold innovations which this great genius might have made in Symphony writing had his life been prolonged, but which seem to have first occurred to him in his last work of that kind.

Another new feature, equally an innovation as to its length and importance, and, like that just spoken of, anticipating a principal characteristic in Beethoven's treatment of the Symphony, is the *Coda* with which this *Finale* concludes, in which all the learning and contrivance of the former portion are summarised and condensed, and, if possible, surpassed. The *Coda* is no less than sixty-eight bars long. It starts with a quasi-inversion of the first subject as follows :

No. 23.

Violins.

which is first worked by itself for twelve bars. And then begins—what is not to be found in the body of the movement, notwithstanding all the contrivances employed there—a regular strict fugue, lasting for exactly thirty bars, in which the four subjects (with a fifth till now subordinate) are brought into different relations and closer combinations than before, the effect being as it were to weld the whole structure firmly together into one everlasting monument of symmetry and beauty. For such was the force of genius of this wonderful man and such his habitual mastery over the technicalities of the art, that these elaborate contrivances never obtrude themselves to the injury of the poetry and spirit of the composition, but all is as brilliant, as graceful, and as forcible as if the composer had been quite unfettered. Think what a union of invention, skill, practice, and resolution must have been required to imagine such a work as that we have now before us; and to put it on paper, once for all, in the state in which it is now played—for Mozart rarely, if ever, made 'sketches' of his music—in the fifteen days which elapsed between July 25 and August 10 !

## Church and Organ Music.

THE TUNE ST. MAGNUS AND ITS UNFORTUNATE COMPOSER, JEREMIAH CLARKE.

'Poor Jerry!' is the natural comment on the tragic death of our composer, but no one who has heard St. Magnus can say 'Poor tune.' Has not this stately strain kept green the name of its composer for two hundred years? Let us see.

St. Magnus appears to have been first printed in the third edition of Henry Playford's 'The Divine Companion,' published in 1709. The full title of this collection reads :

THE DIVINE COMPANION; or David's Harp new tun'd. Being a Choice Collection of New and Easy Psalms, Hymns, and Anthems. The Words of the Psalms being Collected from the Newest Versions.

Compos'd by the best Masters.

To be used in Churches or Private Families, for their greater Advancement of *Divine Music*.

Psalms cxlvi. 1. *Praise the Lord, &c.*

And that Above, we may be sure to know  
Our Parts, these Hymns we Practice here below :  
And while we Sing, we Consecrate our Art,  
And offer up with every Tongue a Heart.

The Third Edition, with large Additions.

London : Printed by *W. Pearson*, and Sold by *John Young*, Musical Instrument Seller, at the Dolphin and Crown at the West end of St. Paul's Church, and *John Hare*, Instrument-maker, at the Viol and Flute in *Cornhill*, near the Royal Exchange, 1709. Price Bound, 3s.

Although the name of Henry Playford does not appear on the above title-page, that worthy music-publisher edited the book and signed the preface. St. Magnus makes its appearance on p. 93 of 'The Divine Companion' in the following form :

Cantus & Bassus. PSALM cxvii. A 2 Voc.

Let all the na-tions of the World their  
great Cre-a-tor's praise; and all its scat-ter'd  
Peo-ple joyn his might-y.. Name to.. raife.

No name of composer or tune is given, and there seems to be just a shadow of doubt as to whether Jerry Clarke really did compose the strain, because on p. 87 it is stated 'The Three following Psalms sett by Mr. Jer. Clark.' (The name is variously spelt.) But the 'Three following Psalms' are the 148th, 145th, and 121st, whereas Psalm 117—which is assigned to the tune in question—is the *fourth* tune following. Long-established tradition has, however, assigned the paternity of the tune to Jeremiah Clarke.

It is very interesting to find a similar tune earlier in this book (on p. 16). Here it is, in its stately minim and crotchet *singableness* :

AN HYMN FOR CHRISTMAS-DAY. HYMN I.

Cantus & Bassus. A 2 Voc.

What words, what voi-ces can we bring, which  
way our Accents raife to well-come the mif-ter-ious  
King; and fin-ga Sa-viours praise?

This 'Christmas-Day' tune is undoubtedly by our composer. One need scarcely point out its melodic similarity to St. Magnus—e.g., the opening phrase is identical, note for note, and so on. The question arises: 'Is St. Magnus derived from the more florid tune, or vice versa? Who can say? It will be observed that in both instances the *sharp* and not the natural sign is used to raise the fourth note of the scale (E flat) at the point of modulation.

The first known appearance of the tune with a name is in Nathaniel Gawthorne's 'Harmonia Perfecta,' 1730, where it is designated Nottingham (only one ♯, please, Mr. Printer): there it is set in four parts and in the key of A, a semitone lower than the original pitch. William Riley, in his 'Parochial Psalmody' (1762), seems to have been the first to adopt the present name; he calls it 'St. Magnus's Tune,' for

what reason is a matter of conjecture. In addition to the stately tread of its diatonic progression, a fine feature of the tune is the exhilarating skip of an octave in the last line. Could Sullivan have had St. Magnus in his mind when composing St. Nathaniel? The key is the same, and so is the skip of the octave; moreover, with the exception of one note (B for A), line 2 of both tunes is also the same; while line 3 of Sullivan's is practically identical with line 4 of Clarke's. It is satisfactory to find that so typically good a specimen of old-time psalmody as St. Magnus has maintained its right to be included in all recent hymnals; no less satisfactory is it that the crotchets following the octave skip have been retained by modern editors, except in 'The Baptist Church Hymnal' (1900), where the crotchets have been ruthlessly sacrificed. In 'The Methodist Hymn-book' (1904) the upper E is made a dotted note, an alteration that is by no means an improvement.

Jeremiah Clarke was a man of mark. The date of his birth is unknown—the 'Dictionary of National Biography' gives '1669?' but it may have been much earlier. He began his career as a chorister of the Chapel Royal under Dr. Blow, and subsequently became organist of Winchester College, a post he held from 1692 to 1695. In 1693 he returned to London to take up his duties as Almoner and Master of the Boys at St. Paul's Cathedral, which office his former master, Dr. Blow, probably from conscientious motives against pluralities, had resigned in his favour. Clarke was the first organist of the new Cathedral of St. Paul's, and doubtless officiated at Father Smith's magnificent organ at the opening of Wren's masterpiece on December 2, 1697. Mr. John S. Bumpus, in his informing book on 'The organists and composers of St. Paul's Cathedral,' says :

On June 6th, 1699, Clarke was admitted to his probation as vicar-choral of S. Paul's, but does not appear to have been fully admitted until Oct. 1705, 'post annum probationis completum,' no explanation being forthcoming among the Chapter Records for the long interval which had elapsed. Later on—in 1700 and 1704—Clarke renewed his acquaintance with the Chapel Royal upon being appointed first a Gentleman and afterwards one of the organists, as the following entries from 'The Old Cheque Book, or Book of Remembrance, of the Chapel Royal, St. James's' prove :

1700. July 7. By virtue of a warrant from the Right Reverend the Dean of the Chapell Royal Mr. Jeremiah Clerk and Mr. William Crofts were both sworn Gentlemen extraordinary of the King's Chapell (and to succeed as organists according to merit, when any such place shall fall voyd) by mee Rh Battell, S.D. Wittnes Edw. Braddock, Clerk of the Cheke.

1704. May 25th. By virtue of a warrant from the Right Reverend the Lord Bishop of London I have sworn and admitted Mr. Jeremiah Clark and Mr. William Crofts joyntly into an organist's place vacant by the death of Mr. Francis Pigott. Rh Battell, S.D. Witnes Edw. Braddock, Clerk of the Cheque.

Clarke, who was appointed music-master to Queen Anne, composed music of various kinds, sacred and secular. His harpsichord 'lessons,' like the tune St. Magnus, appeared posthumously with the following title :

CHOICE LESSONS | For the | Harpsichord or Spinett | Being | The Works of the late Famous | MR. JEREMIAH CLARKE. | Composer & Organist to her Majtie & ye Cath'dl Church of St. Pauls | Carefully Corrected by Himself | Being what he Designed to Publish. London . . . 1711.

A copy of this extremely rare book—which formerly belonged to Mr. Gostling, of Canterbury, and Dr. Crotch—is in the British Museum. One of the pieces is entitled 'Round O,' another 'An entry,' &c. He was the original composer of Dryden's 'Alexander's Feast,' performed at Stationers' Hall on St. Cecilia's Day, 1697, the occasion for which it was written. The music was never printed, and seems to have been irretrievably lost. Clarke also composed several operas—e.g., 'The World in the Moon' and other 'theatric labours,' in addition to an Ode in praise of the island of Barbados, which took the form of a cantata, 'The Assumption.' Many songs from his prolific pen enriched the collections of the day, especially D'Urfey's 'Pills to purge Melancholy,' and Gay honoured Clarke by selecting one of his ditties for 'The Beggar's Opera.' His printed church music includes two morning services—in G major and C minor—and some anthems. Of the latter, two are typical of the style of composition in vogue at the close of the 17th century—the verse anthem 'I will love Thee, O Lord, my Strength,' and the easy full anthem 'Praise the Lord, O Jerusalem.' The former has some realistic effects: for instance, the shivering at the word 'trembled,' such as rejoices the hearts of present-day tremulant-loving organists:

And as an introduction to the 'verse' movement 'The Lord also thunder'd out of heaven,' he gives this, afterwards repeated (as an interlude) a fourth lower and used as the melody of the duet (tenor and bass):

which must have produced ideal thunderousness on the CCC great organ manual at St. Paul's. No wonder that dear Miss Hackett's face would lighten at such a tempestuous display.

The compositions of Clarke received encomiums from both Burney and Hawkins. 'He was all tenderness,' according to Burney, while Hawkins says: 'His anthems are remarkably pathetic, at the same time they preserve the dignity and majesty of the Church style.' Ouseley endorses these opinions, though with a qualification: 'Clarke's music is mostly written in a tender and pathetic style, wanting in vigour, but pure and sweet in its harmony.'

A love affair created a deep-toned discord in Jerry Clarke's life, and was the cause of his death by his own hand. An interesting Broadside in the British Museum, brought to light in 1887 by Mr. Barclay Squire, gives an account of the suicide with

full details of the sad event, which took place on December 1, 1707. The Broadside reads:

"Mr. Jeremiah Clarke, whose untimely End I am going to relate; was a Batchelor, and one of the Organists of Her Majesties Chappel at St. James's, as also Chief Organist of the Cathedral of St. Pauls; both which Salleries Amounted to above 300*l.* per Annum, so that the want of no Worldly Advantage, could induce him to such Self-Tragical Action, which he violently Committed on Monday Morning last, the Particulars whereof, according to the best information, take as follows.

"On Monday Morning last, about 9 of the Clock, the said Mr. Clarke, being in his Chamber, his own Father with some other Gentlemen, made him a Visit, at which time he seem'd to be very Cheerful and Merry, by Playing on his Musick for a considerable time, which was a Pair of Organs in his own House, which he took great Delight in; but that Diversion being ended, and his Father and the Company having taken their leaves, he went up Stairs again into his Chamber, and setting himself down in a Chair by the Fire (to outward Appearance) without any manner, or sign of Discontent, the Maid going about her Business, not in the least suspecting what was to follow; all on a sudden, between 10 and 11 a Clock, she heard a Pistol go off in his Room, and thereupon running with all speed to see what was the matter, found her Master leaning backward in his chair, with a Terrible Wound behind his Ear, from which issued Abundance of Blood, and at the same time saw the Pistol lying upon the Hearth, so that she plainly perceived he had Shot himself, and thereupon call'd up Mr. King his brother-in-law, to see the Dreadful Spectacle; so that a Surgeon and other suitable assistance were immediately procured, who Wash'd his Wounds and Search'd them (for as yet he was not Dead) but no Bullet could be found, and so much of his Blood was lost, that he could say very little, but only was observ'd once or twice to call out Thieves, and say they would Murther him; and also did Complain, they did not lay him easy in his Bed, and the like; but was incapable of Answering any Question that was asked him: So that he Languished from between Ten a Clock in the Fore-noon till about Three in the After-noon, and then he Expired to the great Grief of his own Sister, who was lately Married to Mr. King (one of his Schollars) and formerly kept his House.

"The Occasion of this terrible Accident is variously Discours'd; some will have it, that his Sister Marrying his Scholar, who he fear'd might in time prove a Rival in his Business, threw him into a kind of melancholy Discontent; and others (with something more Reason) impute this Misfortune to a Young Married Woman near Pater-Noster-Row, whom he had a more than ordinary respect for, who not returning him such suitable Favours as his former Affections deserv'd, might in a great Measure occasion dismal Effects. But be that how it will, 'tis certain he shot himself with a little Screw-Pistol in the side of the Head, as he sat in his Chair by the Fire-side, within less than half an Hour after his Father and other Friends had been with him."

Jeremiah Clarke was buried in the churchyard of St. Gregory by St. Paul on December 3, 1707, as is proved by the burial registers of the church. In a waste book (or diary) from which the registers appear to have been drawn up, it is recorded that the remains were 'carried to St. Paul's Cathedral' on the same day.

Not only was the punster abroad in 1707, but he was at home in sharpening his wit on a hearth-stone suicide. For did not Edward Ward write a pathetic ode on this sad event? It begins thus:

Mourn, all ye Brethren of String,  
Prepare at once to Weep and Sing;  
Tune your soft Lyres, and strain your warbling Throats, &c.

Ward's pathetic-bathetic poem concluded with the following pungent words:

Let us not wonder at his fall,  
Since 'twas not so unnatural  
For him who lived by Canon to expire by Ball.

There are many churches and some colleges and schools where a daily or occasional service is sung by boys only. The 'Chorister Series,' published by Messrs. Novello, furnishes the necessary music for such occasions. It includes Responses, Services—Matins, Communion and Evensong, also Wedding and Funeral Services—and Anthems, all specially composed for equal voices. It need hardly be said that the 'Chorister Series' meets the requirements of ladies' colleges and schools where a choral service is in vogue. A list of the compositions already in the Series will be found on page 69.

A monument to the memory of Sir John Stainer has just been placed in position on the east wall of the ante-chapel at Magdalen College, Oxford. It is the gift of Lady Stainer, and consists of a mural tablet of brass framed in alabaster, executed by Messrs. Kett, of Cambridge, after a design by Mr. G. F. Bodley, R.A. The Latin inscription, which commemorates Sir John Stainer's academic distinctions, his connection with the College and St. Paul's Cathedral as organist, and the University as Professor, is surmounted by a row of cherubs holding a scroll, bearing the words, 'Gloria in Excelsis Deo.'

#### CATHEDRAL SPECIAL SERVICES.

##### ST. PAUL'S.

At St. Paul's Cathedral, on December 5, Brahms's 'Requiem' was sung with its wonted impressiveness by the Cathedral choir, accompanied by a full orchestra, under the reverent conductorship of Sir George Martin—whose 'De Profundis' was also sung—with Mr. Charles Macpherson at the organ.

##### RIPON.

The same work was given at Ripon Cathedral, on December 6, under Mr. C. H. Moody's direction, to the accompaniment of organ, pianoforte and drums, played respectively by Dr. G. J. Bennett (of Lincoln Cathedral), Mr. Charles Gray and Mr. Rushforth.

##### CANTERBURY.

On December 7, at Canterbury Cathedral, Spohr's 'Last Judgment' and Dr. Perrin's cantata, 'The Abode of Worship,' were interpreted by an orchestra of 48 players and a chorus of about 150 voices. Dr. Perrin conducted.

##### ST. ASAPH.

Brahms's 'Requiem' formed a special service at St. Asaph Cathedral on December 14, when, under the conductorship of the organist, Mr. W. E. Belcher, the work was performed by a band and chorus, 160 in number. Mr. J. T. Hughes, assistant-organist of Chester Cathedral, was at the organ.

##### WINCHESTER.

On the same day, at Winchester Cathedral, Parts I and 2 of Bach's Christmas Oratorio, Spohr's 'God, Thou art great,' and Schubert's B minor Symphony were sung and played by the Cathedral oratorio choir and orchestra, with some outside assistance in the instrumental department. Dr. Sweeting presided at the organ, and Dr. Prendergast conducted.

##### CHICHESTER.

It is extremely gratifying to find that the good example of Gloucester Cathedral is being followed at Chichester. We refer to the monthly special services which for many years have been so much appreciated in the western city. On Thursday evening, December 21, the first of these services was held in Chichester Cathedral. On that occasion the music included organ solos and excerpts from the oratorios, in addition to a hymn ('O come, O come, Emmanuel') and a carol ('The first Nowell'), both of which fell to the congregation's share in these commendable sacred music-makings. The Dean and Chapter and the organist

(Mr. Crowe) are to be warmly congratulated upon having inaugurated so excellent a series of musical services for the people, and we have not the slightest doubt that their efforts will meet with full reward. Other cathedrals might well follow so good an example.

##### ANTIGUA.

At St. John's Cathedral, Antigua (W.I.), on November 13, Handel's 'Messiah' (excepting a few numbers) was rendered by the St. John's Choral Society, their conductor (Rev. J. E. Weiss) presiding at the organ. At the close, the Benediction, pronounced by the Bishop, was followed by a Recessional hymn. As this was the last time the Society would sing under the baton of the Rev. J. E. Weiss, who was shortly to leave for England, on the following evening an address and purse were presented to him in recognition of his valuable work as conductor of the Society and in the interests of music generally in that far-away West Indian island.

#### ORATORIO SERVICES IN VARIOUS CHURCHES.

At St. Mary Abbott, Kensington, on Sunday afternoon, December 10, Spohr's 'Last Judgment' was performed by an augmented choir, accompanied by an orchestra and the organ; Mr. Shuttleworth, the assistant-organist, presiding at the latter instrument. The boys had been well trained by the new choirmaster, Mr. W. G. Ross, and the basses of the choir included the Lord Chief Justice. Mr. H. R. Bird, organist of the church, conducted an impressive rendering of this devotional work.

Schubert's B minor Symphony and a selection from Gaul's 'Holy City' were given on Sunday, December 3, at St. Paul's, Woodhouse-Eaves, near Loughborough, under the direction of the organist, Mr. Frank Storer.

On December 4, Mendelssohn's 'Elijah' was performed in Soho Hill Church, Birmingham. Mr. C. H. Cooper conducted, with Mr. Thomas Facer at the organ.

One of Bach's devotional church cantatas, 'God's time is the best,' was sung at St. Martin, Potternewton, Leeds, on December 6, under the guidance of Mr. N. H. Bell, organist of the church.

At the Parish Church, Huddersfield, on December 13, Dr. Eaglefield Hull, the organist, conducted a performance of Sterndale Bennett's 'Woman of Samaria.' The accompaniments were played by an orchestra, and Mr. Lewis England presided at the organ.

Spohr's 'Last Judgment' was sung at Hornsey Parish Church on December 13, by the choir (seventy voices), with Mr. Herbert Bags at the organ, and Mr. Henry J. Baker conducted.

At Hill Presbyterian Church, Port Elizabeth, on October 27, in connection with the re-opening of the organ, Mr. C. Lee Williams's cantata 'The last night at Bethany' and Gounod's 'By Babylon's wave' were sung by the choir, under the direction of Mr. J. S. Yates, organist and choirmaster of the church. The organ solos on that occasion included two short pieces by Mr. John E. West, entitled 'Lamentation' and 'Aspiration.'

Brahms's 'Requiem' was sung with full orchestral accompaniment at St. John the Baptist's, Leicester, on December 19, with Dr. H. P. Allen at the organ and Dr. C. H. Kitson as conductor. The service commenced with Sir George Martin's 'Out of the deep.'

## GLASGOW UNIVERSITY.

The fine organ built by Messrs. Lewis and Co., and placed in the Bute Hall, was opened by Dr. A. L. Peace on November 29, when he played the following pieces:

Organ Concerto in D minor and major (No. 4, Second set) .. .. .	Handel.
Andante in B flat, from the Symphony No. 1 .. .. .	A. Romberg.
Passacaglia in C minor .. .. .	J. S. Bach.
(1) Allegretto in B minor .. .. .	Guilmant.
(2) Final alla Schumann in A major .. .. .	
Sonata da Camera, No. 3 (2nd and 3rd movements) .. .. .	A. L. Peace.
Duet—Rondo in A major (Op. 107), from the pianoforte works .. .. .	Schubert.
Overture to the Opera 'Raymond' .. .. .	Ambroise Thomas.

## Specification of the instrument:

## GREAT ORGAN (11 stops).

Feet.	Feet.
Double Open Diapason (open throughout) .. .. .	16
Open Diapason, No. 1 .. .. .	8
Open Diapason, No. 2 .. .. .	8
Salicional .. .. .	8
Flûte Harmonique .. .. .	8
Octave .. .. .	4
Flûte Harmonique .. .. .	4
Super Octave .. .. .	2
Mixture (4 ranks) .. .. .	8
Trumpet (on 8-inch wind) .. .. .	8
Clarion (pressure) .. .. .	4

## SWELL ORGAN (13 stops).

Lieblich Bourdon .. .. .	16	Flageolet .. .. .	2
Geigen Principal .. .. .	8	Mixture (3 ranks) .. .. .	2
Violo de Gambe .. .. .	8	Bassoon .. .. .	16
Voix Célestes (Tenor C) .. .. .	8	Horn .. .. .	8
Rohr-flûte .. .. .	8	Oboe (on 8-inch wind) .. .. .	8
Geigen Principal .. .. .	4	Clarion (pressure) .. .. .	4
Rohr-flûte .. .. .	4		

## CHOIR ORGAN (8 stops).

Contra Gamba (open throughout) .. .. .	16	Gemshorn .. .. .	4
Open Diapason .. .. .	8	Flute .. .. .	4
Dulciana .. .. .	8	Piccolo .. .. .	2
Lieblich-gedact .. .. .	8	Cor Anglais .. .. .	8

## SOLO AND ECHO ORGAN (10 stops).

## Enclosed in a separate Swell Box.

Concert Flute .. .. .	8	Orchestral Oboe .. .. .	8
Æolian .. .. .	8	Vox Humana .. .. .	8
Unda Maris (Tenor C) .. .. .	8	Tuba Mirabilis (on 14-inch wind) .. .. .	16
Flauto Traverso .. .. .	4	Tuba (pressure) .. .. .	8
Piccolo Harmonique .. .. .	2		
Corno di Bassetto .. .. .	8		

## PEDAL ORGAN (8 stops).

Harmonic Bass (derived) .. .. .	32	Octave* .. .. .	8
Great Bass .. .. .	16	Flute Bass* .. .. .	8
Sub-Bass .. .. .	16	Ophicleide (on 8-inch wind) .. .. .	16
Violoncello .. .. .	8	Posaune* (pressure) .. .. .	8

\* Partly derived.

Manual Compass, CC to C = 61 notes.

Pedal Compass, CCC to G = 32 notes.

## COUPLERS.

Choir to Pedal.	Swell to Great Sub-Octave.
Great to Pedal.	Swell to Great Octave.
Swell to Pedal.	Solo to Choir.
Solo to Pedal.	Solo to Great.
Choir to Great.	Solo to Swell.
Choir Sub-Octave.	Solo Sub-Octave.
Swell to Choir.	Solo Unison Off.
Swell to Great.	Solo Octave.
Swell to Choir Octave.	Solo to Great Sub-Octave.
Swell Sub-Octave.	Solo to Great Octave.
Swell Unison Off.	Pedal Octave.
Swell Octave.	

## ACCESSORIES.

Tremulant to swell organ by pedal.

Tremulant to solo and echo organ by pedal.

## Nine Pedals of Combination:

One to choir organ for soft accompaniment, drawing also the choir to pedal coupler and pedal Sub-Bass, 16 feet.

Four to pedal organ, and by drawing a knob, to act in conjunction with four great organ key-touches.

Four to swell organ.

Eighteen key-touches, distributed over the four manuals.

Balanced pedal for solo organ.

Balanced pedal for swell organ.

Balanced pedal for grand crescendo.

The entire action is tubular-pneumatic, and the feeders are acted upon by two electric motors.

## ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral.—Canon in B minor, *Schumann*.Dr. A. H. Edwards, St. Mary Magdalene's, Bradford.—Cantilene in C sharp minor, *D'Eury*.Dr. William Prendergast, Winchester Cathedral.—Sonata (No. 4) in C, *Alan Gray*.Dr. W. G. Price, Royal Dublin Society.—Fantasie rustique, *Wolstenholme*.Mr. Charles Macpherson, St. Matthew's, Croydon.—Andante religioso, *Battison Haynes*.Mr. W. Wilson Foster, Parish Church, King's Lynn.—Meditation in D, *B. Jackson*.Mr. W. Henry Maxfield, St. John's, Altrincham.—Introduction and allegro in G, *Faulkes*.Mr. Sydney H. Lovett, St. Catherine Cree Church, Leadenhall Street.—Aspiration and Lamentation, *John E. West*.Mr. W. E. Fairclough, Florence Harkness Memorial Chapel, Cleveland, Ohio.—Spring song, *Hollins*.Mr. R. de la Haye, Lauriston Place United Free Church, Edinburgh.—Grand Chœur in D, *Guilmant*.Mr. G. E. Mott, St. Aldhelm's, Edmonton.—Romance, *Pullin*.Mr. J. A. Meale, Methodist Free Church, West Hartlepool.—Festal March, *Elvey*.Mr. Louis H. Torr, St. Matthew's Welsh Church, Swansea.—Fugue in D, *Eberlin*.Mr. H. Mozart Sheaves, Parish Church, Timperley.—March in B flat, *Silas*.Miss Olwen Rowlands, Twrwygyn Chapel, Bangor.—Requiem Æternam, *Basil Harwood*.Mr. W. Lynnwood Farnam, St. James the Apostle, Montreal.—Romance in D flat, *Lemare*.Mr. Frederic Fertel, Parish Church, Bromley.—Introduction and Fugue in E minor, *Walmisley*.Miss Agnes C. Comerford, St. Lawrence Jewry.—Andante in G, *Boëly*.Mr. E. G. Croager, St. Paul's School, Kensington.—Quem vidistis, pastores, *Best*.Mr. W. J. Keech, Parish Church, Faversham.—Fantasia 'The Storm,' *Lemmens*.Mr. Edwin N. Tayler, Parish Church, Ilminster.—Introduction and allegro, *F. E. Bache*.Mr. C. W. Stear, Salisbury Cathedral.—Sonata in C minor, No. 5 (Op. 80), *Guilmant*.Mr. Robert E. Clark, All Saints, Falmouth.—Evening Song, *E. C. Bairstow*.Mr. T. J. Palmer, St. James', Stratford, Ontario.—Curfew, *Horsman*.Mr. W. D. Boseley, University College, Reading.—Concert Overture in C, *Alfred Hollins*.Mr. H. A. Fricker, George Street Wesleyan Chapel, Grimsby.—Chant sans paroles, *H. A. Fricker*.Mr. William Reed, Chalmers Church, Quebec.—Marche triomphale.—*Archer*.Mr. Harold E. Darke, Stoke Newington Presbyterian Church (re-opening of organ).—Organ suite (MS.), *H. E. Darke*.Mr. J. E. Adkins, Parish Church, Preston.—Sonata in C minor, *Merkel*.Mr. Alfred H. Dudley, Oxtown Road Congregational Church, Birkenhead.—Fantasia in E flat, *Best*.Mr. Herbert Hodge, Queen's Hall, People's Palace.—Andante in F, *Smart*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Julius A. Harrison, Hartlebury Parish Church, Kidderminster.

Mr. A. W. Hartland, King's Norton Parish Church.

Mr. F. Isherwood-Plummer, St. Thomas's Church, Edinburgh.

Mr. R. C. W. Pullen, Cathedral Church of the Holy Trinity, Shanghai.

Mr. Edgar Robinson, Wigan Parish Church.

Mr. C. F. Rowland, St. Mary's Collegiate Church, Stafford.

Mr. Thomas W. H. Veale, Holy Trinity Church, Geneva.

Mr. Charles Wood (Choirmaster), St. Mary's Church, Stoke-by-Nayland.

Mr. James Young, St. Cuthbert's Church, Southport.

## PART-SONG.

Words by AMBROSE PHILLIPS (1671—1744).

Composed by HERBERT W. WAREING.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

**TENOR.** *Moderato.*  $\text{♩} = 60.$  *f* *>*

Cease . . your mu-sic, gen-tle swains: Saw ye De-li-a cross the

**BASS.** *f* *>*

Cease . . your mu-sic, gen-tle swains: Saw ye De-li-a cross the

**PIANO.** *Moderato.*  $\text{♩} = 60.$  *f* *>* *legato.* *(For practice only.)*

**SOPRANO.** *espress.* *cres.*

**ALTO.** *p espress.* *cres.*

Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

plains, the plains? . . Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

plains, the plains? . . Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love; A kid, a

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love; A

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love; A

love, Ev-'ry thick-et, ev-'ry grove, Have I ranged to find my love; A

*cres.* *rall.* *a tempo.* *p*

*cres.* *rall.* *a tempo.* *p*

*cres.* *rall.* *a tempo.* *p*

*cres.* *rall.* *a tempo.* *p*

*cres.* *rall.* *a tempo.* *p*

lamb, my flock I give, a kid, a lamb, my flock I give, Tell me on - ly doth she  
 my flock I give, my flock I give, Tell me on - ly doth she  
 lamb, my flock I give, a lamb, my flock I give, Tell me on - ly doth she  
 lamb, my flock I give, a lamb, my flock I give, Tell me on - ly doth she

*rall.*  
*p*  
*f*  
*rall.*  
*f*  
*rall.*

live, tell me on - ly doth she live White her skin as moun-tain snow ; In her  
 live, tell me on - ly doth she live. White her skin as moun-tain snow ; In her  
 live, tell me on - ly doth she live. White her skin as moun-tain snow ; In her  
 live, tel. me on - ly doth she live, White her skin as moun-tain snow ; In her

*Meno mosso.* *rall.* *a tempo. con espress.* *cres.*  
*p* *rall.* *p* *a tempo. con espress.* *cres.*  
*p* *rall.* *p* *a tempo. con espress.* *cres.*  
*Meno mosso.* *p* *rall.* *p* *a tempo. con espress.* *cres.*

cheeks the ro - ses blow ; And her eye is bright - er far Than the beam - y morn - ing  
 cheeks the ro - ses blow : And her eye is bright - er far Than the beam - y morn - ing  
 cheeks the ro - ses blow ; And her eye is bright - er far Than the beam - y morn - ing  
 cheeks the ro - ses blow ; And her eye is bright - er far Than the beam - y morn - ing

*cres.* *rall.* *cres.* *rall.* *cres.* *rall.* *cres.* *rall.*  
*cres.* *rall.* *cres.* *rall.* *cres.* *rall.* *cres.* *rall.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

*a tempo. f* *p* *rall.* *pp*

*mf dolce.*

Ev - - ry thick-et, ev - - ry grove, Have I ranged to

la, fa la la la la, fa la la la la, fa la la la la

la, fa la la la la, fa la la la la, fa la la la la

Fa la la la

*mf dolce.* *pp.* *Ped.* *Ped.* *Ped.*

*rall.* *a tempo. f*

find my love, my love. Like . . the ten - drils of the vine Do . . her au - burn

la la. Like . . the ten - drils of the vine Do . . her au - burn

la la. Like . . the ten - drils of the vine Do . . her au - burn

la la. Like . . the ten - drils of the vine Do . . her au - burn

*rall.* *f a tempo.* *Ped.* *Ped.*

tress - es twine,                      Glos - sy ring - lets all be -  
 tress - es twine,                      Glos - sy ring - lets all be -  
 tress - es twine,                      Glos - sy ring - lets all be -  
 tress - es twine, Glos - sy ring - lets all be - hind, glos - sy ring - lets all be -  
 hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -  
 hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -  
 hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -  
 hind Streaming bux - om to the wind, stream - ing bux - om to the wind, . . When a -  
 - long the lawn she bounds, . . when a - long the lawn she bounds, . . a - long the lawn she  
 - long the lawn she bounds, . . when a - long the lawn she bounds, . . a - long the  
 - long the lawn she bounds, . . when a - long the lawn she bounds, . . a - long the  
 - long the lawn she bounds, she bounds, when a - long the lawn she bounds, she bounds, a - long the  
 staccato il basso.

*pp*  
*pp*  
*pp*  
*pp*  
*cres* *cen* *do* *al* *f*  
*cres* *cen* *do* *al* *f*  
*cres* *cen* *do* *al* *f*  
*cres* *cen* *do* *al* *f*  
*cres* *cen* *do* *al* *f*

DELI, THE SILENT NIGHT.

bounds, a - long the lawn she bounds Light as hind be - fore the hounds,  
lawn she bounds, a - long the lawn she bounds Light as hind be - fore the hounds,  
lawn, a - long the lawn she bounds Light as hind be - fore the hounds.  
lawn, a - long the lawn she bounds Light as hind be - fore the hounds,  
light as hind be - fore the hounds. Come prima.  
light as hind be - fore the hounds.  
light as hind be - fore the hounds. Cease . . your mu - sic, gen - tle swains .  
light as hind be - fore the hounds. Cease . . your mu - sic, gen - tle swains :  
Saw ye De - li - a cross the plains, the plains? . . White her  
Saw ye De - li - a cross the plains, the plains? . . White her  
p con espress.

*cres.* *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is bright-er far Than the beam-y morn-ing

*cres.* *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is brighter far Than the beam-y morning

*cres.* *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is brighter far Than the beam-y morning

*cres.* *cres.* *rall.*

skin as mountain snow; In her cheek the ro-ses blow; And her eye is brighter far Than the beam-y morning

*a tempo.* *f* *Meno mosso.* *rall.* *Tempo Mo.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

*a tempo.* *f* *p* *rall.* *pp.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

*a tempo.* *f* *p* *rall.* *pp.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew. Fa la la la

*a tempo.* *f* *p* *rall.* *pp.*

star, When her rud - dy lip ye view, 'Tis a ber - ry moist with dew.

*Meno mosso.* *Tempo Mo.*

*a tempo.* *f* *p* *rall.* *pp.*

*mf dolce.* *Ped.* *rall.*

Ev - 'ry thicket, ev - 'ry grove, Have I ranged to find my love, my love.

*rall.*

la, fa la la la la, fa la la la la, fa la la la la la

*rall.*

la, fa la la la la, fa la la la la, fa la la la la la

*rall.*

la, fa la la la la, fa la la la la, fa la la la la la

*mf dolce.* *pp* *rall.*

Fa la la la la

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

## Correspondence.

## SCHUMANN'S 'RHENISH' SYMPHONY.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue for November the question is asked, why Schumann's 'Rhenish' Symphony is not played? The principal reason must be that both at St. James's and Queen's Halls, of late years, the trombone-parts of the beautiful slow movement (the alto part in particular) have failed to have the proper justice done them.

Whatever may be said as to the awkwardness of Schumann's string-parts, full as they are of pianoforte passages, nothing but admiration should be expressed for his writing for the wind instruments. Of course, so long as conductors do not trouble themselves to see justice done to the ideas of those composers who are no longer here to look after the proper performance of their works, nothing more need be urged, except that we of the present time are in the position of trustees towards works of tried and acknowledged merit. If it is the fashion for trustees in everyday business to become lax, or even worse, that is no reason why the same canker should be allowed to creep into music. Rather should we use every endeavour to see that these works are played on the instruments for which the composer wrote them.

Since Schumann's death the orchestra in Germany has not improved, except perhaps in technique. This is particularly true of the tone of the brass instruments; for, whereas in the scores of the so-called classical composers the character-tone of the horns was kept distinct from that of the trumpet-toned instruments (trumpets and trombones), it is now all merged into what for a better word must be called the 'mud-tone.'

This has been brought about by the great deterioration of handcraft, the disappearance of the old master-workman, with the result that, in order to make the instruments at all possible from a playing point of view, their proportions have had to be increased to a ridiculous extent, in order to arrive somewhat near just-intonation.

But this lamentable change has ruined the character-tone of the brass instruments in Germany, and now we are told by a German conductor that in London orchestras the trumpet must give way to an instrument that is not a trumpet. English trumpeters have always been celebrated for their splendid tone, and tone is very much a matter of tradition. It can be soon lost, as in Germany, and it is to be hoped English trumpeters will refuse to sell their birthright at the bidding of any itinerant foreign conductor.

It is only fair to add that Dr. Richter would be the very last to countenance any change of the kind.

Yours truly,

PROFESSOR.

## THE COMPOSITION OF OLD ORGAN-PIPES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am commencing a chemical investigation as to the relative proportions of lead and tin used by the old organ builders for pipe metal. The results already obtained in one or two cases are of considerable interest. In order that this investigation should be as thorough as possible, I am inviting those of your readers who have organs in their charge containing genuine old pipes by Snetzler, Smith, Harris, Byfield, and others, to send me small samples. A piece of metal not less than the weight of a threepenny piece is sufficient, and could be taken by the tuner from an over-length or tuning-tongue without doing any damage to the pipe in question. The name of the organ, the stops, and, if possible, the pipe should be given, together with any other notes which might be of interest. One or two of the leading organ-builders have already kindly helped me in getting such samples, and if others could do the same it would be of great assistance. Any samples forwarded will be thankfully received and acknowledged by

Yours, &amp;c.,

GEORGE DIXON.

Trinity College, Cambridge.

## THE HARD CASE OF A, B, &amp; C.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I notice in your December number you give some advice to correspondents on the subject of pronunciation. Please let me bring to your notice the following:

A was brought up in the South of England and is a member of a Lancashire choir.

B represents the rest of the choir (especially the boys) with a more or less pronounced Lancashire brogue.

C is a curate who has undertaken to be choirmaster; has lived in the United States of America, and is trying to get the choir to pronounce certain words with a Yankee accent.

What should A do?

Yours distractedly,

A.

P.S.—It is needless to say that the Lancashire brogue comes out on Sundays as strong as ever, much to C's horror!

## RICHARD STRAUSS'S 'SALOME' AT DRESDEN.

(BY OUR SPECIAL CORRESPONDENT.)

During the month of November many reports were circulated respecting the new opera—or 'drama,' as it is termed—of Richard Strauss. It was to be given at Vienna, but the censorship intervened, insisting on certain modifications in the text. Then the work was to be produced at Turin or some other Italian city. At length it was stated that it would be first heard at Dresden, on November 20, but still there was delay; the music, both as regards the vocalists and the orchestra, is uncomfortably difficult, and no doubt there had not been sufficient time to rehearse it. At length the *Uraufführung* took place on Saturday evening, December 9, on which occasion the Dresden opera house was crowded from floor to ceiling. Critics came from far and near, also a host of admirers, as was proved by the applause and many recalls at the close; according to one German paper, the latter were no fewer than forty in number! It must not, however, be forgotten that some considerable share of these demonstrations was intended for the artists and for the conductor, Herr von Schuch, who not only had a responsible task on the evening itself, but who must have devoted much time, and displayed infinite patience during the rehearsals.

Puccini, Leoncavallo, Cilea, Giordano, and other modern composers have worked, and worked successfully, to librettos which are dramatically interesting; so much so, that their music at times takes—to use a familiar expression—'a back seat.' Now Strauss, in selecting the story of Salome dancing before Herod and insisting on the fulfilment of the Tetrarch's promise to grant whatever she desired, seems from two points of view to have acted unwisely. First of all, an opera of which the text is based on a Bible narrative is contrary to the taste and feelings of the British public, and even abroad—as already mentioned—objections have been raised in certain quarters. But why should the composer deliberately throw away the chance of his work being given in London, where so much has been done to make known his instrumental works, and also his songs? Still, any objection to 'Salome' based on what may perhaps be termed religious grounds must not carry weight in any attempt to judge of the musical and histrionic merits of the work. The story, as it is unfolded on the stage, has little in it of a noble or sympathetic nature; it is for the most part a banquet of horrors. There is too much of dark tragedy in it, and as Shakespeare and also Wagner have taught us, there must in the direst drama be some strong contrast by way of relief. There was one strong contrast in the very story in question: this was the 'voice' of Jochanaan rebuking the sins of the court, but the music assigned to him, though for a time simple and diatonic, lacks true strength; moreover, whatever of dignity there may be in it at first, is not maintained, while the scene between Jochanaan and Salome is artificial, not to say theatrical, both on his and on her part.

The two chief characters are undoubtedly Herod and Salome, and there is dramatic power in the music assigned to the former; it is always appropriate, if not always impressive. Salome, in whose character there is a strange

and repulsive mixture of sensuality and cruelty, has also music at moments striking, though a great deal of it is too much in the spirit of Wagner, by which is meant that it has no strong individuality. The dancing before Herod is one of the most impressive portions of the piece; the music, now languid, now impassioned, and finally worked up into a frenzy, is both clever and effective, full of Eastern colour, yet free from all extravagance. The closing scene of the drama, although the situations are so different, has something Tristanesque about it. The music acquires a certain breadth and simplicity, but the scene on the stage is utterly distasteful; it is intended, apparently, for a sensational ending, but it is simply revolting.

Taking the opera as a whole, it is difficult to believe that it will ever be popular. It offers many proofs of the composer's skill, and even of his earnestness—for there seems little doubt that the subject exercised a strong fascination over him—but both these excellent qualities seem in large measure wasted. The skill is shown in the treatment of representative themes, yet much of it through over-refined details is confusing rather than convincing. If anyone, so far as workmanship goes, is fit to put on Wagnerian armour, it is Strauss; but his thematic material is not strong enough to bear its weight. It may easily be imagined that the composer found many opportunities for extraordinary discords, which in the opinion of some critics are the very hall-marks of his genius. In his symphonic poems such things are often disturbing, but in connection with the action on the stage, their *raison d'être* became at any rate clear; or Wagner's words may be appropriate. In a letter speaking about giving up his tone-poem 'Faust,' and setting to work at the 'Flying Dutchman,' he says that he 'escaped from all the mist of instrumental music into the clearness of the drama.'

'Salome' consists of one act only, and it only lasts about an hour and a-half in performance. It is on that account a very uncomfortable piece, for it would be difficult to select anything suitable to go before or to follow it, so as to make a programme of ordinary length. For a time, if the drama continues to be given, curiosity may draw fair audiences; after a time, however, the public will surely grudge paying full price for what may be almost called the embryo of a music-drama. The production of the work was admirable. Frau Wittich, as Salome, deserves high praise for her assumption of a difficult and not very grateful part. Herr Burrian impersonated Herodes, and Herr Peron, Jochanaan. Mention has already been made of Herr von Schuch, the conductor, and without wishing in any way to underrate the efforts of the *dramatis persone*, the fine orchestral playing was the most notable feature of the performance.

#### MUSICAL ASSOCIATION.

At the meeting on December 18, held at Messrs. Broadwood's, Mr. T. L. Southgate in the chair, Dr. E. W. Naylor read a paper on 'Some characteristics of Heinrich Schütz.' The lecturer divided his subject under four heads:

1. Rhetorical setting of words; 2. Dramatic expression;
3. Use of harmony in colour; 4. Chromatic harmony.

In regard to No. 1, attention was directed to 'Schütz's care to accent his words with intelligence and accuracy, so far as the natural stiffness of musical rhythm allows this to be done, coupled with a no less interesting tendency to let the course of the musical notes take the natural shape of ordinary speech.' This was exemplified by the duet for two tenors (published in 1636), 'Eins bitte ich vom Herren,' &c. (Psalm xxvii., v. 4). 'Dramatic expression' (2) was not only exemplified in the settings of the Passion, but in a particularly beautiful solo cantata for tenor voice and organ, 'O misericordissime Jesu,' of which every bar is worth close study. The cantata for two bass voices and organ 'Fürchte dich nicht' ('Be not afraid, I am with thee') was the first example given of No. 3, one which furnished 'a very remarkable instance of Schütz's constant endeavour to use harmony in a sense quite foreign to the general practice of his time.' Under the fourth heading Dr. Naylor gave several instances of Schütz's powerful use of chromatic harmony, one of which—in the cantata for a soprano and bass voice entitled

'Wann unsre Augen schlafen ein' (1639)—gave 'the general idea of physical sleep coming on, expressed by a slow descending chromatic passage,' in which 'his persistent faithfulness to the subject brings him to an extreme harmony which probably pleased him.'

Dr. Naylor concluded his remarks in the following words: 'Many things that I should wish to speak of are outside the limits of my plan. For instance, the noble six-part Litany, and its curious connection with the 'St. Luke' Passion, which has been ascribed (against all internal probability) to J. S. Bach; the numberless points of interest in Schütz's Passion settings, their connection with the medieval plain-song of the Cantus Passionis, and their probable influence over Bach; the orchestral work of Schütz; the historical position to be assigned to Schütz, his claim to a place in the direct line of our musical pedigree; and so forth.'

#### MR. CECIL SHARP ON FOLK-SONGS.

The persevering labours of Mr. Cecil Sharp are an object-lesson as to what can be done in the way of collecting folk-songs. On December 9 he lectured on this topic before the members and friends of the Tonic Sol-fa Association, Miss Lucy Broadwood, another skilful and enthusiastic collector, in the chair. In the course of his absorbingly interesting and highly entertaining address, Mr. Sharp stated that he had collected recently two hundred or more songs in Somersetshire alone. Some of these are published in the *Journal of the Folk-Song Society* (No. 6), and many were sung on this occasion by Miss Mattie Kay. In the *Journal* several variants heard of the same song are printed, and the lecturer boldly applies the doctrines of evolution to explain the adoption of final forms (if there are any). He thinks that many of the existing tunes began with mere inflection, and that gradually, in the course of generations, they have assumed their existing form. So we have geometrical increase, constant variation, struggles for existence, and survival of the fittest—the communally made tune, embodying the rhythmic and tonal likings of the race and district.

Whatever one's opinion may be as to this philosophy, there can be no doubt that if we owe the tune to the commune, the present larger commune is in turn deeply indebted to Mr. Sharp for his devotion to the task of noting down. It is not given to everybody to combine the pachydermatous spirit and insidious 'bedside' manner demanded in order to induce the old folks to sing, with the skill to quickly write down queer modal tunes in queerer rhythms, and set sometimes to highly embarrassing words. All who desire to help the collecting movement should join the Folk-Song Society. Miss Lucy Broadwood, 84, Carlisle Mansions, Victoria Street, Westminster, is the Honorary Secretary.

#### PATRON'S FUND CONCERT.

The fifth concert of the Royal College of Music Patron's Fund consisted of chamber music, and took place on December 13 at Bechstein Hall, the occasion being honoured by the presence of Princess Louise. No fewer than seventy-two works had been sent in for performance, of which sixteen were recommended for rehearsal. Of the composers represented at the concert Messrs. Bath, Farjeon and Bowen were trained at the Royal Academy of Music; Messrs. Dunhill, Hart, Shaw and Walthew at the Royal College of Music; Mr. Speight at the Guildhall School; Mr. Watling at the Royal Normal College for the Blind; Mr. Nicholls studied privately at Liverpool; and Miss Davenport and Miss Jennings also came under the head of 'private tuition.' It is worthy of record that the two composers last named are the first ladies to gain a hearing at these concerts. They each did so on the strength of their songs, Miss Davenport contributing graceful music to some poetical lines entitled 'Between sleep and waking,' and Miss Jennings a dramatic setting of 'Helen of Kirkconnell.' Other songs were 'Margery,' by Mr. Fritz B. Hart; a group of three, entitled 'Songs of sun and shade,' by Mr. Fred C. Nicholls; 'Never-Ever,' by Mr. Hubert Bath; 'Death Song,' by Mr. Martin Shaw; and three of Kipling's 'Jungle Songs,' set by Mr. Harry Farjeon. All these, though well

written and showing merit, can scarcely be said to possess distinction.

The most important instrumental work was a Quartet in B minor for pianoforte and strings, by Mr. T. F. Dunhill, which gained the prize of £20 offered last spring by Mr. Lesley Alexander. This is a sanely imaginative and brightly conceived composition, built up with melodious themes which are treated in an interesting and effective manner. Next in importance was a Sonata in D for two pianofortes by Mr. York Bowen, by whom, with the co-operation of Mr. Claude Gascoigne, it was excellently rendered. This work is also full of melody, spirit and significance, and is a welcome addition to the somewhat limited repertory of pieces written for two pianofortes. Four lyrical pieces for string quartet, by Mr. R. H. Walthew, proved light music of attractive, if not distinguished character. A 'Lament' and 'Caprice' by Mr. Joseph Speaight were rendered by Miss V. Warwick-Evans, and Mr. Horace Watling played his Five Preludes for the pianoforte, one of which, in D flat, possessed originality. Although the concert did not discover a wandering genius, the works testified to prevalence of artistic taste and good musicianship. The vocalists were Mrs. Mackenzie Fairfax, and Messrs. Seth Hughes, H. Greeves Johnson and Horatio Connell, and in addition to the players on stringed instruments above mentioned were Messrs. Frank Bridge, Charles Warwick-Evans, William Armstrong and Ivor James. Miss Clara Smith accompanied the vocal numbers with taste and judgment.

#### OLD PROGRAMME MUSIC.

A remarkable example of old programme music was performed, probably for the first time in London, on December 12, at the third of Miss Grace Sunderland and Mr. Frank Thistleton's chamber concerts at Messrs. Broadwood's. This was a Quartet for two violins, violoncello and clavier, entitled 'L'Apothéose de l'Incomparable Lulli,' published in 1725 by François Couperin, who has left on record that 'the work is intended to be a homage to the memory of the immortal Lully rather than a harmonious panegyric.' The composer also says that he wrote the quartet 'with a view to lessen the prejudices of those who only know Lulli's works by name.'

The composition comprises the formidable number of sixteen movements, and each is furnished with an explanation of the composer's intentions. The first, directed to be played *gravement*, is headed 'Lulli at the Champs-Élysées discoursing with the lyrical shades,' the gravity of which is contrasted by a graceful section entitled 'Melody to the lyrical shades.' Short bustling passages describe 'The flight of Mercury to the Champs-Élysées to give warning that Apollo is about to descend.' The next portion is descriptive of 'The descent of Apollo, who comes to offer his violin to Lulli, and a place on Parnassus.' This movement contains solo passages for the first violin, presumably representative of the god of beauty. After this the strings busy themselves with 'Subterranean rumblings caused by Lulli's contemporary composers,' contrasted with further 'complaints of the contemporaries' suggested by quavering violin passages at the top of the scale. To these extremes succeed a brief, naïve and rapid section headed 'The carrying off of Lulli to Parnassus,' and a subsequent *Largo* sets forth 'The enthusiastic welcome given to Lulli on his arrival by Corelli and the Italian Muses.' 'Gracieusement, Lulli expresses his thanks to Apollo.' 'Élégamment sans lenteur, Apollo persuades Lulli and Corelli that the union of the Italian and French tastes must bring perfection to music.' In an *Allegretto*, 'Lulli then plays a solo to Corelli's accompaniment,' and 'Même mouvement, Corelli plays a solo to Lulli's accompaniment.' After these interchanges of courtesies there comes a dignified number descriptive of 'The peace of Parnassus which is made perfect through the union of the Italian and French styles,' and this remarkable composition concludes with a *Finale* in three sections, 'Illustrating the sublime harmony and joy produced on Parnassus through the union of the Italian and French tastes.'

The work was well rendered by the concert-givers, assisted by Mr. Edward Underhill and Mr. Ivor James, but Miss Sunderland should have played her part on a

harpsichord, for in such a naïve composition the tone of a Broadwood grand sounded strangely incongruous. There were several other interesting works in the programme, including a Concerto for two violins, violoncello and clavier in five movements, alternately quick and slow, by Evaristo Felice dall' Abaco (1675-1742), a famous violinist and composer, who spent the greater part of his life at Modena, Munich and finally at Brussels where, on the restoration of the government in 1715, he was appointed concert-meister.

#### ROYAL ACADEMY OF MUSIC.

Under the direction of the principal, Sir Alexander Mackenzie, the pupils of the Royal Academy of Music gave an orchestral and vocal concert at Queen's Hall on December 15. A pleasing novelty was a set of three Indian songs, severally entitled 'Before the dawn,' 'Surf song,' and 'Korean song,' by Mr. Hubert Bath (Goring Thomas Scholar), which were effectively sung by Miss Hantke and Mr. Marcus Thomson. Another pleasing performance was Miss Hatchard and Mr. John Bardsley's rendering of the charming Dream Scene from the Principal's 'Rose of Sharon.' Mention is also due of Miss Isobel Mearns, who sang an excerpt from Saint-Saëns's 'Samson and Delilah,' and of Mr. Denis Creedon, to whom was intrusted Handel's amorous air 'Love in her eyes.' Two pianists appeared, Miss Myra Hess and Miss Gladys Vandamm, the former playing with such delicacy and spirit in Grieg's Concerto as to excite enthusiastic applause. Miss Gladys Clark also showed great promise in Tchaikovsky's violin Concerto.

#### ROYAL COLLEGE OF MUSIC.

Mozart's 'Marriage of Figaro' was a formidable undertaking for the young people at Kensington; but students will enter where *prime donne* fear to tread, and although it must be admitted that the performance on December 7 at His Majesty's Theatre clearly demonstrated the limitations of the youthful exponents, yet there was so much ability shown, and the study and rehearsing must have been so educational to the young folk, that the attempt was fully justified. In particular, intelligence and aptitude were shown by Miss Alice E. S. Moffat as Cherubino, and dramatic intuition is manifestly possessed by Miss Eva M. Brown and Miss Mabel Gillender, who severally appeared as Susanna and Marcellina. Miss T. M. Lightfoot also sang well as the Countess; Mr. Robert P. Chignell was an alert and vivacious Figaro, and the other male characters were fairly well sustained by Messrs. F. A. Millward, J. H. Foster, B. Merlin Davies, D. Byndon-Ayres, and A. H. Wynn. The chorus-singing was delightfully fresh in tone and full of life, and, as usual, the orchestra played with exhilarating verve under Sir Charles V. Stanford's inspiring leadership.

#### GUILDHALL SCHOOL OF MUSIC.

The chief feature of the orchestral concert given at the City of London School by the pupils of the Guildhall School of Music on December 13 was the intelligent and fluent pianoforte playing by Miss Gertrude Meller in Rubinstein's Concerto in D minor (Op. 70). This young lady, a pupil of Mr. Francesco Berger, should with further study win for herself an esteemed position in her art. Proofs of judicious cultivation of natural talent were given also by Miss Eva M. Calton and Mr. C. Freeman Chatfield, the former singing Gluck's 'Divinités du Styx,' and the latter the air 'But who may abide?' from 'The Messiah.' The orchestral works were well chosen, consisting of Goetz's 'Frühlings' overture, a picturesque MS. entr'acte entitled 'Cloten,' by Thane, and the overture to Gounod's 'Le médecin malgré lui.' Dr. W. H. Cummings conducted with his usual care.

'Sailors' Songs and Chanties' formed the theme of a capital and somewhat novel lecture delivered by Mr. Frank Kidson, a well-informed expert on the subject, before the St. George's Literary Society, Southport, on December 12. The musical illustrations—which included eight folk-songs, harmonized and arranged for the occasion by Mrs. Gilchrist—were a delightful feature of a most enjoyable evening.



# Chorus

prano

lto

none

Basso

God is our Refuge our Refuge and Strength

a present help in trouble God is our Strength a present help a very present help a present help present help in trouble present help in trouble present help in trouble present help in trouble

by Mr. Wolfgang Mozart  
1765.

Strength a very present help in trouble  
our refuge and strength a very present help in trouble  
God is our Re = = fuge, God is our refuge and  
God is our refuge and strength  
= our Refuge and strength a very  
our Re = fuge and strength a very  
a very present  
in trou = ble a very present



## PUBLIC SCHOOL CONCERTS.

## UPPINGHAM.

The oratorio music selected for the Christmas concert on December 19 was from the first part of Handel's 'Samson.' The second part of the programme included Stanford's 'The Revenge,' Schubert's 'Unfinished' Symphony, Mozart's violin Concerto in D, and 'Football Song,' one of Mr. David's 'Uppingham School Songs.' The School orchestra is in its usually efficient condition; the choir has never been heard to such advantage as in 'The Revenge' at this concert. The concert gave the greatest pleasure to all present; it is the first occasion on which Mr. Paul David has been heard in the magnificent concert-room lately opened in his honour. As an encore he played a movement from a suite by Bach, accompanied by a few strings. The National Anthem brought the evening to a close.

## CLIFTON COLLEGE.

The usual Christmas concert, on December 18, was of unusual interest in that Mr. Plunket Greene, an Old Cliftonian, re-appeared at his *alma mater* in the capacity of a performer. He sang the 'Songs of the sea,' written by Mr. Henry Newbolt, another Old Cliftonian, who also was present; and Sir Charles Stanford, the composer of the music, personally conducted the performance. There was naturally a scene of great enthusiasm, to which the presence of some hundreds of Old Cliftonians materially contributed. They were gathered at the back of the hall, and helped the School in the gallery to insist on the repetition of 'Devon, O Devon'—it will be remembered that Clifton is in the 'West countree'—and 'The Old Superb.'

The other items in the programme were by no means overshadowed in interest by the central feature. For instance two boys of twelve played a duet (by Goltermann) for pianoforte and violoncello, which resulted in a performance of exceptional merit; and other instrumental performances by older boys maintained a high level of excellence. The School Choral Society sang Stanford's madrigal, 'Shall we go dance?' Elgar's part-song, 'Weary wind of the west,' and a part-song, 'Old age and youth,' written and composed by Mr. R. O. Beachcroft, one of the masters, in a way that testified to the excellent training of Mr. A. H. Peppin, who is to be heartily congratulated on the success of a most enjoyable concert.

## BERKHAMSTED.

The School concert was held in the Town Hall, Berkhamsted, on December 16, when as usual the programme opened with the Latin 'Carmen Berkhamstediense,' whose stately alcaics, set to fitting music, always form a feature of the evening. Then followed Stanford's 'The Revenge,' performed by the School orchestra and glee club, numbering together upwards of one hundred performers. In the interpretation of this work the attacks were faultless, and the finish left little to be desired by whatever standard such achievements may be judged, especially when it is borne in mind that all the voices were those of boys—assisted, of course, by a few masters—indeed, the performance must be described as excellent in every way, and highly creditable to all concerned. Great praise must be given to the School orchestra, not only for the admirable way in which they supported the chorus, but for their rendering of Cowen's 'Four English dances' and Elgar's 'Salut d'amour.'

The instrumental solo pieces included Grieg's 'Trolldtoj' (pianoforte), the second movement of Moffatt's Concertino in A minor, and Boccherini's Minuet in A (violin). The glee club and orchestra gave a capital rendering of the 'Tannhäuser' march, and the School Song—sung by the captain of the School (G. M. G. Wyatt), the whole School joining in the chorus—brought a particularly successful concert to an end.

Mr. J. T. Bavin, the organist and music-master of the School, deserved the hearty cheers given for him at the conclusion of the concert, for he is entitled to feel proud of his glee club and orchestra, and indeed of the school music generally.

At the Public Library Hall, Stoke Newington, on December 16, Mr. T. R. Croger delivered an interesting lecture entitled 'Stringed Instruments used in the modern orchestra.'

## CRYSTAL PALACE CONCERTS.

Two Saturday afternoon concerts at the Crystal Palace call for comment. On December 9, Mr. Walter Hedgcock conducted the London Symphony Orchestra and the Crystal Palace choir. Crisp and expressive performances were given of Sullivan's 'Macbeth' overture and Beethoven's pianoforte Concerto in C minor, with Miss Norah Drewett as soloist; and the choir sang with admirable precision in Dvorák's picturesque cantata 'The spectre's bride.' The soloists were Miss Perceval Allen, Mr. Lloyd Chandos and Mr. Thomas Meux.

On December 16 the London Symphony Orchestra played under the direction of Mr. Landon Ronald, but although the programme contained Tchaikovsky's 'Pathetic' Symphony and Schumann's pianoforte Concerto, with Miss Fanny Davies as the soloist *par excellence* in the latter work, only a small, though highly appreciative audience assembled. The novelty in the programme was a symphonic poem entitled 'St. George's,' by Mr. George Dorlay, who, judging by his music, is a disciple of Richard Strauss. From this it will be surmised that the warlike tendencies of St. George are dwelt upon with unsparing vigour and that the brass is much called upon to emphasise his exploits. If Mr. Dorlay's discretion had been as great as his valour his work would not have been so coldly received, for manifestly he has a lively imagination.

## THE 'DREAM OF GERONTIUS' AT CARDIFF.

Much credit is due to the Cardiff Musical Society for their excellent performance of Sir Edward Elgar's familiar work, at the Park Hall, on December 6. The choir sang with vigour and an intelligent appreciation of the subject, the effect of the chorus 'In Thy hands, O Lord,' and the 'Demon' chorus, being especially good, and the semi-chorus kept the pitch perfectly. Excellent work also was done by the orchestra, and Mr. T. E. Aylward conducted skilfully. The solo vocalists, Miss Edna Thornton, Mr. Evan Williams, and Mr. Ivor Foster gave highly satisfactory interpretations of their parts, and the entire performance bore the stamp of artistic success.

## BOOKS RECEIVED.

*The Oxford History of Music.* Vol. ii. The Polyphonic period. Part II. By H. E. Wooldridge, M.A. Pp. viii. and 408; 15s. net. (Oxford: The Clarendon Press.)—*Musical Criticisms.* By Arthur Johnstone, with a memoir of the author by Henry Reece and Oliver Elton. Pp. xcix. and 225; 5s. net. (Manchester: at the University Press.)—*Vocalism: its structure and culture from an English standpoint.* By W. H. Breare. Pp. 141; 6s. net; and, by the same author, *Elocution: its first principles.* Pp. 117. 3s. 6d. net. (Simpkin, Marshall, Hamilton, Kent & Co.)—*A manual of musical copyright law.* For the use of music-publishers and artists, and of the legal profession. By Edward Cutler. Pp. xix. and 131; also Appendix, pp. lxiii. (Simpkin, Marshall & Co.)—*Proceedings of the Musical Association.* Thirty-first session, 1904-05. Pp. xxiv. and 170; 21s. (Novello.)—*Verdi.* By Albert Visetti. Pp. 85; 1s. (George Bell & Sons.)—*Arundel Hymns.* Chosen and edited by Henry Duke of Norfolk and Charles T. Gatty. Pp. xv. and 553. (Boosey and Co.)

The following deaths, of recent occurrence, have to be placed on record:

Mr. Edmund Whytehead Howson, on December 11, aged 50, an assistant-master and a house-master at Harrow School. Mr. Howson was the author of the words of many Harrow School songs, including 'Five hundred faces,' 'Play up,' 'Ducker,' and 'Stet fortuna domus.'

Mr. Samuel Crowther Eyre, a well-known Cheshire musician, aged seventy-two, and for fifty-three years organist of Congleton Parish Church.

Mr. Henry Holmes, at San Francisco, aged sixty-six, a distinguished violinist formerly resident in London.

## London and Suburban Concerts.

### ROYAL CHORAL SOCIETY.

Sir Charles Stanford's splendid choral ballad 'The Revenge,' and Sullivan's popular cantata 'The Golden Legend,' formed a selection that could scarcely fail to draw a large audience to the Albert Hall on December 7; moreover, the Royal Choral Society, apparently encouraged by the animated appearance of the house and the emphatic manifestations of the appreciation of the audience, sang with more than usual verve. The performance of 'The Revenge' was particularly good, even the instrumental portion sounding effective, a rare result at the Albert Hall. The soloists in 'The Golden Legend' were Miss Gleeson-White, Miss Emily Foxcroft, and Messrs. Ben Davies, Dalton Baker, and Bertram Mills. Mr. Balfour presided at the organ with his customary skill and judgment, and Sir Frederick Bridge conducted with enthusiasm.

### QUEEN'S HALL ORCHESTRA.

Mr. Henry J. Wood conducted symphony concerts at Queen's Hall on December 2 and 16. On both these occasions he submitted excellent programmes and secured finished performances that bore witness to his interpretative gifts. An interesting feature of the first concert was Mozart's Adagio and Fugue in C minor for strings, the Adagio being written for the adaptation of the fugue, originally composed for two pianofortes. This old-world piece was as excellently rendered as Dvorák's symphony, 'From the new world,' but the *Largo* of the latter was taken a shade too slowly. Mr. Busoni elected to be heard in Liszt's rarely-performed Concerto in A minor, and gave a wonderful display of virtuosity. The programme was completed with the 'Euryanthe' overture.

Beethoven's ever-fresh overture, 'Leonora' (No. 3), opened the concert on December 16. To it succeeded a beautiful and devotional rendering by Miss Ada Crossley of the 'Inflammatus' from Dvorák's 'Stabat Mater,' a work which should be heard again in our concert-rooms. Schubert's great Symphony in C and Rimsky-Korsakov's 'Capriccio Espagnol' completed an enjoyable programme.

### LONDON CHORAL SOCIETY.

#### DECEMBER 11.

Requiem (Op. 45) .. .. . Brahms.  
Four serious songs (Op. 121) .. .. .  
Cantata—'The North-East wind' .. .. . Frederic Cliffe.

It was most regrettable that this courageous Society had to present the above important programme with maimed resources to one of the smallest audiences we have ever seen in Queen's Hall. A dense fog made it physically impossible for many of the choir to be present. Yet, notwithstanding these depressing conditions, we have to record a highly creditable performance of the Requiem and of Mr. Cliffe's exhilarating cantata. Brahms's noble and deeply-impressive work had evidently been conscientiously studied by both choir and conductor. It may be hoped that the Society will be able to repeat the performance under more favourable conditions. The soloists were Miss Gleeson-White and Mr. Kennerley Rumford. The 'Four serious songs' were performed with an orchestral accompaniment (by Herr Robert Schwalm, of Berlin) for the first time in this country. They were splendidly sung by Mr. Rumford, and roused the audience, fit though few, to extraordinary enthusiasm. Mr. Arthur Fagge conducted throughout with spirit and decision.

### LONDON SYMPHONY ORCHESTRA.

#### DECEMBER 14.

Concerto in G major (Brandenburger Concerto) No. 3 .. .. . Bach.  
Symphony in D major, No. 2 .. .. . Brahms.  
Violin Concerto in G minor .. .. . Max Bruch.  
Solo Violin—M. Achille Rivarde.  
Symphonic poem, 'Till Eulenspiegel' .. .. . R. Strauss.  
Conductor, Herr Fritz Steinbach.

In pursuance of the plan of this Orchestra to engage various eminent conductors in turn, the above programme was given under the baton of Herr Steinbach. It goes without saying

that the playing was magnificent. The Bach Concerto for strings was performed with amazing spirit and delicacy. It was curious to note how the faces of the audience beamed with pleasure and keen interest at the buoyant beauty of the music and the brilliancy of the execution. Steinbach is in his element with Brahms, and was able to secure the finest performance of the 2nd Symphony we, at least, have ever heard. M. Rivarde played the Concerto with considerable beauty of tone and expression. The Strauss symphonic poem received a fine interpretation and occasioned the usual mystification on the part of those in the audience who have not yet grown Strauss-ears.

The St. Margaret's Musical Society (Westminster) gave a patriotic concert at the Royal Horticultural Hall on November 28, when the programme included Elgar's 'Banner of St. George,' Sullivan's 'King Arthur,' and Stanford's 'The Revenge.' The Rev. Jocelyn Perkins conducted.

A novel feature in the performance of Handel's 'Samson,' at the Bermondsey Settlement on November 30, was the dramatic treatment of the vocal parts, both choral and solo. The principals made entries and exits as on the stage, in accordance with the requirements of the plot, instead of sitting in a line throughout the evening, and the conversational portions of the recitatives were addressed from character to character, instead of to the audience, with great gain to their intelligibility. 'Samson' lends itself well to this treatment, because Handel's conception of the solo parts was consistent in characterization. The orchestra was Handelian in constitution, with doubled hautboys, bassoons and trumpets, Miss Bertha Murray being the principal violinist and Mrs. J. E. Borland providing the necessary filling up of the figured bass, and accompanying the *recitativo secco*. The performance was under the able direction of Mr. John E. Borland.

Mr. Alfred Hobday and Miss Ethel Sharpe gave an interesting viola and pianoforte recital on December 1 at Æolian Hall. The programme included a Sonata in C minor by the Russian composer M. A. Winkler, a well-written and melodious work, and Mr. Cecil Forsyth's 'Chanson Celtique,' both of which were excellently played and manifestly pleased their listeners. The fine singing of Miss Agnes Nicholls in songs by Brahms and Strauss greatly increased the enjoyment of the afternoon.

Miss Nora McKay, a clever young Australian violinist, made an exceptionally favourable impression by the sensitiveness and brilliancy of her playing at Bechstein Hall on December 1. Her programme included Corelli's 'Variations Sérieuses,' Max Bruch's 'Scotch' Fantasia, Bach's Sonata in G minor, and Beethoven's Romance in G. Miss McKay's interpretations testified to artistic intuition no less than to a reliable technique.

Miss Neill Fraser sang with finish and refinement at her recital, at Bechstein Hall, on December 1. Her contralto voice is well produced and manifestly dominated by a musical temperament, and her programme bore witness to wide reading and good taste. Variety was given by the singing of M. Leon Zagury, and Miss Jessie Morris, a young violinist, played several solos with notable skill.

Madame Bernice de Pasquali, who gave her first recital in London at Bechstein Hall on December 2, has a highly cultivated and flexible soprano voice of beautiful quality, and her rendering of Delibes's 'Bell song' and the 'Mad scene' from Ambroise Thomas's 'Hamlet' delighted her listeners.

Mr. Horatio Connell's vocal recital at Æolian Hall, on December 4, was thoroughly artistic in conception and execution. The English songs included Roger Quilter's settings of 'O mistress mine,' 'Blow, blow, thou winter wind,' and 'As the gloaming shadows creep,' by Mr. MacDowell.

Messrs. Fryer, Neumann and Walenn, continuing their Trio Concerts at Steinway Hall, on December 4 gave praiseworthy renderings of Schubert's Trio in B flat (Op. 99) and Smetana's Trio in G minor (Op. 15). Both works were pleasantly diversified by songs contributed by Miss Marie Busch.

Miss Marjory Sherwin, the daughter of a lawyer in Batavia, New York State, and a pupil of Professor Sevcik, made her first appearance in England at an orchestral concert conducted by Mr. Arthur W. Payne, on December 5, at Queen's Hall. In common with those who have studied under the famous violin teacher, Miss Sherwin plays with certainty and fluency, combined with a refined style and a sweet womanliness of expression in her readings. Miss Sherwin played concertos by Dvorák and Vieuxtemps.

Mr. Adolf Rebner's violin recitals at Bechstein Hall on December 5 and 12 entitle him to an estimable position in the artistic world.

The Stock Exchange Orchestral and Choral Society, under the joint direction of Mr. Arthur W. Payne and Mr. Munro Davison, gave an excellent concert on December 6. The programme included Svendsen's little-known 'Norwegian Artists' Carnival' (Op. 14), a bright example by the Norwegian composer, chiefly in the rhythm of the Polacca. The male-voice choir gave expressive renderings of Walter Macfarren's 'Autumn,' Marenzio's 'Lady! see on every side,' Flemming's 'Integer vizio,' and Mackenzie's merry part-song 'Great Orpheus was a fiddler.' The soloists were Miss Evangeline Anthony and Miss Cecilia Owen.

Miss Lily Crawforth, a lady from Nottingham gifted with a mezzo-soprano voice of considerable power and rich quality, made a successful début in London on December 7 at Bechstein Hall. Her programme contained songs in various styles, and much versatility was shown in their interpretation. Miss Jessie Morris, a clever young violinist from Bolton, played several pieces in an enjoyable manner.

At Messrs. Lionel Tertis and York Bowen's viola and pianoforte recital at Bechstein Hall on December 11 was played for the first time a Sonata in E minor by Mr. W. H. Bell, and a Romance in D flat by Mr. York Bowen, for pianoforte and viola, both most attractive works. The sonata, consisting of three movements, the second of which is particularly expressive, is a valuable addition to the limited repertory of the viola, and the romance is full of poetic feeling and significance. Another novelty was a charming little song entitled 'Love's but a dance,' by Mr. J. B. McEwen, sung by Miss Ethel Lister.

Mr. Karl Klein, the young American violinist, who, it may be remembered, made his first appearance in London at an orchestral concert at Queen's Hall on November 14, gave a violin recital at Bechstein Hall on December 11, when he introduced a genial and effective Sonata in B minor (Op. 3) for violin and pianoforte by his father, Mr. Bruno Oscar Klein, and also a violin solo and three songs by himself, sung by Miss Hilda de Angelis. Mr. Karl Klein was assisted by his father in the sonata.

Miss Adelina Leon, a pupil of Mr. Paul Ludwig, and subsequently of Mr. W. E. Whitehouse at the Royal College of Music, gave a violoncello recital at Bechstein Hall on December 13, and by purity of tone and executive address in Saint-Saëns's Concerto in A minor, not only reflected great credit on her teachers, but gave proof of artistic intelligence and musical perception.

In the December issue mention was inadvertently omitted of a pianoforte recital given by Mr. York Bowen on November 14 at Bechstein Hall—a music-making which merits record, not only on account of the brilliant playing by this gifted young musician, but because the programme included a Sonata in E minor by Mr. J. B. McEwen, a dignified and expressive work that deserves wide recognition. Mr. Bowen's selection also comprised a Sonata in D, by Mr. B. J. Dale, which, notwithstanding some reflections of Chopin and Grieg, possesses originality. Pleasing variety was contributed by the tasteful singing of Miss Ethel Lister.

## RICHMOND.

The Richmond New Philharmonic Society gave their seventh concert at the Castle Rooms on December 6. An attractive and varied programme was presented, its chief features consisting of Cowen's popular cantata 'John Gilpin' and the first performance of a ballad for chorus and orchestra entitled 'Forging the Anchor,' a spirited and effective composition by Mr. J. Hullah Brown, which was very favourably received. Other items of interest were Elgar's 'Serenade' for string orchestra and Grieg's 'Peer Gynt' suite. Miss Estella Linden was the vocalist, and Mr. Albert Fransella played part of Mozart's Concerto in D for flute. Mr. James Brown conducted.

The Richmond Philharmonic Society's choral and orchestral concert took place at the 'Star and Garter' Hotel on December 14, when Mendelssohn's 'Athalie' occupied the first part of the programme. Coleridge-Taylor's choral ballad, 'Loud he sang the Psalm of David,' and Stanford's 'Songs of the sea' were also given. The solo vocalists were Miss Isabel Tait, Miss Norah Bolt, Miss Esther Franklin and Mr. C. Stewart Gardner, and Mr. A. E. Buckhurst read the connecting verses in 'Athalie.' There was a complete orchestra and chorus, and Dr. Charles E. Jolley conducted.

Elgar's 'King Olaf' was excellently performed by the East Finchley and Muswell Hill Musical Society at the East Finchley Lecture Hall on November 30. The choir, under the able direction of Mr. G. R. Ceiley, sang with intelligent appreciation of the dramatic qualities of the work, and the orchestra gave an excellent rendering of the accompaniments. The principal vocalists were Miss Edith Evans, Mr. Henry Beaumont and Mr. Fred Hard.

At the opening concert of the Clapham Choral Society on December 12, the first performance in England was given of Christian Sinding's cantata 'An die Heimat.' The solo vocalist (Mr. Percy Banks), pianist (Mr. Percy Wilson) and chorus co-operated in giving an excellent rendering of the work, which was conducted by Mr. Walter Mackway.

The pupils of Mrs. Hutchinson gave evidence of good training at their concert on December 1.

## MUSIC IN VIENNA.

VIENNA, December 15, 1905.

It is thoroughly seasonable for the Singakademie, the oldest choral society of Vienna, to perform Bach's 'Christmas Oratorio' shortly before Christmas. But as in our Catholic country church concerts on a grand scale are not possible, the performance has to take place as usual in the larger concert hall, where such a work never finds the right atmosphere. The conductor was Herr Carl Lafitte, and the soloists were Frau Bricht, Frau Waldberg, Herr Söser and Herr Mach; the last-named, to whom was assigned the bass part, was by far the best. The choral music was fortunately rendered by the same choir which had already distinguished itself in Elgar's 'Dream of Gerontius'; and under its excellent conductor Franz Schalk it roused the enthusiasm of the audience to the highest pitch by a spirited performance of the difficult *a capella* motet for double choir, 'Sing to the Lord a new song.' One felt the power of Bach's intellect, and the importance of strong religious feeling for art which is true, pure and lasting.

The performance of Gustav Mahler's new (fifth) symphony was a sensation of the highest order. This work, laid out on a grand scale, consists of five sections; first a funeral march, then an impassioned movement, a kind of *Scherzo* based on waltz-like themes, a taking *Adagietto*, and a lively and brilliant *Finale*. The composer conducted, and at the close there were loud demonstrations of approval, a tribute to the magnificent rendering of the work no less than to the composer.

As a preparation for the forthcoming Mozart Festival, Mahler has had Mozart's 'Cosi fan tutte' studied anew, and the connoisseurs of the theatre can imagine no nobler, purer enjoyment than to listen to this opera, now over 120 years

old. He also took note of the hundredth anniversary of the birth of Beethoven's 'Fidelio,' and conducted on that day (November 20) a perfectly ideal performance of the work.

Some new compositions were produced under the direction of Löwe. Smetana's characteristic 'Blaník' created a good impression, although it is not equal to the other sections of the cycle 'Mein Vaterland.' Dohnányi, in spite of his youth, is one of the first artists of the day. He played for the first time his pianoforte Concerto in E minor, and created astonishment and admiration. His work showed maturity combined with youthful freshness. A young countryman of his, Bela Bartók, proved himself a composer gifted with imagination in an interesting orchestral suite pulsating with Hungarian life. An orchestral ballad, 'Heinzelmännchen,' by Hans Pfitzner, was performed, and a similar piece, 'Fingerhütchen,' by Jul. Weismann, both of the programme or descriptive order.

Of the numerous virtuosi that have appeared, mention may be made of Ondricek, on account of his interesting programme. It included Richard Strauss's violin Concerto and a new work of the same kind by Hermann Grädener. Both concertos were better appreciated by musicians and amateurs than by the general public, who are not accustomed to regard virtuosi as serious composers. Max Reger gave a concert of his music which appeals strongly to the public; his *Lieder* are becoming day by day more widely known. The vocalist, Frl. Rahn, is an accomplished artist. Max Reger, assisted by the excellent pianist Henrik Melcer, played his Variations for two pianofortes on a theme from one of Beethoven's Bagatelles.

E. MANDYCZEWSKI.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Dr. Walford Davies's cantata 'Everyman' was performed by the Festival Choral Society in the Town Hall on November 23, and caused an extraordinary impression. The vocal principals were Miss Gleeson-White, Miss Edna Thornton, Mr. James Horncastle, and Mr. Dalton Baker, who all did well. The choral singing was exceptionally fine, and the band played admirably. Mr. Perkins at the organ and Dr. Sinclair as conductor were at their best. At the close the composer was enthusiastically 'called.'

On December 7, the City Choral Society's second concert had for programme Elgar's 'King Olaf,' Stanford's 'Songs of the sea,' and a miscellaneous selection. Elgar's fine cantata had only once been heard in Birmingham—in 1898—and its revival attracted a very large audience. The soloists were Mrs. Henry J. Wood, Mr. John Coates and Mr. Charles Tree. The performance all through was of great excellence, especially in regard to the work of the chorus, and the band faithfully interpreted the score. Mr. F. W. Beard conducted with care and skill. Vocal solos were contributed by Mr. Plunket Greene, Mrs. Henry J. Wood, and Mr. John Coates; in addition to the Triumphal Procession scene from Elgar's 'Caractacus,' which created a furore.

The third Halford concert took place on December 5, when the programme contained Schubert's overture 'Alfonso and Estrella,' Max Bruch's violin Concerto in G minor, the symphonic poem 'Paradise lost,' by Clement Harris, and Tchaikovsky's 'Pathetic' Symphony. Much interest attached to the work of the young English composer who was killed in the Greek war against Turkey in 1897. 'Paradise lost' contains some really fine music. Professor Arno Hilf, of Leipzig, was the violinist, and his playing was much admired, and Miss Dorothea Spinney was the vocalist. At the fourth concert, December 19, Grieg's Suite, 'Sigurd Jorsalfar,' Goldmark's Symphony in E flat, No. 2 (first time here), and Beethoven's overture, 'Leonora' No. 3, were performed. A youthful violinist, Master Vivian Burrows, was the soloist in Paganini's Concerto in D, as arranged by Wilhelmj, and Mr. Dan Godfrey, of Bournemouth, conducted the first part of the programme, Mr. Halford taking the Beethoven overture, the great feature of the concert. The boy performer has been prominent in Birmingham.

Mr. Landon Ronald gave an orchestral concert in the Town Hall on December 14. The programme consisted

chiefly of familiar pieces, given by request. New to Birmingham were the conductor's overture 'A Birthday,' well written and brilliantly played; and scena for baritone, 'The Lament of Shah Jehan,' finely sung by Mr. Kennerley Rumford. Mr. Max Mossel fairly excelled himself as soloist in Max Bruch's violin Concerto in G minor, and Mr. Ronald won golden opinions as conductor.—The Amateur Orchestral Society gave a concert to the members of the Midland Institute on December 11. Mr. C. E. Pritchard, who has succeeded Mr. Granville Bantock as conductor, made his first appearance in that capacity. J. D. Davis's suite for small orchestra, 'Miniatures,' and Mozart's overture 'Der Schauspieldirektor,' were novelties here. Mendelssohn's G minor Concerto for pianoforte, with Mrs. Sydney Grew as soloist, was to many in the audience a welcome revival.

On December 9, a student concert of the Institute School of Music gave scope for a number of young artists to distinguish themselves, Mr. Julius A. Harrison again figuring as a composer, with a rhapsody for pianoforte, and some songs.—The popular Saturday evening concerts in the Town Hall have been chiefly choral. On November 25 the Choral and Orchestral Association (conductor, Mr. J. H. Adams) revived Handel's 'Samson,' with the principal parts taken by Miss Laura Taylor, Miss Eunice Fowler, and Messrs. J. Hanson, N. Bishop, and W. Evans. Band and chorus were good, and with Mr. Perkins at the organ an excellent performance was given.—December 9 witnessed an admirable rendering of 'Elijah' by the Midland Musical Society (conducted by Mr. A. J. Cotton), with Miss Laura Taylor, Miss M. Gell, and Messrs. J. W. Othey and Arthur Walenn as principals.—On December 16 the Choral Union (conductor, Mr. Thomas Facer) gave a concert recital of 'Maritana,' when Miss Eleanor Coward (daughter of Dr. Henry Coward) made a successful début here. With her were associated Miss M. Gell, Mr. John Child, Mr. Charles Knowles, and Mr. Arthur Dunn.

### MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual concert of the Bristol Æolian Male Choir, held in the hall of the Young Men's Christian Association on November 29, possessed a special significance as the choir had been established twenty years. Accordingly the programme was made up of a selection from the pieces which the members had given during that period. Mr. F. H. Simpson conducted, and upon the platform were Mr. J. J. Robins, who was the first conductor of the choir, and Mr. G. A. Sleight, who succeeded him in that office. A large audience appeared gratified with the glees and part-songs rendered. Miss Amy Perry and Miss Clara Aldersley contributed some songs and Mr. E. Atherstone Cox played pianoforte solos.

At Colston Hall on December 2, a concert rendering of Gounod's 'Faust' was given under the direction of Mr. George Riseley. Madame Melba sang effectively the music of Margarita; and the other soloists were members of the Moody-Manners opera company, including Mr. Wilson Pembroke as Faust, and Mr. Charles Manners as Mephistopheles. Band and chorus numbered 500 performers, and the performance afforded satisfaction to a crowded audience.

Bristol North Choral Society, on December 2, held its first concert for the season at the Victoria Rooms, the principal features in the programme being Mr. Coleridge-Taylor's 'Hiawatha's wedding-feast' and Sir Hubert Parry's 'Blest pair of sirens.' The choir numbered about 250 voices, and the soloists were Miss Maud Waite and Mr. Lloyd Chandos. Mr. F. S. Gardner led the orchestra, and Mr. J. Bending conducted.

The Bristol Harmonic Male Choir gave a concert in the hall of the Young Men's Christian Association on December 4, and under the direction of Mr. J. Jenkins interpreted several glees with success. Mr. Haydn Gunter played with acceptance some violin solos.

There was a gratifying performance of Mendelssohn's 'St. Paul' by the Philharmonic Society of Clevedon on December 6, at the Public Hall. The soloists were Miss Ida Hinde, Miss Elsie Webb, Mr. Francis Wensley, and Mr. Robert Burchill (of Bristol Cathedral). A small

band was led by Mr. F. S. Gardner, the conductor being Mr. Edward Cook, of Bristol.

Weston-super-Mare Philharmonic Society gave a concert on December 7, at the Knightstone Pavilion. The works performed—Dvorák's 'Stabat Mater' and Bach's 'A stronghold sure'—were efficiently presented under the direction of Mr. Edward Cook. The principal vocalists were Miss Fanny Chetham, Miss Mildred Hern, Mr. Evan Williams, and Mr. Charles Knowles. The band, largely composed of Bristol players, had Mr. F. S. Gardner for leader, Mr. W. Darby being at the organ.

At the Parish Hall, Shirehampton, on December 12, a concert was given, at which Mr. Frederic Austin sang several songs and the Avonmouth Choral Society, under the direction of Mr. W. Powell, assisted. Mr. P. Napier Miles, who is president of the Society, played effectively Beethoven's pianoforte Sonata in E minor (Op. 90), and there was also a performance of Brahms's pianoforte Quartet in G minor (Op. 25), by Messrs. P. Napier Miles (pianoforte), Hubert Hunt (violin), Ernest Lane (viola), and R. Le Duc Bucknall (violoncello).

There was a large attendance at the Clifton chamber concert, on December 14, at the Victoria Rooms. The principal work performed, Glazounow's string Quintet in A (Op. 39), was carefully played by Messrs. Maurice Alexander, Hubert Hunt, Ernest Lane, Percy Lewis, and B. J. Beilby. An excellent interpretation was given, by Mr. Herbert Parsons, of Schumann's pianoforte Fantasia in C (Op. 17), the other instrumental work being Haydn's Quartet in D minor (Op. 76, No. 2). The vocalist was Miss Florence Bulleid.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Orpheus Choral Society gave its first concert for the season on November 28. Dr. Culwick conducted his admirably balanced choir in a choice selection of madrigals and part-songs, including Pearsall's 'Sir Patrick Spens,' Walmisley's 'Sweete floweres,' choral glee, 'Daybreak' (Culwick), and 'The bells of St. Michael's tower' (Stewart). Miss Nan Stack and Mr. Robert Harrison were the solo vocalists, and Miss Eldina Bligh the solo violinist.

Mr. Vincent O'Brien's Choral Society performed Mendelssohn's 'Hymn of Praise,' at the Rotunda, with full band and chorus, on December 7. Mr. Barton McGuckin and some local artists were the soloists.

The newly-formed Amateur Operatic and Choral Society made its début at the concert given on December 14. Mr. Barton McGuckin is the conductor of the Society, which has started well. In addition to a selection of choruses, including Mozart's 'Ave verum,' Mendelssohn's 'Judge me, O God,' and Hecht's 'Charge of the Light Brigade,' two selections for solos and chorus were given from 'Faust' and 'Carmen.' Mr. Boris Hamburg made a successful début as solo violoncellist on this occasion.

A series of Sunday orchestral concerts given in the Antient Concert Rooms on Sunday afternoons in December mark a new venture which promises to meet with good support. These music-makings are given specially with a view to affording the working-classes, and others engaged in business during the week, an opportunity of hearing the orchestral classics. The promoters have been fortunate in obtaining the services of Dr. Esposito and an efficient body of between thirty and forty instrumentalists. Each concert lasts about an hour and-a-half, the band contributing some half-dozen items, and the programme is completed by selections from a solo-vocalist and instrumentalist. The attendance has been so good up to the present that it is proposed to continue the series after the Christmas holidays.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The first and third concerts of the Scottish Orchestra—on November 27 and December 11—conducted by Dr. Cowen, brought forward as soloists Mr. Leonard Borwick—who made a profound impression in Brahms's B flat pianoforte Concerto—and Madame Antonia Dolores, one of the most charming of vocalists. The attraction at

the second concert on December 4 was Mr. Siegmund von Hausegger, from Frankfurt, who presented a fascinating programme, which included the 'Eroica' Symphony and three Wagner overtures, which he conducted with great brilliance.

The second and third of Mrs. Kennedy-Fraser's lecture-recitals—on November 24 and December 16—maintained the interest created by the first. The subjects were respectively 'Jensen and Cornelius,' and 'Liszt,' and illustrations from their respective works were ably performed by Miss Margaret Kennedy, Miss Marion Richardson, Miss J. B. Thomson, Dr. Kennedy, and Mr. Alfred C. Young.

At the first of Mr. Chollet's chamber concerts, given in Freemasons' Hall on November 28, was performed Brahms's Sonata for pianoforte and violin in A major, played by Mr. Arthur W. Dace and Mr. Chollet, and Miss Young Scott sang most artistically.

Another concert that fully justified expectation was that of the Edinburgh String Quartet—Messrs. Colin McKenzie, J. H. Hartley, R. de la Haye, and D. Millar-Craig—all of them experienced and well-equipped musicians; their readings of quartets by Haydn, Beethoven and Smetana reached a high level of merit.

The Empire Theatre was filled on Sunday evening, December 3, for the orchestral concert organized for the benefit of the local branch of the Amalgamated Union of Musicians, when a substantial sum was secured for the charity. The conductor was Mr. G. W. Crawford, and the vocalist Mr. G. A. Campbell. An interesting and important feature was an overture 'The minstrel's curse,' composed by a young local musician, Mr. Charles O'Brien.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Clydebank and District Choral Union (conductor, Mr. W. J. Clapperton) gave its first concert for the season on November 24. The programme was notable from the fact that Mr. Learmont Drysdale's 'Tamlane,' a ballad for chorus and orchestra, received a first hearing. Mr. Drysdale, who has been very happy in his treatment of the old Border ballad, conducted the performance and secured a good rendering of the choral music, the orchestral part suffering somewhat from lack of sufficient rehearsal. The second part of the programme consisted of glees, songs, and instrumental items, among the last being Mr. David Stephen's clever trio for oboe, horn and pianoforte.

The first of Herr Denhof's chamber concerts took place on December 14, when the concert-giver was associated with Messrs. Zacharewitsch and Klengel. The programme—a somewhat unfamiliar one—included sonatas for violin and pianoforte by Saint-Saëns and Strauss (in F major), also Tchaikovsky's Trio in A minor for pianoforte, violin and violoncello, in all of which the ensemble was well-nigh perfect. Miss Neil Fraser, the possessor of a contralto voice of wide compass, contributed songs by Brahms, Strauss, and Schubert, and the accompaniments were sympathetically played by Mr. A. Scott Jupp.

The Choral and Orchestral Union's concerts continue to run their successful course. At the third classical concert on November 28, Miss Fanny Davies gave a brilliant reading of Saint-Saëns's pianoforte Concerto No. 2 in G minor. The symphony was Beethoven's No. 2, and a novelty, 'Gretchen,' from Liszt's 'Faust' Symphony was very favourably received. The fourth concert on December 5 was conducted by Herr von Hausegger, who selected a programme of very familiar works. The main items were Beethoven's 'Eroica' Symphony, the overtures to 'Der Freischütz,' 'The Flying Dutchman' and 'Tannhäuser' and the prelude to 'Lohengrin.' In the Wagner numbers the distinguished conductor secured the best results. Two novelties were given at the fifth concert on December 12, viz., Liszt's symphonic poem 'Tasso' and the *Rondo* from Serenade in A (without violins) by Brahms. The programme likewise included Elgar's 'Enigma' Variations, the organ part being played by Mr. Berry, and Tchaikovsky's 'Nutcracker' suite. Not the least enjoyable feature of the concert was the beautiful singing of Miss Antonia Dolores.

Associated with the Scottish Orchestra, the Choral Union performed 'The Apostles' on December 19. The members

of our premier society seem to excel in interpreting Elgar's choral masterpieces, and this, their second performance of 'The Apostles,' was marked by great intelligence and refinement. The orchestra played splendidly, and Mr. Berry gave the organ part with excellent effect. The solo vocalists were Misses Jenny Taggart and Mabel Braine, and Messrs. John Harrison, Herbert Parker, Robert Burnett and Montague Borwell, Mr. Burnett meriting special mention for his finely dramatic rendering of the part of Judas. As usual, Mr. Bradley directed the performance. Apropos 'The Apostles' concert under the auspices of the local section of the Incorporated Society of Musicians, Dr. Keighley, of Manchester, delivered a semi-public lecture on the 'leit motif' as exemplified in 'The Apostles.' The lecturer's exceedingly clear and concise analysis was copiously illustrated on the pianoforte.

The Saturday Popular Concerts continue to attract crowded audiences. Among the 'first performances' have been a Border ballad for orchestra by Mr. Learmont Drysdale, German's 'Welsh Rhapsody,' and Ambroise Thomas's overture 'A Summer night.'

The Glasgow Amateur Orchestral Society's first concert for the season took place on December 20. Novelties here in the shape of Stanford's prelude to 'Edipus Rex' and Max Schillings' orchestral accompaniment to the 'Witch Song' (expressively read by Miss Agnes Bartholomew) were played, and the programme likewise included the original version of the prelude to the third act of 'Tannhäuser,' Saint-Saëns's Suite for orchestra (Op. 49), and Rubinstein's ballet music from 'Der Daemon.' Mr. W. T. Hoeck conducted the performance.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second ladies' concert of the Orchestral Society, on December 2, was invested with unusual interest on account of the presence of Mr. Sibelius, the Finnish composer, who conducted performances of his Symphony No. 1 in E minor, and his tone-poem 'Finlandia.' The remainder of the programme included Dvorák's 'Carnaval' overture and Berlioz's 'Hungarian' march. Miss Amy Castles sang with acceptance.

At the Philharmonic concert on December 5, Miss Adela Verne played with admirable finish Paderewski's 'Polish' Fantasia and Liszt's 2nd Rhapsodie.

The Liverpool Choral Union gave 'Elijah' with excellent results on December 9 at the Philharmonic Hall. The soloists were Miss Gleeson-White, Miss Parthenia Bowman, Mr. Webster Millar, and Mr. Ffrangcon-Davies. Mr. Harry Evans conducted with his usual discretion.

The programme of the fifth Liverpool Symphony Orchestra concert in the Sun Hall, in December, included the 'Meistersinger' and 'Ruy Blas' overtures, Glazounow's ballet suite, and the *Andante* from Elgar's suite 'The Bavian Highlands.' Miss Lillian Dews was the vocalist and Mr. Walter Hutton the violoncello soloist.

The first concert of the Fairfield Choral and Orchestral Society, a newly-formed organization, took place on December 12 with great success. The chorus is numerous, and shows good training, and the programme included Coleridge-Taylor's 'Hiawatha's wedding-feast.' Mr. Charles W. Black ably conducted.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The programme of the Hallé concert of December 7 contained the 'Meistersinger' and 'Tannhäuser' overtures; Cherubini's 'Anacreon' overture (magnificently played); and Elgar's Introduction and Allegro for strings and quartet (the Brodsky Quartet in this instance). On December 14 it contained the 'Pathetic' Symphony (twelfth time at these concerts), and Dvorák's 'Scherzo Capriccioso' (Op. 66). The concert on November 30 was miscellaneous choral, the work for the choir including Bach's 'Wedding Cantata, Brahms's 'Song of destiny,' Purcell's anthem, 'O give thanks,' and a chorus from Handel's 'Solomon.' Three

pianoforte soloists have appeared—Mr. Bela Bartok, who played Liszt's 'Dance of death' variations on the Dies Iræ, in addition to Bach's 'Chromatic Fantasia'; Mr. Percy Grainger, who gave us Tchaikovsky's 1st Concerto, and Mr. Egon Petri, who performed Beethoven's E flat Concerto and Liszt's paraphrase of 'Rigoletto.'

A miscellaneous choral experiment was made at the Gentlemen's Concerts on November 28, when the newly-formed Madrigal Society of some sixty voices from the Hallé Choir, under Mr. R. H. Wilson, sang a series of old madrigals between the lighter orchestral selections. At the third concert on November 25 of the Brodsky Quartet the programme contained Cherubini's fine Quartet in E flat; Schumann's pianoforte Quartet in the same key (Op. 47), and Beethoven's Quartet in F minor (Op. 95). Miss Adela Verne betrayed a good gift for ensemble playing in connection with the Schumann quartet. The Brodsky Quartet has also been engaged at a concert of the Athenæum Chess Club, playing Beethoven's Quartet in G (Op. 18, No. 2), Mendelssohn's Quartet in E flat (Op. 12), and Schumann's Quartet in A (Op. 41).

At Mr. Brand Lane's third subscription concert on December 13, nothing was more artistically satisfying than the unaccompanied singing, by Mr. Lane's Philharmonic Choir, of such little vocal gems as Elgar's 'Weary wind of the West' and Brahms's 'Dim-lit woods.'

The new Promenade Concerts, with the attraction upon them of a band drawn from the Hallé Orchestra, continue to gather public support. The instrumental selections at the concert of December 9 were largely drawn from Tchaikovsky's works—the 'Casse-Noisette' Suite, the Elegy for strings, the *Scherzo* from the 4th Symphony, and the '1812' overture. The Beethoven Society opened its eighteenth season on December 5, with a programme which contained 'The ballet of Prometheus,' Tchaikovsky's Elegy for strings, the 'Hansel und Gretel' prelude, and the overture to 'Euryanthe.' Mr. Gordon Cockrell conducted. Miss Jessie Morris, a former student of the College of Music, delighted the audience with her spirited violin playing.

At the Schiller-Anstalt concert, on November 24, Mr. Edward Isaacs contributed an original pianoforte composition which he has not inappropriately designated 'Etude Variations'; for the variations, twelve in number, on an original theme, while providing exercises in separate details of technique and execution, are self-contained, most of them coming to a full close in one key, leaving the succeeding variation to start in another. Those variations of an *allegro* character, as might have been expected, are the most attractive, and in connection with Nos. 3, 10 and 12, Mr. Isaacs gave an exceedingly clever display of his executive skill.

Mr. R. H. Wilson has just concluded a course of four illustrated lectures on 'The development of opera and the music-drama.' In 'Tristan and Isolde' the lecturer sees the crisis of that development.

Mr. C. J. Heywood, who died on December 1, was one of the most modestly generous friends of music that Manchester has ever possessed. He was concerned in founding the Hallé Concerts in 1857, and the Royal Manchester College of Music in 1893. He was a director of both these institutions and of the Gentlemen's Concerts. When the fortunes of the last named were far from flourishing, Mr. Heywood bought from them their Concert Hall for £20,000, and then allowed them the use of it at a nominal rent. When the Midland Railway Company required the site for the purposes of their hotel, he parted with his purchase without profit to himself, only stipulating for ample and well appointed accommodation within the hotel for the use and service of the Gentlemen's Concerts.

At the second concert of the Manchester Vocal Society, under the direction of Dr. Henry Watson, given on December 20, the programme included Sir F. Bridge's 'The Cradle of Christ'; Gade's cantata, 'Christmas Eve'; and, for the first time, a chorus by Dr. Watson—'Hail, gentle Muse.'

Mr. Adolph Schloesser has recently contributed some informing articles on English music and musicians to the *Musikalische Rundschau*, a journal published at Munich.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Special interest attended the performance of Dr. Walford Davies's 'Everyman,' on December 6, by the Newcastle and Gateshead Choral Union and the Hallé Orchestra, under the able direction of Mr. J. M. Preston. This noble, impressive work received a careful interpretation, the beautiful tone and mobility of expression exhibited by the fine chorus being, despite an occasional blemish of inaccuracy, the noteworthy feature of the occasion. Mr. H. Lane Wilson sang with great finish and conviction the part of Everyman; the other soloists were Miss Gleeson-White, Madame Kirkby Lunn, and Mr. Gregory Hast. Schubert's 'Song of Miriam,' Saint-Saëns's 'La Fiancée du Timbalier' (Madame Kirkby Lunn) and Mendelssohn's 'Ruy Blas' overture completed the programme.

The Philharmonic Society on the following evening gave Mendelssohn's 'Hymn of Praise,' and introduced Dr. Cowen's 'John Gilpin' to a Newcastle audience. The choir did not quite maintain the reputation it established last season, although it exhibited much merit. Mr. George Dodds conducted, and the soloists were Miss Eva Rich, Miss Agnes Winter, and Mr. Webster Millar. On December 8 the new Catholic Choral Society gave at its second concert a rendering of Gounod's 'Messe Solennelle,' which was vigorous, confident, and accurate, but which somewhat lacked reverence. Mr. N. Brown, the organist of the Catholic Cathedral, furnished the organ accompaniments, and Mr. E. J. Rogers, the veteran musical director of the Tyne Theatre, conducted.

Other choral performances have been Coleridge-Taylor's 'Hiawatha's wedding-feast,' by the Durham Musical Society on December 6 (conductor, Mr. W. Ellis); Cowen's 'John Gilpin' and Bridge's 'Inchcape Rock,' at South Shields, on December 13; Smieton's 'Ariadne,' and Anderton's 'The Norman Baron,' at North Shields, on December 14—both concerts conducted by Mr. M. Fairs.

At the Darlington Choral and Orchestral Societies' concert on December 12 (conductor, Mr. T. Henderson), a novelty was a flute concerto by Wilhelm Popp, played by Mr. W. Arlom.

On December 18, in the lecture theatre of the Literary and Philosophical Society, Mr. W. H. Hadow lectured upon 'Musical scales and their influence in composition.'

## MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The concerts of the Norwich Philharmonic Society and by Mr. Bent's orchestra, referred to in my last letter, have now taken place and both achieved great success. That given by the former took place in St. Andrew's Hall, Norwich, on December 14, the great attraction of the evening being Mr. Mark Hambourg, who made his first appearance in Norwich and played Tchaikovsky's pianoforte Concerto in B flat minor with great success. The band has greatly improved during the last two or three years under Dr. Bates's conductorship, and in addition to accompanying the concerto, played Schumann's Symphony in B flat and the 'Tannhäuser' overture. The Norwich Choral Society, who were associated with the other Society in the concert, sang Mr. Hugh Blair's spirited ballad, 'Trafalgar.'

The concert given by Mr. Arthur Bent's orchestra at the Assembly Rooms, Norwich, on December 7, showed a great advance on previous efforts. The band, composed entirely of strings, consists principally of ladies receiving training under Mr. Bent, assisted by a few gentlemen players. The breadth of tone and precision displayed were very noticeable, and due attention was paid to light and shade. Miss Mary Lefroy and Miss Carter played the solo parts in Bach's Concerto for two violins and orchestra, and the other selections given by the band were Tchaikovsky's 'Serenade' for strings, played with spirit, Grieg's 'Nordische Weisen,' and Dvorák's 'Notturmo' (Op. 40). Miss Alice Rix Spelman and Mr. Knyvet Wilson were the vocalists, and their songs were well received.

The Yarmouth Musical Society gave a very interesting concert on December 14, at which Sir Hubert Parry's 'Ode on St. Cecilia's Day' was the principal attraction. Mr. Haydon

Hare conducted, and it is satisfactory to note the progress which the Society has made under his direction. Miss Stanley Lucas and Mr. Ranalow were the soloists. Included in the programme of the second part were two songs by the conductor, Mr. Hare, which were received with acclamation.

There was a very large audience at the Popular Concert held at St. Andrew's Hall on December 16, being the concluding one of the first half of the season, when the audience numbered upwards of 1,000 persons. Mr. Joseph Reed (of Cambridge) was the vocalist, and Miss Diana Cator played violin solos by Sir Hubert Parry and Hubay, and about eighty members of the Norwich Festival Choir sang some of Dr. Bunnett's carols.

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Grantham Philharmonic Society opened its season on November 28 with a performance of Handel's 'Samson.' The solos were entrusted to Miss Winifred Siddons, Miss Emily Owen, Mr. Harry Stubbs, and Mr. E. W. Jones. Mr. H. P. Dickenson directed a very efficient chorus and orchestra.

The first orchestral concert of the Nottingham Sacred Harmonic Society took place on November 30. The programme opened with a very good performance of the 'Oberon' overture, and included Schumann's Symphony in B flat, Elgar's 'Three Bavarian Dances,' and Wagner's 'Kaiser' March. The performance was a decided success; the band did good work throughout, and great credit is due to Mr. Allen Gill, the conductor. Mr. Lyell Taylor, as solo violinist, gave a good performance of Beethoven's 'Romance' in G. Miss Lillie Wormald, a very capable vocalist, was heard at her best in the 'Couplets du Mysoli' (David), and she was well supported by Mr. F. Warren's flute obbligato.

Mr. Arthur Richards gave his first orchestral concert of this season on December 9. The programme included Sullivan's 'In Memoriam' overture, Grieg's suite, 'Sigurd Jorsalfar,' and Handel's organ Concerto No. 2. Mr. Herbert Richards's work on the solo instrument in the last-named work being particularly good. Mr. Charles Keywood was the vocalist, and Mr. Eric Coates (viola) the instrumental soloist. Miss Edith Burgis led the orchestra, and Mr. Richards conducted with care and precision.

The West Bridgford Choral Society gave Stanford's 'Revenge' on December 12. The vocal soloists were Mrs. Gertrude Addison and Mr. Thomas Spencer, and Mr. Edwin Thorpe played some violoncello solos. In the absence of Mr. J. B. Lyddon through illness, the concert was ably conducted by Mr. F. Marshall Ward.

The Gedling Choral Society opened its season on December 14 with Mendelssohn's 95th Psalm ('O come let us worship') and 'Hear my prayer.' The latter received a good rendering from both the soloist (Mrs. Cooke) and the chorus. The choir also did well in the 'Bridal Chorus' ('Lohengrin') and 'Hail, bright abode' ('Tannhäuser').

## MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first important event of general musical interest this term was a Nelson concert, given in the Town Hall on November 1 by the combined forces of the Choral and Philharmonic Society with the Bach Choir, under the able conductorship of Dr. Allen. The works chosen were Brahms's 'Begräbnissgesang' (Op. 13) and the same composer's 'Requiem.' Chorus and orchestra from first to last worked admirably. The soloists were Miss Fillunger and Mr. McInnes; a special word of praise should be awarded to the latter vocalist for his excellent singing.

On November 15, in the Sheldonian Theatre, the professor of music, Sir Hubert Parry, gave a capital lecture on 'The sphere of temperament' to a large and keenly appreciative audience. Illustrations, which included some very characteristic folk-tunes of Sweden, Russia, Roumania, Scotland and Wales, were given by Miss Vera Williams and other students of the Royal College of Music.

In the Town Hall, on November 28, the Oxford Gleemen (numbering between sixty and seventy voices), under their conductor, Mr. Wilsdon, gave a thoroughly excellent concert, the programme being of quite remarkable interest, including as it did Brahms's 'Rinaldo' and Schumann's 'Luck of Edenhall,' with orchestral accompaniment, together with Beethoven's eighth symphony. 'Rinaldo,' I am told, was given here some score of years since by the Christ Church Society with, of course, a small chorus, a pianoforte and harmonium sufficing in those days for the accompaniment. A peculiar interest, especially for Oxford-folk, centres around the Schumann work, to which attention is called in an 'Occasional Note' on page 26. The performance of the gleemen was on the whole admirable, while the soloists, Messrs. Reed and Higley, are deserving of all praise.

Two days later, in the same building, under the auspices of the Musical Club, the Kruse Quartet (with the assistance of Mr. C. Draper as clarinetist and Dr. Walker as pianist) gave a chamber concert. The programme opened with Mozart's clarinet Quintet in A (Köchel, 581), and Brahms's Sonata in F minor (Op. 120, No. 1) for pianoforte and clarinet was capably rendered by Dr. Walker and Mr. Draper. Herr Kruse played Bach's violin Concerto in A minor, and the concert concluded with Beethoven's Quartet in C (Op. 59, No. 3). We must not omit to add that the Sunday evening concerts at Balliol College have been continued as usual, under the able direction of Dr. Walker.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last day of November saw an excellent performance of Mackenzie's 'The Dream of Jubal' by the Barnsley St. Cecilia Society. Dr. Coward conducted a thoroughly competent chorus and orchestra. Mr. Charles Fry added one more to his long list of successes in the delivery of the spoken text. The solo music was excellently sung by Miss Gleeson-White and Mr. Henry Brearley. The same district also furnished a creditable performance, at Dodworth, of Bennett's 'Woman of Samaria,' and Mendelssohn's 95th Psalm, under Mr. J. Collins's conductorship. At Beighton, a small but competent choral society 'reported progress' in Stanford's 'The Revenge' Mr. J. O. Hallfield conducted. The Norton Lees Choral Society in a well-prepared concert performance of 'Maritana,' under Mr. Horace Reynolds, and the Heeley Musical Union in a selection of part-songs directed by Mr. M. Tomlinson, have proved that the suburban choral bodies are contributing to the all-round advance in matters musical.

A host of 'Messiah' performances has crowded the past month. Reference can only be made to the one given by the Sheffield Musical Union, at which, under Dr. Coward's lead, the large and capable choir won fresh successes. The soloists were Miss Evangeline Florence, Madame Dews, Mr. Henry Brearley and Mr. Joseph Lycett.

Interesting orchestral concerts have been given by the Sheffield Amateur Instrumental Society—Haydn's Symphony No. 8 in E flat, and Mendelssohn's pianoforte Concerto in D minor (soloist, Miss Alice Walker)—under the new conductor, Mr. J. Duffell; and by the Sheffield Philharmonic Orchestra, formerly the Brincliffe Musical Society (Dvorák's 'New World' Symphony), conducted by Mr. J. H. Parkes. The Heeley Orchestral Society, which is doing good work under Mr. A. Bagshaw, also gave a pleasant concert.

At the concert of the Sheffield Amateur Musical Society on December 19, Verdi's 'Requiem' was performed for the first time in Sheffield. Under the direction of Mr. Henry J. Wood, a splendidly vivid and picturesque performance of the interesting work was secured. The fine chorus triumphed over the difficulties set before them, singing with all the expressiveness and contrast demanded. The soloists were Miss Perceval Allen, Miss Florence Oliver, Mr. Henry Turnpenney, and Mr. W. A. Peterkin. A competent orchestra had been organized, and under Mr. Wood's training scored marked successes in 'Le Rouet d'Omphale' and the 'Oberon' overture, and the concert terminated with an imposing performance of the choral epilogue from the 'Golden Legend.'

### MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

In recording the music-makings in this part of the world during the first half of a busy season, the place of honour must, of course, be given to

#### THE THREE TOWNS.

As usual, the vigorous Guildhall Choir, conducted by the borough organist, Mr. H. Moreton, took the lead, and on October 21, Trafalgar Day, Mr. Hugh Blair's spirited ballad for chorus and orchestra, 'Trafalgar' was performed, the composer being present. The performance by the band (led by Mr. John Pardew) and chorus (numbering 250 voices) was excellent, and the ballad at once gained favour by reason of its straightforward, intelligible character, free from any exaggeration of modern devices. Stanford's 'Last Post' was also sung. The Guildhall Choir has already made a second appearance to give, with the same instrumental company, a performance of 'King Olaf,' with Madame Mary Poole, Mr. Henry Brearley and Mr. Charles Knowles as soloists. The work of the chorus was creditable to all concerned.—Continuing the history of choral music, I have next to mention a concert recital of Gounod's 'Faust,' by Dr. Weekes's Choral and Orchestral Societies, assisted by Mr. Walter Weekes's Plympton Choral Society. Miss Caroline Hatchard and Mr. Robert Radford, in the rôles of Margarita and Mephistopheles respectively, delighted the audiences. Madame Orlando Morgan, Mr. Gwilym Richards and Mr. Arthur Walenn sang the other principal parts.—A new society, the 'Emmanuel,' which intends to devote itself entirely to sacred music, has grown, under the direction of Mr. Reginald Waddy, out of the augmented choir of the parish church in the northern suburb of Plymouth; and on December 13 made its first independent appearance, acquitting itself creditably in a first performance (in Plymouth) of J. H. Maunders's cantata, 'A song of thanksgiving,' the solo parts being sung by members of the choir.—A week's highly successful run of 'Patience' was attained in the Plymouth Theatre Royal from October 30 to November 4 by the Plymouth Amateur Operatic Society (conducted by Mr. R. Ball), who will be tempted to undertake an opera somewhat more ambitious next year. The principals were Madame Mary Poole, Mr. Percy Lynch, and Mr. Claud Grigg.

Turning now to matters instrumental, I have first to chronicle the début of a lady violinist, Miss Helen Sealy, who, on November 9, under the auspices of the Royal Artillery Band, gave an interpretation of the 4th Concerto (D minor, Op. 31) of Vieuxtemps, giving proof of infallible technique and impassioned and eloquent interpretation. The band, conducted by Mr. R. G. Evans, excellently played Schubert's 'Unfinished' B minor Symphony.

Two concerts have taken place of the twelfth series of Mr. Frank Winterbottom's symphony performances at Stonehouse. Tchaikovsky's 4th Symphony was played on November 24; Cowen's 'Scandinavian' was also introduced to the district on the same occasion—its first movement only—two more being given at the second concert, on December 15. Another novelty was Goetz's beautiful Symphony in F, and at the same concert the first performance was given of a new concert-overture, 'May Day' (Op. 38), by F. W. Moreton. Conspicuously programmatic, it displayed skill in orchestration and production of original effects.

#### OTHER DEVONSHIRE TOWNS.

Exeter offers little material for remark, the only local event being a week's occupation, beginning December 4, of the theatre by the Exeter Amateur Operatic Society with 'H.M.S. Pinafore.' The principals were Miss Adelaide Bayley and Miss Winifred Balchin, Mr. Charles Bartlett and Mr. Robert Courtney. On November 30 the Newton Abbot Choral Society acquitted itself well in Mendelssohn's 'Hymn of Praise,' with the Hon. Mrs. Julian Clifford and Mr. Albert Collings as principals. Mr. W. J. Bown conducted. A newly-formed society at Revelstoke gave a miscellaneous concert on December 6, directed by Miss E. M. Reade. On December 7 the Association of Church Choirs and the Deaneries of Moreton and Totnes

held its annual festival at Moretonhampstead, the following seven choirs participating—Moretonhampstead, Ashburton, Chagford, Kingsteignton, Newton Abbot, Chudleigh, and North Bovey, making a total of 170 voices, conducted by Mr. W. J. Bown, with Mr. Harold O. Jones, of Ashburton, at the organ.

## CORNISH TOWNS.

The societies at Truro and Falmouth, according to custom, wisely combined their efforts under the baton of Mr. Herbert Sanders, and on November 27 and 28 respectively gave a performance in each town of 'Hiawatha's wedding feast,' with a miscellaneous selection. The soloists were Mrs. Pendarves Hockin and Mr. Henry Brearley.—The small society conducted at St. Badaux by Mr. B. Barnicott is, both in its choral and orchestral sections, making good progress, and the rendering given of 'Joan of Arc' on December 6 was an advance on all previous performances. Miss Nellie Ellis, Mr. John Gill and Mr. G. S. Meadows were the soloists.—Though, beyond taking its place on December 13 in the long programme of the 'Messiah' performances of the season, the industrious though small society at Torpoint has not attracted attention, it so far deserves mention, for not only does it hold its own (conducted by Mr. Arthur Greet) in spite of the difficulties consequent on its isolated, 'across the water' situation, but it keeps alive in the little town a discriminative taste and genuine love of the art.—A concert performance of 'The Bohemian girl' was given on December 14 by the Camborne Choral Society, assisted by Madame Mary Poole, Mr. Will Foster, Mr. A. E. Old and Mr. Harry Smith. Mr. H. V. Pearce conducted a performance which evoked enthusiastic applause.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

## LEEDS.

Though there has been a good deal of music-making at Leeds during the past month, there has been little of general interest. Two orchestral concerts, though good of their kind, presented no features that were not familiar. At the subscription concert on November 29, Dr. Richter conducted a programme of Beethoven and Wagner which was most enjoyable in itself, and was of course peculiarly well suited to display his powers to the utmost advantage, but consisted of things that he has made thrice familiar to the British public. It ended with the 'Eroica' Symphony, by way of celebrating the centenary of its first performance. The Municipal Orchestra, which deserves so well of the Leeds public, gave a Tchaikovsky programme on December 9, when Mr. Fricker conducted performances of the 'Pathetic' Symphony, the 'Capriccio Italien,' 'Casse Noisette' Suite and the 'Marche Slave,' that reflected much credit on the excellent orchestra he has got together. It is a great privilege for the people of Leeds that they should be able to hear such a programme, adequately rendered, at prices ranging from 2d. to 1s. Mr. Dillon Shallard was the vocalist on this occasion. The Municipal concert on November 25 was of chamber music, Schubert's Octet and Beethoven's Septet being given with as much effect as is possible in a hall twice as large as it should be for chamber music. Mr. Harold Mason contributed pianoforte solos and Mrs. F. K. Ryder sang. One of the most enjoyable concerts of the month has been the Bohemian chamber concert on December 13. The quartet, Messrs. Elliott, Wright, Moxon and Bolton, are rapidly acquiring a really good ensemble, and they played Brahms's B flat Quartet and Volkmann's G minor quartet with spirit and clearness, while a charming Duet in B flat by Mozart for violin and viola (Köchel, 424) proved exceptionally interesting, and more effective than might have been expected from such a combination. On November 21 the Leeds Teachers' Choral Society attempted a rather ambitious programme, Parry's 'Ode on St. Cecilia's Day' and Stanford's 'Pseudrig Crohoore' being the two choral works given, and though the chorus was rather too unevenly balanced to be quite effective, a creditable performance was given under Mr. Jer. Stone's conducting. Miss E. Talbot and Mr. H. Varley were the principals. A Leeds musical evening on November 28 presented only

one feature to distinguish it from the ordinary ballad concert, an accompanied recitation of Jean Ingelow's 'High tide on the coast of Lincolnshire,' the pianoforte part being written by Mr. F. Sant Angelo in artistic and appropriate style. It was played by the composer, the reciter being Mr. J. B. Crossley. 'Elijah' was given by the Armley Choral Society, of which Mr. H. H. Pickard is conductor, on November 28, and on the same day another suburban society, the New Leeds Choral Society, gave a performance of Hamish MacCunn's 'Lay of the last Minstrel,' Mr. H. M. Turton conducting.

## OTHER TOWNS.

At Bradford, on December 15, Dr. Cowen conducted a choral programme which included a selection from Handel's 'Acis and Galatea,' Brahms's beautiful Rhapsody for contralto solo (Miss Ada Crossley) and male-voice chorus, Parry's 'Blest pair of sirens,' and Cowen's 'John Gilpin.' The other principals were Messrs. Evan Williams and Herbert Brown, and the performances were characterized by much brilliance. The Bradford Permanent Orchestra, on November 25, gave, with the help of the Festival Choral Society, a mixed programme of orchestral and choral music by British composers, under Mr. Allen Gill's direction. Compositions by Stanford ('The Revenge'), Cowen, Elgar and German were included, together with examples of local art in the shape of Mr. J. Weston Nicholl's 'Bavarian Eclogue,' and a suite by Mr. Haydn Wood.

Huddersfield has been busy of late, though it cannot be said that the interest of recent concerts has been very marked. The Philharmonic Society gave one of its popular Saturday evening concerts on December 2, when three of Beethoven's compositions were interspersed with light music. Beethoven's violin Concerto, with Mr. T. H. Clay as soloist, was the central feature of the concert, which was conducted by Mr. Ibeson. On December 5 the Glee and Madrigal Society, under Mr. J. W. Armitage, gave a concert. The singing of the chorus was excellent, but the music was on the whole undistinguished, the chief exception being C. H. Lloyd's 'Rosy dawn,' which was admirably sung, and proved to be very enjoyable. The Lockwood and District Choral Society, under the direction of Dr. A. Eaglefield Hull, gave a creditable performance of Mackenzie's 'Dream of Jubal,' on December 4, at the Mechanics' Institute. The solo vocalists were Miss Emily Cox and Mr. Walter Lawley, and Mr. Charles Fry again appeared as reciter.

The Halifax Choral Society gave, on November 23, a refined and sympathetic performance of Brahms's 'German Requiem,' under Mr. F. de G. English. The chorus sang the difficult music with marked intelligence and praiseworthy accuracy, and the solos were sung most artistically by Miss Evangeline Florence and Mr. Frederic Austin. On December 6 the Keighley Orchestral Society, under Mr. J. B. Summerscales, played a new suite, 'Idylls of Spring,' by Mr. F. Davidson, a local composer. Beethoven's 7th Symphony was the principal feature of the programme. On the same date the Cleckheaton Philharmonic Society gave 'Elijah,' Mr. W. H. Wright conducting a satisfactory performance. 'Moliue' is not often heard of now, but the Pudsey Choral Union gave it, for the third time, on November 27, under Mr. H. H. Pickard. The first and third portions of Coleridge-Taylor's 'Hiawatha' were sung with admirable spirit and verve by the Morley Choral Society, under Mr. Fricker's conductorship, on December 7, and on the same occasion Schumann's pianoforte Concerto was played with refinement and sympathy by Mr. Herbert Johnson, a gifted young pianist of the town. At one of the Wakefield chamber concerts, on December 19, Miss Agnes Nicholls gave a delightful vocal recital, with the aid of Mr. S. Liddle as accompanist.

The York Symphony Orchestra, which has under Mr. Noble's guidance made such a notable advance, attempted no less exacting a work than Beethoven's 7th Symphony on November 23, and got through its task with credit. The York Musical Society's chorus has afforded a wholesome example to other societies in submitting to a weeding-out process. With the assistance of Mr. Fricker, of Leeds, the less efficient members have been eliminated, and to judge from the singing of the purged chorus in Coleridge-Taylor's 'Hiawatha's wedding feast' and

'The death of Minnehaha,' on December 12, the part is, in this case, 'greater than the whole,' for a very clean and bright performance has to be recorded, on which Mr. Noble may be congratulated. The principals were Miss Helen Jaxon, Mr. A. Heather, and Mr. Coleman. That the 'Wedding feast' has not yet lost its popularity is evidenced by the fact that yet another performance has to be mentioned, that given by the Hull Vocal Society on November 21, when it was coupled with Elgar's 'Black Knight.' Dr. G. H. Smith was the conductor. On December 1, the Hull Philharmonic Society, which Mr. J. W. Hudson conducts, gave an interesting programme, including Beethoven's 8th Symphony, and Mr. Patman's very clever 'Cinderella' tone-poem.

The Harrogate Choral Society gave Sullivan's 'Golden Legend,' under Mr. C. L. Naylor, on December 1, with Madame Emily Squire, Miss Lilian Payne, and Messrs. Brearley and Knowles as principals. A short Handel selection completed the programme. The ability of Dr. Ely as both composer and conductor was in evidence at the concert of the Scarborough Philharmonic Society on December 4, when, in addition to Elgar's 'King Olaf,' a choral work by Dr. Ely, a setting for chorus and orchestra of Longfellow's 'Spanish Jew's tale,' was performed with distinct success. It is a clever composition, making a well-considered effort to give point to the text, and the orchestra is handled with freedom and varied effect. The chorus, though not a very well-balanced body, sang well.

On December 12, the Pontefract Choral Society, of which Mr. R. B. Walker is the conductor, gave the first and second parts of 'The Creation,' together with Parry's 'Blest pair of sirens.' The principals were Miss Lillie Wormald, Mr. Webster Millar and Mr. Herbert Brown.

## Foreign Notes.

### ATHENS.

Sir Edward Elgar's 'Cockaigne' overture is included in the list of works to be performed this winter at the symphonic concerts given by the Conservatoire.

### BERLIN.

It is evident that in Hofkapellmeister Carl Pohlitz, of Stuttgart, Germany possesses yet another conductor of genius who can sway both orchestra and audience with the force of a master-mind. The united Wagner Societies of Berlin and Potsdam had invited Mr. Pohlitz to conduct their last concert, when, with a programme including Anton Bruckner's gigantic B flat Symphony (No. 5) and the 'Meistersinger' and 'Tannhäuser' overtures, he created such enthusiasm as has rarely been witnessed here after orchestral performances. Two new works by Ludwig Hess were given for the first time, viz., a scena for tenor solo and orchestra 'Huss's dungeon' and a symphonic poem 'The Queen of Heaven surrounded by music-making angels,' after a picture by Hans Memling in the Antwerp Museum. Herr Hess, who is a vocalist by profession, sang his elaborate scena on this occasion.—A young Scots pianist, Miss Jeannie Buchanan, displayed no mean talent in her concert given with the Philharmonic Orchestra under Herr Xaver Scharwenka. Her programme comprised three such difficult works as Beethoven's and Liszt's Concertos in E flat and Xaver Scharwenka's in C minor.—Madame Teresa Carreño produced an English novelty at her concert with the Philharmonic Orchestra. This was a Concertstück by Dr. F. H. Cowen, a melodious, beautifully-written and effective work with which the brilliant pianist scored a great success. Dr. Edward MacDowell's 2nd Concerto, and Liszt's Hungarian Fantasia were also included in her programme.—The Philharmonic Choir, under Germany's most eminent choir-trainer, Prof. Siegfried Ochs, gave what must be considered the finest performance of Beethoven's Missa Solemnis that has ever been heard in the German capital. The chorus was virtually beyond criticism, and well it might have been, seeing that Prof. Ochs had devoted two years' training to this stupendous work!—The concert of the Royal Opera Choir, under Felix Weingartner, was devoted to Berlioz's 'Childhood of Christ' and Beethoven's 'Mount of Olives,' two works that are very rarely performed in Germany.—The Singakademie, under Prof. Georg Schumann, gave a Brahms' concert, which included the 'Funeral song' for

chorus, strings and brass (Op. 13), 'The song of the fates,' 'Nænie' and the 'Requiem.'—The fourth Philharmonic Concert, under Arthur Nikisch's direction, was devoted to Beethoven—the 'Fidelio' and 'Leonore' (No. 3) overtures, the C minor Symphony, and the G major pianoforte Concerto, the solo part in the last-named, superbly played by Eugen d'Albert, completed the scheme.—A new opera-house, Die Komische Oper, was opened on November 17. As its name implies, the building is to be devoted to light, but not necessarily *comic*, opera. The director is Herr Hans Gregor, and Offenbach's 'Contes d'Hoffmann' was the first work to cater for the Berliners' taste in serious 'light' music.

### BIELEFELD.

Felix Weingartner gave a concert of his own compositions here on December 1 at the Municipal Theatre, and was greeted with the utmost enthusiasm. The programme included the E flat Symphony, 'King Lear' overture, a Serenade for strings, and six songs with orchestral accompaniment, of which three were quite new and performed for the first time. Dr. Ludwig Willner declaimed them superbly and had to repeat one entitled 'Erdriese.'

### BREMEN.

'Zenobia,' a grand opera in three acts by an American composer, Mr. Louis Adolphe Coerne, was produced at the Stadtheater on December 1. The work was very warmly welcomed, and may be voted a genuine success. A pupil of Rheinberger, Mr. Coerne was born at Newark, New Jersey, in 1870.

### BRUSSELS.

Gluck's 'Armida' was performed for the first time at the Monnaie Theatre on November 7. The interpretation made a deep impression, in which the effect of the splendid music was greatly heightened by the truly remarkable *mise en scène*, no less than by the efforts of the leading artists: Madame Litvinne (Armida), Mdlle. Bourgeois (the Fury of Hate), M. Lafitte (Rinaldo), and M. Bourbon (Hidrast). 'Armida' had not been heard in Brussels since the year 1823.—A new symphony, entitled 'Belgica,' by M. Albert Dupuis, was produced by M. Eugène Ysaye at his Alhambra concert of November 19, but without any remarkable success. On the other hand, an orchestral rhapsody by M. Vreuls, also played for the first time, was greatly relished.—M. Claude Debussy's newest work, 'La mer, trois esquisses symphoniques,' introduced at the Concert Populaire of December 3 by M. Sylvain Dupuis, left the audience more bewildered than impressed.—Mr. Fritz Delius's symphonic poem, 'Paris, a nightpiece,' was included in the same programme, and well received. Some of the local papers hailed Mr. Delius a *Canadian* composer!

### COLOGNE.

Mr. Isidore de Lara's opera 'Messalina' was performed on December 2 at the New Theatre for the first time in Germany, and met with a very friendly reception. Herr Otto Lohse conducted, and secured an excellent interpretation of the work.

### CRELFELD.

Sir Edward Elgar's 'Dream of Gerontius' has found its way to this music-loving town of ribbons and ties. On November 22, Prof. Müller Reuter conducted a most impressive performance with infectious enthusiasm. The choir was remarkably well balanced, and sang with rare intelligence and feeling. Dr. Ludwig Willner as Gerontius repeated his success at the two Düsseldorf performances of 1901 and 1902.

### DESSAU.

'Totentanz' (Dance of Death) is the cheerful title of a new opera produced at the Court Theatre on December 5. The composer is Josef Reiter, who has already made a name on the Continent, and especially in Vienna, as a musician of undoubted gifts. The libretto deals with the German legend of the town-piper of Neisse, who with his piping leads the inhabitants of the Silesian town to dance and death alike, and proves himself the 'superior spirit' who interferes in, and settles the municipal and family quarrels of, the good but intellectually less endowed burghers. Herr Reiter has sufficiently impressed certain sections of the Vienna musical public to warrant their founding a 'Josef Reiter Society,' which is about to publish the vocal score at its own expense. Lucky Mr. Reiter!

## LEIPZIG.

Herr Max Reger gave a concert entirely of his own compositions on November 19, when both his great sets of Variations—for pianoforte solo on a theme by Bach (Op. 81), and for two pianofortes, four hands, on a theme by Beethoven (Op. 86)—as well as the *Pièces Pittoresques* for pianoforte duet (Op. 34), and a number of songs, were greatly appreciated by a very friendly audience. —Max Pauer played the whole of Brahms's pianoforte sonatas at his recital on the same day and in the following order, viz., in F sharp minor (Op. 2), in F minor (Op. 5), and in C major (Op. 1). Leipzig is the centre of the Brahms cult in Germany, and such a programme as Herr Pauer's should have satisfied even the most ravenous appetite for the great master's music. —Professor Ferdinand Thieriot, with the assistance of the Winderstein Orchestra, gave a concert of his own compositions on November 20, when a new symphony (No. 3, in C major), an overture 'Dionysia,' and a concerto for two pianofortes and orchestra (Op. 77) were performed. —At the seventh Gewandhaus concert, on November 30, Arthur Nikisch conducted Elgar's 'Enigma' Variations, and by means of a most brilliant performance helped the work to an emphatic success. —On December 3 a one-act opera, founded on Tennyson's 'Enoch Arden,' and composed by a young Hungarian, Herr Rudolf Raimann, was given for the first time in Germany at the new theatre.

## MILAN.

'Giovanni Galluresse' is the title of a three-act opera by a young composer, Signor Montemezzi, produced at the Dal Verme Theatre on November 12. It was the composer's first attempt at opera, and the performance proved it to be a successful one.

## PARIS.

The very successful production of 'Miarka,' a musical comedy in four acts by M. Jean Richepin, with music by M. Alexandre Georges, at the Opéra-Comique on November 7, deserves to be chronicled. The work is virtually written round a cycle of lyrics from M. Richepin's novel, 'Miarka, la fille à l'ourse,' which M. Georges composed fifteen years ago. These chansons have since then enjoyed well-deserved success, and they were chiefly instrumental in deciding the good fortune of the new opera. Mesdames Marguerite Carré, Heglon and Pierron, and MM. Jean Périer, Cazeneuve, and Huberdeau interpreted the chief characters to the manifest satisfaction of the enthusiastic first-night audience. —Beethoven's music to 'The Ruins of Athens,' which had not been heard in Paris for many years, was revived by M. Colonne at his concert on November 19. On the same occasion Herr Burgstaller sang Beethoven's song-cycle, 'An die entfernte Geliebte.' —At the Lamoureux concert of November 26, M. Chevillard conducted Balakirev's symphonic poem 'Russia,' while at the succeeding concert (December 3) he introduced a new symphonic poem, 'Quasimodo,' by a young composer, M. Fr. Casadesus, and revived Mendelssohn's 'Reformation' symphony. —Another new symphonic poem, 'La mort de Chénier,' by M. E. Cools, was produced at the third Clémahnd concert at the Théâtre Molière, and a novelty—one that set the critics by the ears—was the 'Deuxième poème lyrique sur le Livre de Job,' by M. Henri Rabaud, launched upon a more or less doubtful career at the Colonne concert of December 3. M. Rabaud composed an oratorio, 'Job,' in 1900, wherefore the present title 'second lyric poem.' He has set a selection from M. Ernest Renan's translation of one of the most wonderful books in the Old Testament for baritone solo and orchestra, and the result is somewhat wild and weird, to say the least.

## PRAGUE.

Eugen d'Albert's new musical comedy, 'Flauto solo,' was produced at the German Theatre on November 12, and achieved an immediate success. The libretto is by Hans von Wolzogen, of 'Ring' and 'Parsifal' *Leitfaden* fame. —Another musical comedy, 'Zierpuppen,' the libretto after Molière's 'Les précieuses ridicules,' was brought to its successful first hearing on November 15 at the same theatre. The composer is Dr. Anselm Götzl.

## WIESBADEN.

Dr. Otto Neitzel, the famous critic of the *Cologne Gazette*, pianist, lecturer, librettist and composer, is rapidly coming to the front as one of the musicians with whom musical

history may have to reckon. His latest work, 'Die Barbarina'—produced at the local Royal Court Theatre on November 15—seems also his best. Both libretto (by the composer himself) and music are interesting in no ordinary degree, and the success of the first performance was never in doubt. As in the case of d'Albert's opera, 'Flauto solo,' the characters include Prussia's greatest King, Frederic II., though in Neitzel's work the monarch's is only a dumb show and flute-playing rôle. The postlude—the opera is in three acts with a postlude—in which an original composition (a Siciliano) by the royal composer is cleverly used, was especially singled out for enthusiastic praise.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

ALDEBURGH.—The Saxmundham Choral and Orchestral Society gave a highly creditable performance of Elgar's 'Banner of St. George' on December 15 in the Jubilee Hall. The solo music in the cantata was sung by Miss Fellinor, and Mr. Charles Ganz conducted.

AYLESBURY.—The Vale of Aylesbury Harmonic Society gave its first concert this season on December 12, Elgar's 'The Banner of St. George' forming the main feature of the programme. The band and chorus numbered 80 performers, and the principal vocalists were Mrs. Oscar Seligman, Miss Howard Finch, and the Rev. A. S. Commeline, and the solo violinist was Miss Augusta Horwood. Mr. J. H. Coales conducted.

BANBURY.—The Philharmonic Society gave a performance of Brahms's 'Requiem' at the Theatre Royal on November 28. The choir sang both with spirit and delicacy of expression, and the orchestra was thoroughly efficient. The second part included Bach's Church cantatas 'Sweet comfort, my Jesus cometh' and 'The Lord is my Shepherd.' The solo vocalists were Miss Gertrude Sichel and Mr. Francis Harford. Mr. W. L. Luttman conducted with much care and discretion.

BANGOR (CO. DOWN).—The Harmonic Society, formed last year, gave its first concert of the season on December 8 in the Dufferin Memorial Hall. The chief part of the programme consisted of Dr. F. H. Cowen's 'Rose maiden.' Much credit is due to the painstaking conductor, Mr. Robert Jones, organist of the parish church, for the fine singing of the choir consisting of 100 voices, with Madame Gertrude Drinkwater, Miss J. Langtry, Mr. J. Briggs and Mr. J. F. Newel as solo vocalists. The pianoforte accompaniments were excellently played by Miss May Sheppard, while Mr. Alan Parker gave valuable assistance at the organ.

BLACKBURN.—The first concert this season of the St. Cecilia and Vocal Union took place on November 28 in the Exchange Hall. The choir of over 200 were heard to exceptional advantage in several madrigals and part-songs, including 'My true love hath my heart' (Smart), 'Weary wind of the West' (Elgar), 'Silver swan' (Gibbons), and in Mendelssohn's 'Judge me, O God.' Dr. E. C. Bairstow conducted with care and skill. Madame Ella Hall and Mr. Plunket Greene were the solo vocalists, and Mr. Arthur Catterall solo violin.

BOGNOR.—The fourth annual concert of the Musical Society was held in the Assembly Rooms on November 29, Sir Edward Elgar's cantata 'The Black Knight' being the main feature of interest. A very creditable performance of the work was given by the choir and orchestra, under the able direction of Mr. F. J. W. Crowe. The solo vocalists were Miss Winifred Marwood and Mr. Montague Borwell.

CAPE TOWN.—The Trafalgar centenary festivities included a performance by the combined choral societies at the City Hall on October 30 of Stanford's 'The Revenge,' and Sullivan's *Te Deum*. These works were rendered with full justice by choir and orchestra (led by Mr. Percy Ould), the former singing with great spirit. The solos in the *Te Deum* were admirably sung by Miss Annie Cubitt. Mackenzie's 'Britannia' overture was also played. Dr. Barrow Dowling was an able conductor.

**CHELMSFORD.**—The Musical Society gave the first concert of its twenty-fourth season on December 5, when Sullivan's 'Golden Legend' was performed. The orchestra was excellent, while the choir sang with refinement and good tone quality. The solo vocalists were Miss Estella Linden, Miss Eleanor Druce, Mr. Alfred Heather, and Mr. Dan Price. Mr. F. R. Frye conducted.

**CHICHESTER.**—A very fine performance of 'Elijah' marked the fifty-fifth concert of the Musical Society, with Mr. Dalton Baker in the principal part, Miss E. Truscott, Miss L. Parry and Mr. H. Boulderson being the other solo vocalists. There was a full orchestra, and the choir sang with great spirit and good attack. Dr. F. J. Read conducted.

**DEVIZES.**—Handel's oratorio 'Samson' was given by the Musical Association at their first concert of the season on December 12 in the Corn Exchange. The chorus sang with excellent tone and good attack. The solos were taken by Miss Winifred Thomas, Miss Edith Trout, Mr. J. H. Evers and Mr. Meurig James. Mr. H. H. Baker conducted.

**DOVER.**—The Choral Union gave an excellent performance of Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise' on December 6. The band and chorus numbered 150 performers, with Mr. E. W. Barclay as principal violin and Mr. F. E. Fletcher at the organ. The solo vocalists were Miss Ethel Lister, Miss Georgina Ormsby, Mr. Henry Turnpenney, and Mr. Foxton Ferguson. Mr. H. J. Taylor conducted.

**DUNEDIN (N.Z.).**—At the annual competitions here in October, five choirs entered for the choir competition. The test-pieces were 'By Babylon's wave,' Gounod, and 'A cradle song,' Smart (unaccompanied). The judge was Mr. A. J. Towsey, of Wanganui. A vast audience assembled, and the singing of the choirs displayed much intelligence. The choir of the First Church of Otago, which gained first prize, consisted of fifty voices, and was conducted by Mr. Jesse Timson, organist and choirmaster of the church.

**HOLMFIRTH.**—The District Choral Society gave its first concert this season in the Drill Hall on December 14, when Coleridge-Taylor's 'Scenes from the Song of Hiawatha' was given with considerable success. Miss Nellie Teggin, Mr. Walter Lawley, and Mr. W. Riley as solo vocalists were fully capable, and Mr. J. E. Ibeson conducted.

**KETTERING.**—The Choral Society's opening concert this season took place at the Victoria Hall on December 5, Cowen's 'John Gilpin' being the chief feature in the programme, which included Mendelssohn's Psalm, 'Lord, how long wilt Thou forget me?' Sullivan's 'O Gladsome Light,' and 'Say, watchman, what of the night,' the madrigals 'Flow, O my tears' (Benet), and 'The Silver Swan' (Gibbons), also Mendelssohn's 'Hebrides' overture. The choir, ably trained by their conductor, Mr. H. G. Gotch, sang with much credit, and the orchestra did excellent work. The soloists were Madame Dews (vocalist) and Mr. A. J. Palmer (violinist), and Miss Edith Palmer was an able accompanist.

**KIMBERLEY.**—The third concert by the Musical Association took place on November 8, when Coleridge-Taylor's 'Hiawatha's wedding-feast' and a miscellaneous selection were performed. The latter included Eaton Fanning's 'Song of the vikings,' German's 'Henry VIII.' dances, Harford Lloyd's pastoral 'The rosy dawn,' and Mendelssohn's pianoforte Concerto in G minor (solo, Miss Maud Wild). Mr. Sidney H. Rees was the solo vocalist, and Mr. A. H. Ashworth conducted.

**LEAMINGTON.**—The New Choral Society gave its third subscription concert in the Winter Hall on December 6, the chief feature of the programme being Smart's 'Bride of Dunkerron.' Miss Winifred Marwood, Mr. Charles Saunders, and Mr. Montague Borwell were the solo vocalists, and Mr. H. M. J. Gibbon conducted.

**LINCOLN.**—The Musical Society gave a successful concert on November 28. The programme included Cowen's 'John Gilpin,' which was warmly appreciated, Stanford's 'Elegiac Ode,' the Bridal Chorus from 'Lohengrin,' and Tchaikovsky's 'Pathetic' Symphony. The choir was particularly good, the quality of tone and distinct enunciation of the words

being very noticeable, and the orchestra, selected mainly from the London Symphony Orchestra and led by Mr. Edward O'Brien, was all that could be desired. The solo vocalists were Miss Helen Jaxon and Mr. Dalton Baker, and Dr. G. J. Bennett ably conducted.

**MAIDENHEAD.**—The first subscription concert this season by the Philharmonic Society took place in the Town Hall on December 14. The programme included Hiller's 'Song of Victory,' Mendelssohn's 'Judge me, O God,' and the part-songs 'Now is the month of maying' (Morley), 'Dawn of day' (Reay), and 'O breathe not his name' (Stanford). Miss Alice Venning was the solo vocalist, and Mr. Edward Mason (violinist). Mr. A. E. Baker conducted.

**MARLBOROUGH.**—The first concert this season by the Choral Society was given on December 13, under the able direction of Mr. Bambridge. The principal items of interest in the programme were Hugh Blair's choral ballad, 'Trafalgar,' and Sir Charles Stanford's 'Battle of the Baltic.' In both works the choir acquitted themselves with much credit, and were supported by an excellent orchestra. Miss Mildred Jones and Mr. Parker Prior were the soloists, Miss Greenland, pianist, and Miss Mary Hill solo violinist.

**MOSELEY.**—The Choral Society gave a performance of John Francis Barnett's cantata, 'The building of the ship,' at the Moseley and Balsall Heath Institute, on December 8. The orchestra and choir numbered 120, and the solo vocalists were Misses Ethel Lomax, Hetty Adams, Dora Hunt, Mrs. Simpson, Messrs. Ernest Ludlow and Joseph Lewis. The conductor was Mr. W. Berridge-Hicks.

**PETERBOROUGH.**—The first concert this season of the Peterborough Orchestral Society took place on December 5, when the programme included Mendelssohn's 'Italian' Symphony, the *Andante* from Schubert's Symphony in C, and Beethoven's pianoforte Concerto in C minor, of which Dr. Keeton, the energetic conductor, secured excellent performances. The solo in the concerto was played by Dr. Keeton, his place at the conductor's desk being taken by his old pupil, Mr. A. E. Armstrong. Dr. Keeton gave an excellent rendering of the solo part, its various points of interest being well brought out. Miss Dora Stott (a member of the Society) played two violin solos in very good style, and Mr. J. W. Vesey played Dr. C. H. Lloyd's 'Duo Concertante' for clarinet and pianoforte with excellent tone and expression. The Cathedral Glee Singers (a male-voice quartet) sang two glees with excellent expression and ensemble.—The Peterborough Choral Union gave Mendelssohn's 'Elijah' at their first concert on December 12, Dr. Keeton, the cathedral organist, conducting. The chorus, numbering eighty-eight voices, sang with good attack and expression. The accompaniments were well played by the orchestra of forty performers, largely composed of amateurs. The soloists were Miss Estella Linden, Miss Ella Rushforth, Mr. Joseph Reed (of Cambridge), and Mr. James B. Smith, of the cathedral choir. Dr. Keeton is to be congratulated upon an excellent rendering by his forces.

**PORTSMOUTH.**—The Philharmonic Society opened its season at the Town Hall, on November 30, with Handel's 'Samson.' There was a complete orchestra and large chorus, conducted by Mr. Monk Gould, and the solo vocalists were Madame Emily Squire, Miss Mabel Braine, Mr. Charles Saunders, and Mr. Charles Knowles.

**READING.**—The Orpheus Society gave a successful concert on November 29, which included the following part-music: 'Music all powerful' (Walmisley), 'Father of heroes' (Callcott), 'To be gazing' (Stevens), 'I prythee send me' (Stainer), and 'Phoebe' (Bridge).—The Reading Philharmonic Society opened its season in the Town Hall, on December 13, with Berlioz's 'Childhood of Christ' and Bach's cantata 'Sing to the Lord.' A good performance was given, with Miss Winifred Marwood, Miss May Hawker, Mr. Vivian Bennetts, Mr. F. Randalow, and Mr. Montague Borwell as principal vocalists. Dr. F. J. Read conducted both concerts.

**ST. ALBANS.**—The first concert this season by the Philharmonic Society took place at the County Hall on December 6. The principal work was Cowen's 'Rose maiden,' in which the choir especially achieved distinction.

The solo vocalists were Miss Agnes Walker, Miss Mabel Slade, Mr. W. D. Vincent and Mr. Henry Sunman, and Mr. William Bent conducted.

**SEVENOAKS.**—The St. John's Choral Society opened its eighth season on December 13, when Mendelssohn's 'Elijah' was performed in the Club Hall by a chorus and orchestra of 130 performers. The solo vocalists were Miss Mildred Evans, Miss Bessie Grant, Mr. Merlin Davies, Mr. Meurig James, all of whom gave an excellent interpretation of their respective parts. Mr. A. G. Whitehead, of Southsea, led the orchestra, and the conductor was Mr. W. A. Taylor.

**SLOUGH.**—The Choral Society gave a concert in the Public Hall on December 13, when the principal items in a miscellaneous programme were Mendelssohn's 'Hear my prayer'; 'Tubal Cain,' ballad for chorus and orchestra, by T. F. Dunhill; Christmas Carol, 'Rest Thee,' by R. F. Martin Akerman (the last two conducted by their respective composers), and Eaton Faning's 'Song of the vikings.' The orchestra was heard also alone in the entr'acte from Schubert's 'Rosamunde,' and Elgar's 'Pomp and Circumstance' March (No. 1). Miss Lucie Lenoir was solo vocalist and Mr. George Bower conducted.

**SUTTON COLDFIELD.**—The Choral Society gave a performance of the dramatic cantata 'King Conor' (Joseph H. Adams) on December 14, under the direction of the composer. Mr. James Coleman was the solo vocalist, and there was a small but efficient orchestra.

**WALSALL.**—The first concert of the season by the Philharmonic Union took place on December 4, when the first half of the programme consisted of Coleridge-Taylor's 'Death of Minnehaha,' the miscellaneous second part including the overture and Prelude to Act 3 'Lohengrin,' the Spinning-chorus, 'Flying Dutchman,' and 'Hail, bright abode,' 'Tannhäuser.' The choir sang with intelligence and precision, and the orchestra acquitted themselves with credit. Miss Evangeline Florence and Mr. Charles Tree were the solo vocalists, and Mr. Amos Keay was a fully-competent conductor.

**WESTCLIFF-ON-SEA.**—The Philharmonic Society gave a concert on December 9, when they performed Stanford's 'The Revenge,' and Arnott's 'Ballad of Carmilhan,' the former work being especially well rendered, both by choir and orchestra. Mr. Alfred Manby conducted.

**WINDSOR.**—The Windsor and Eton Choral Society gave their first concert this season on December 11, at the Royal Albert Institute, under the able conductorship of the Rev. B. C. S. Everett. Gade's 'Erl King's daughter' and Parry's 'Blest pair of sirens' were the main features of an attractive and varied programme which included a vigorous setting of 'Sir Patrick Spens' for choir and orchestra by Mr. A. M. Goodhart, conducted by the composer. These works were all excellently rendered, the solo vocalists being Miss Mildred Evans, Mrs. Floud and Mr. Greeves Johnson.

**WORCESTER.**—At the concert of the Festival Choral Society on December 5, in the Public Hall, the programme consisted of Dr. Walford Davies's successful cantata 'Everyman' and Mr. Hugh Blair's spirited setting of 'Trafalgar.' Choir and orchestra united in an impressive rendering of both works, and among the solo vocalists, Miss Mildred Evans, Miss May Yelland, Mr. James Horncastle, and Mr. William Higley, the last-named was conspicuously successful. Mr. Ivor Atkins conducted 'Everyman' and Mr. Blair directed his own work.—The Musical Society gave a concert in the Public Hall on December 12, when a large selection from Handel's 'Jephtha' occupied the greater part of the programme. Choir and orchestra, under the able direction of Mr. W. Mann Dyson, combined in an excellent performance, the orchestra (led by Mr. W. H. Dyson) specially distinguishing themselves. A feature in the second part was a 'Ballade' for strings, composed expressly for the Society by Mr. Julius A. Harrison, a young Birmingham musician, which was well received, and the choir sang with marked success Mr. A. J. Caldicott's part-song 'The Message.' The solo vocalists were Miss Marguerite Gell, Miss Estelle Lermite, Mr. H. E. Large and Mr. Ernest Davies.

## Answers to Correspondents.

**W. H. P.**—There is all the difference between the time-signatures  $\frac{4}{2}$  and  $\frac{3}{2}$ ; but this does not affect your justifiable complaint in regard to *speed*—that in tunes bearing the time-signature  $\frac{3}{2}$  and associated with solemn words 'the organist persists in playing them so quickly that the words cannot be expressed.' Such an organist has surely missed his vocation, and the sooner he is replaced by a more consistent 'chief musician' the better.

**J. P.**—'The Church Psalter and Hymn Book,' edited by the Rev. William Mercer, was first published in the year 1850. He was then incumbent of St. George's Church, Sheffield. As the pointing of the Psalter portion of the book has long been superseded by other systems, there is no need to discuss its merits or demerits. The term 'drysalter,' as applied to complicated systems of chanting, is an old joke.

**ORGANO PLENO.**—The correct way in which to set about obtaining a post on the staff of one of the musical papers—preferably a weekly one—as writer of critiques and notices of concerts, recitals, &c., is, we regret to say, unknown to us. At all events it would not be *incorrect* to send specimens of your work to the Editors of the papers you name, both weekly and daily.

**J. C. B.**—(1) The twenty sonatas by Domenico Scarlatti to which you refer are included in the volume of sixty sonatas issued by Messrs. Breitkopf & Haertel, except No. 20, in G major. There are fingered editions of the sonatas, edited respectively by Tausig, Longo, Czerny, Bülow, and Méréan. (2) The other funeral march by Beethoven is the slow movement of the 'Eroica' symphony.

**TWM TOMOS.**—For double-bass solos, see Introduction and variations on 'Carnaval de Venise' (orchestra or pianoforte accompaniment) and 'Tarantelle' (with pianoforte accompaniment), both by Bottesini. There is a 'Concertstück' (with orchestra) by E. Storch, and solos (with pianoforte accompaniment) by Gouffé, Ratez and Laska.

**H. G.**—We have every reason to believe that no one has hymn-tuned Mendelssohn's 'How beautiful are the feet,' for the simple reason that no setting of those words was made by the composer of 'Elijah.' The air 'But the Lord is mindful of his own' ('St. Paul') has been arranged as an anthem (by Mr. G. A. Löhr), but not, so far as we know, as a hymn-tune.

**A GREAT ADMIRER OF PADEREWSKI.**—The 'Living Masters of Music Series' is published by Mr. John Lane. The writing of your hero's 'Life' has been assigned to Mr. E. A. Baughan, but so far the actual issue of the book has not been announced. We cannot say 'when Mr. Paderewski will next be playing in London.'

**H. R. T.**—For part-songs 'in the style of "Blow, ye gentle breezes, blow," with humming accompaniment,' see 'The dawn of song' (E. C. Bairstow) and 'Night' (Gounod) for mixed voices; and 'The image of the rose,' 'Tears of anguish' (both by Reichardt) and 'Annie Laurie' (arranged by Cantor).

**KING OF THE MIST.**—The mere fact that an Italian gentleman took part in an opera performance at Windsor Castle in the long ago does not qualify him to be a successful teacher of singing. Why not seek the advice of one of your own countrymen? By all means persevere.

**F. F. C. C.**—As your niece, 'aged 17½,' does not appear to have learned music, it may be advisable for her to attain some elementary knowledge of the art by private lessons before she thinks of studying 'especially singing,' even at a foreign conservatoire.

**STRETTO.**—A supplement portrait of Beethoven was issued with THE MUSICAL TIMES of January, 1901, and one (from the bust by Schaller) appeared in the special Beethoven number in December, 1892. A portrait of Bach has not yet been included in the series.

**B. P.**—Full particulars as to the Mark Hambourg prizes for composition are to be obtained from the donor at 2, Clifton Gardens, Maida Vale, London. Thanks for your 'piece of music' entitled 'By the sea.' May it be borne on the high tide of success and not be left high and dry!

**I. G. H.**—John Braham died in London, February 17, 1856, and was buried in Kensal Green Cemetery.

'CELLIST.—For a few good violoncello solos with piano-forte accompaniment see 'Romance' (Hofmann), 'Andante,' 'Tarantelle' and 'Vieille Chanson' (Hollman), 'Romance sans paroles,' Op. 109 (Mendelssohn), 'Allegretto,' 'Romanza' (Wolstenholme).

G. M.—The metal clarinet by Meyer, of Hanover, concerning which you seek information, is really of no value as a musical instrument. Such instruments were used many years ago, but they were not liked on account of the tone. We have never heard of a reed being made of chestnut wood.

AMATEUR VIOLINIST.—We cannot trace the passage in the B minor Symphony (Schubert) from your rather vague reference: in all such instances the number of the actual bar (or bars) should be given in order to facilitate reference.

W. V.—As used by most composers the terms *ritard* and *rallentando* have practically identical meanings; but some would say that *ritard* means simply a slower speed, yet not necessarily gradually slower.

W. J. M.—You will probably find the help you need in Dr. Shinn's book 'Musical memory and its cultivation' (Vincent, 2s. 6d.).

R. S. M.—'A short dictionary of musical terms,' edited by Arnold Kennedy (Curwen, 1s.), has phonetic pronunciations of all the foreign words therein given.

A. P.—Sevcik's 'Violin School' is published by Messrs. Bosworth & Co.

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MUSICAL TIMES, March 1, 1904.

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SHEFFIELD DAILY TELEGRAPH, March 28, 1904.

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Outwardly unpretentious, "The Council School Hymn Book" will be eagerly scanned by those who know how important it is to preserve sanity and wholesomeness in hymns that are often sung by children. Put briefly, the aim of the editors has been to avoid sectarianism and doggerel; and they have succeeded so well as to prompt the wish that this book could displace those in use at the average Sunday school.

### THE BOOKSELLER.

We do not think that a better hymnal for use in public elementary schools than the present could be wished or hoped for. The editors, it is sufficiently clear, were bound in such a publication to exclude strictly denominational hymns, and to select those only which express the central truths of religion. This they have consistently done throughout, and have at the same time admirably suited the varied collection to the capacities of the young. Such classics as "The spacious firmament on high" (Addison), "Hark! the herald angels sing" (C. Wesley), "Let us with a glad mind" (Milton), and other more modern hymns, of which the inclusion has been permitted by the Rev. S. Baring-Gould, the Rev. J. Page Hopps, and Miss Betham-Edwards, among other writers; and the prayers at the end of the collection (and chosen on the same principle) for the opening and closing of school, and for certain special occasions, will be found well adapted to their object.

### THE SCHOOLMISTRESS.

The editors of this beautiful collection of hymns have done their work well, and have thoroughly carried out their aims in including only those hymns which express the central truths of religion, and in making the collection as large and varied as possible, consistently with the maintenance of a high literary standard.

### BRISTOL TIMES AND MIRROR.

"The Council School Hymn Book" contains well and wisely chosen hymns, which express the central truths of religion, and are within the comprehension, and suited to the capacities, of children. At the end are prayers for the opening and closing of school, which have been selected on the same principle as the hymns. The collection is an admirable one, and deserves to be generally adopted.

### THE SCOTSMAN.

A useful little compilation for elementary schools. It is handy, well edited, and well printed, and has no particular denominational tendency.

### WESTERN MORNING NEWS.

Whoever were the compilers of this book, they have discharged their task very well. The 150 hymns selected express the central truths of the Christian Faith, and with one or two exceptions are just suited to the comprehension of the children for whom the selection is intended. As should be, catholicity is the note of the book; cheek by jowl we find John Bunyan and John Keble; Walsham How and J. Montgomery; T. Kelly and F. W. Faber; J. Page Hopps and R. S. Hawker; C. Wesley and J. M. Neale; Bishop Wordsworth and John Milton; Baring-Gould and Isaac Watts. How's Diamond Jubilee Hymn, "O King of kings" appropriately finds its place, and perhaps Kipling's "Recessional" might have been included also. The short prayers at the end of the book are drawn up on the same broad principle as the hymns, and some special ones are added for "Our Country," "before and after holidays," for times of "dangerous sickness," and for those connected with the school who are in "trouble or sorrow." Altogether the compilation is a model of what such a book should be, and it richly deserves the widest use in the Council schools of the land.

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JUST PUBLISHED.

PRODUCED AT THE SHEFFIELD MUSICAL FESTIVAL, OCTOBER 5, 1905.

# ODE TO THE NORTH-EAST WIND

SET FOR CHORUS AND ORCHESTRA

BY

FREDERIC CLIFFE.

VOCAL SCORE, PRICE TWO SHILLINGS.

Tonic Sol-fa, 9d. Full Score, MS.; String Parts, 7s. 6d.; Wind Parts (*in the Press*).

## THE TIMES.

Like the poem, the composition is manly, direct, and purely English in style; the composer has made the most of every suggestion in the words, and, among other things, the second number, "Hark, the brave North-Easter!" contains delightful musical allusions to the chase, and is followed by a "nocturne" which may be interpreted as the dreams of the hounds. Fitful passages occur for a moment or two at a time, one a phrase of suave beauty, and the whole might be taken as an orchestral picture of a canine Queen Mab. A charmingly graceful, flowing chorus follows next, in which the four-part female chorus is used with great skill. The last chorus has a broad tune in the manner of a folk-song, and gathers up the chief theme of the "dream" movement.

## DAILY TELEGRAPH.

He seems to rejoice in the howl of the nor-easter over a Yorkshire moor, but as an artist he restrains his ecstasy, and so orders the outcome of it that I should not be surprised to find choral societies all over the country taking up the "Ode to the North-East Wind." The composer has a sharp eye for contrasts, and the couplet referring to hounds, "Go and rest to-morrow in your dreams," suggested a nocturne which forms the central episode of the piece. Mr. Cliffe excels in dainty music of this kind, and the effect of the nocturne coming after the turbulent greeting to the wind is wholly charming. That turbulent greeting, by the way, is not wild beyond measure. Everywhere there is a proper restraint in consideration of the intelligible, the orderly, and the beautiful. This, in brief, is a summary of the new work as dictated by my own impressions, and I congratulate Mr. Cliffe upon another festival success in the programme.

## MORNING POST.

The music is quite easy to follow; there is a distinct English flavour about it. Now if, on the one hand, composers who seek to be "up-to-date" often become too elaborate and vague, those who seek after clearness of form, and whose aim is to please rather than astonish, run the danger of being accounted old-fashioned, or it may be commonplace. Mr. Cliffe's music is easy to follow at a first hearing, but it is never open to the latter charge. It is distinctly good, and the very ease with which the composer expresses himself makes one overlook much clever workmanship. The picturesque scoring and the grateful writing for the voices will no doubt win popularity for the work.

## DAILY NEWS.

It is a robust work, and is certainly well suited to the rhetoric of the poem. . . . Mr. Cliffe, jocund and open though he be in general effect, has been wise enough to strike a deeper note, to lift, as it were, the surface-thought of his feeling out of any sentiment of commonplace. His conception of the south-west wind is altogether delightful, and there is some strong choral work in the finale.

## DAILY CHRONICLE.

The work, a short one, which was well performed and given an enthusiastic reception by a large audience, is likely to find general popularity owing to its melodious and forceful themes. It is essentially English, direct, and straightforward in treatment, while containing many happily descriptive passages. It has evidently been written with an eye to popular favour.

## YORKSHIRE POST.

It is a work which has both brilliance and charm, and, having regard to the nature of the poem, in which neither mood nor metre is subjected to any material variation, the success of the composer in giving variety of effect is quite remarkable. . . . The whole work has a vigour and a freshness quite in keeping with the subject, and the power which it evidences enhances the surprise one has long felt that Mr. Cliffe has not done more than he has. . . . Mr. Cliffe has done more than turn Kingsley's poem into an effective composition; he has caught its atmosphere admirably. There is the breeziness of the poetry in the music; there is also its distinctively English sentiment; and while he has secured variety he has also given his music coherence.

## MORNING LEADER.

Mr. Cliffe writes choral music such as Yorkshire loves—melodious, with well-marked rhythms and solid harmonies, and there is a splendidly healthy, open-air spirit in all which appeals to the North-country imagination. He displays more especially in the nocturne, gifts of fancy which prevent the music from becoming merely boisterous, and the scoring is throughout excellent.

## SHEFFIELD DAILY TELEGRAPH.

In his treatment of the lines the composer has adopted a characteristic directness which will without doubt serve to make it immensely popular. It is all very obvious, because the subject makes no call upon subtlety or psychology. The composer has adopted Handel's advice to the amateur composer, when he hung his music out of the window—he has given it "some fresh air." The work teems with tunefulness. If the composer had sat down and, recognising the barrenness of recently-issued publishers' lists of novelties, deliberately set about to write a pleasant, easy, and effective work for the market, he could not have succeeded better. It must not be inferred from this that there is anything unworthy or cheap in the "Ode to the North-East Wind." On the contrary, it is full of cleverness, musicianly to a degree. . . . It may well be prophesied that soon Mr. Cliffe's Ode will go the round of the choral societies.

## SHEFFIELD INDEPENDENT.

Mr. Cliffe is a craftsman needing not to be ashamed. He has not given the world anything better than this Ode. It is a work in which the orchestra and the chorus alike delight. He thrills and he enthuses by his musical portrayal of his text. There is a feeling of the presence of icebergs as he sings of the black north-easter, and there is the reflex of the pride of the parson-poet in the doings of our conquering fathers who sailed over seas. There is most grateful music for every voice. That assigned to the ladies' voices is of the most captivating and entrancing, while that for his men's voices has the true manly ring in it, something of the salt spray, and of the field sports which have done so much in making England mistress of the seas. He must be an alien who did not feel proud of the setting of the last stanza of the Ode, who did not feel its bracing effect as the men and women of Hallamshire gave it full-larynxed utterance—"Blow, thou wind of God." The instrumental workmanship is not less delightful than the vocal. Mr. Cliffe uses the full orchestra in the manner of the mature music-maker. . . . Whatever may be the future of works heard during the Festival, "The Ode to the North-East Wind" will have a long and popular survival.

## LEEDS MERCURY.

The difficulty for a composer undertaking to set the lines was their lack of variety in idea and treatment, but Mr. Cliffe has provided a point of repose by introducing an instrumental Nocturne hinting of dreams and the subdued echoes of the hunt. The rest consists of strong, vigorous, and simple choral writing, full of picturesque and even dramatic effects, such as the Sheffield chorus love. It is a thoroughly successful little work, which will undoubtedly add to the composer's repute.

## YORKSHIRE DAILY OBSERVER.

It is English music to the core, one may say, looking to the age in which we live. I do not know whether Mr. Cliffe would feel altogether complimented by the comparison of his Ode with Bennett's "May Queen," but, remembering the new orientation in the republic of music which has ensued from the observatory of Bayreuth, that genial work by his once-famous Yorkshire predecessor presents as good a parallel as I can think of at the moment. The English note is heard in the straightforward style of the declamatory passages and the tunes of the melodic part-writing. . . . The pith of the matter is—and at this I may leave it—that Mr. Cliffe has written a work which is at once popular and good music. The audience does not need to be educated up to it. Its acceptance this evening was instant and enthusiastic.

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# THE ORIANA

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\* \* The first twenty-five numbers of the collection will consist of a re-edition (by Mr. Lionel Benson) of *The Triumphs of Oriana*, first published in London by Thomas Morley, 1601. Nos. 26-29 were apparently composed for the same series, but were not included in the first edition.

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14.	ARISE, AWAKE, YOU SILLY SHEPHERDS	( " ) ...	THOMAS MORLEY	4d.

#### 15—29. (*In the Press.*)

30.	LADY, YOUR EYE... ..	( " ) ...	THOMAS WHEELKES	3d.
31.	PHILLIDA, COME TELL TO ME ... ..	( " ) ...	ORAZIO VECCHI	3d.
32.	THIS SWEET AND MERRY MONTH OF MAY	(4 " ) ...	WILLIAM BYRD	3d.
33.	TRUST NOT TOO MUCH, FAIR YOUTH ...	(5 " )	ORLANDO GIBBONS	4d.
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35.	WHEN SHALL MY WRETCHED LIFE ...	(6 " ) ...	JOHN WILBYE	3d.
36.	O FLY NOT, LOVE ... ..	(5 " ) ...	THOMAS BATESON	3d.
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39.	LOVE NOT ME FOR COMELY GRACE ...	(4 " ) ...	JOHN WILBYE	3d.
40.	YE THAT DO LIVE IN PLEASURES PLENTY	(5 " ) ...	JOHN WILBYE	3d.
41.	THOSE SWEET, DELIGHTFUL LILLIES ...	(4 " ) ...	THOMAS BATESON	3d.
42.	SISTER, AWAKE! ... ..	(5 " ) ...	THOMAS BATESON	3d.

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 What though the sun goes down so soon on a winter's day?

Spring will come with her joy, and glory of bud and flower,  
 Spring, with her song of hope in every bright'ning hour,  
 Spring, with her dress of green embroider'd with woodland bloom,  
 Spring, with her April tears and sunlight after the gloom.

Deep in the warm earth's breast the flowers are living still,  
 Hid till the spring shall come, proclaiming her royal will;  
 "Wake! O ye sleeping flow'rs, and bloom on the earth once more—  
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## DAILY TELEGRAPH.

Sir Hubert has done exceedingly well in his music to the most mirthful tragedy of the Piper of Hamelin, taking in and breathing out the full spirit of the piece, and throwing it into new forms with an accomplished musician's art. The humour is immense, and the expression of it so frank and free that the duller listener can hardly miss a point. Not an opportunity of enhancing the fun has been lost. . . . There is nothing pretentious in the piece. Its design is to amuse, and that laudable purpose is carried out in the most direct and unaffected manner. Of course the composer reaped a harvest of success, and a full assurance that he has added to the gaiety of the nation.

## DAILY NEWS.

It is well that the foremost of the older school of living British composers should break away from the fashionable pessimism of much modern music, and prove that there is such a thing as humour. . . . With all his sanity of thought and virility of emotion, he has not before written anything in a frankly humorous vein, and the cleverness and unflinching ingenuity of service with which he has illustrated Browning's poem came as a great surprise. . . . The work is full of new humorous devices, such as assigning the interpolations of "Quoth he," and "Cried they" and the like to the chorus, while the baritone and tenor sing the speeches of the Pied Piper and the Mayor. The orchestra plays its part too, in the humour, and the little work is certainly a masterpiece of musical humour. It will be a welcome addition to the repertoire of choral societies.

## DAILY CHRONICLE.

Last night Sir Hubert Parry's brilliant musical joke, "The Pied Piper of Hamelin," roused the audience at the Norwich Festival, who had become somewhat jaded, into a spontaneous display of merriment. There is scarcely a page in the score of the "Pied Piper" but contains some subtle orchestral witticism.

## MORNING POST.

Humour in music is not so common a quality as some people might think. It reigns throughout the major portion of this delightful work—humour of the kind associated with the "Meistersinger." At a time when so much music is dreamy and dismal it is a particular pleasure to meet with a work like the present, every bar of which denotes the hand of a master. . . . Under the composer's direction the performance went with great spirit, and the cheers at the close testified to the appreciation of the audience. There is no doubt that the "Pied Piper of Hamelin" will be heard of again ere long.

## MORNING LEADER.

Sir Hubert displayed a hitherto almost unsuspected vein of unconventional and fascinating humour, not only in the purely imitative passages, but rather in the whole spirit of the music. For instance, all the remarks of the Mayor are followed by the words "Said the mayor," in the bass, and the death of the rats is celebrated by a humorous perversion of the Funeral March of Chopin. The themes are melodious and cheerful, without flippancy, and the scoring is much lighter and clearer than is usual with the composer; and the fine, open-air vitality of it all make it extremely attractive. . . . The reception of the work was enthusiastic in the extreme, and it should be heard often.

## YORKSHIRE POST.

It is a work fresh and humorous, entering into the spirit of the quaint story, and full of touches which give point to the poem. . . . The choral parts are written so as to give plenty of room for intelligent and pointed declamation, but they require extreme smartness in attack, and in this respect the chorus left something to be desired. Otherwise the singers entered thoroughly into the spirit of the work, while the soloists treated their parts in the right spirit of low comedy. Among the happy touches may be instanced the exciting climax which accompanies the appearance and rapid exit of the rats, and the tripping music which is associated with a troop of children, while the conclusion of the whole matter is broad and genial in treatment.

## MANCHESTER GUARDIAN.

In this work he lets himself go with all the enjoyment of a schoolboy determined to make the best of life, and he has caught the spirit of Browning's mock solemnity with wonderful skill. Sir Hubert's humour is direct and telling but never flippant, and never degenerates into buffoonery. . . . But the real humour of the music lies in the characterisation of the Mayor and of the Piper, and in touches like the setting of the oft-recurring phrase "Said the mayor" for the basses of the chorus. . . . In the end the composer, like the poet, touches a more serious note, but still remains true to the straightforward simplicity which had characterised the opening. . . . "The Pied Piper" will cause many audiences to spend a very pleasant half-hour.

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PIANOFORTE.—Ellen Atherton, Ellen Muriel Banfield, Elsie Adece Banks, Annie Hurst Black, William John Bowen, Ellen Frances Burnett, Gertrude Catford, Maud Mary Chippendale, Beatrice Lilian Copley, Fanny Curtiss, Olive Curtiss, Ada Clare Davies, Eleanor Clarence Ewens, Lilian Frisby, Maria Aldridge Gardiner, Florence Emily Grist, Mary Haigh, Pamela Hallett, Morwema Margaret Eardley Harry, Edith Page Haslam, Margaret Hatten, Ethel Julia Howgood, Mary Grace Leach, Florence Emily Lever, Mary Weston Metcalfe, Annie Outram Milner, Alice May Polkinghorne, Ruby Catherine Rainbow, Madeline Mary Rickwood, Vivienne Scott, Beatrice Mary Sewell, Beatrice Emily Parkman Shepherd, Jessie Melrose Sim, Eustace George Smith, Kate Spencer, Bertha Tomlin, Alice Regina Turner, Lucy Sutton, Lizzie Wright Walker, Dorothy Margaret Fairey Watson, Elsie Maud Williams, Sybil Williams.

VIOLIN.—Kate Evelyn Loveland.

SINGING.—Virginia Lake, Josephine Bertha Woodrow, Margaret Caroline Young.

ORGAN.—Robert Fernie.

## HIGHER CERTIFICATES.

PIANOFORTE.—Lilian Emma Batt, Dorothy Ida Sayles Broom, Evelyn Irene Cook (Honours), \*Nellie Jory Edwards, Elsie Harvey, Elizabeth Jane Lawson, \*Phyllis Winifred McCarthy, Arthur Eric Ouseley Norman, Ada Somerville Reeves, Nellie Beatrice Smith, Edith Storr, \*Lavinia Tether, Dorothy Beatrice Mary Wells.

VIOLIN.—Hilda Jessie Cooke.

SINGING.—Florence Maud Watson.

\* These Candidates Qualified under the Old Syllabus.

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## ASSOCIATE IN MUSIC.

Gertrude Spencer.

## LICENTIATE.

PIANOFORTE.—Christina Elsie Barr.

## ASSOCIATES.

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VIOLIN.—Peggy Bain.

SINGING.—Violet McIntosh, Teresa Rowe, Hannah Sweeney, Elsie Montrose Torr, Amy Webber.

ORGAN.—Wilfred Coulson, Stanley William Harrow.

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VIOLIN.—William James Alcorn, Florence Beatrice Bristow, John Ellis, Henry William Norris, Henry Spencer Salt, John Alexander Wallace.

SINGING.—Catherine Buckhurst, Violet Frazer, Louisa A. M. E. Hammett, George Frederick Hill, Donald Smith, Dorothy Mary Vining, Hilda Waller.

Number of Candidates, 413. Total Number of Passes, 206.

EXAMINERS: R. B. Addison, G. E. Bambridge, G. H. Betjemann, Henry R. Bird, William Creser, Mus.D., Munro Davidson, A. E. Drinkwater, M.A., Charles Edwards, Myles B. Foster, Joseph Holbrooke, Rev. H. G. Bonavia Hunt, Mus.D., Haydn Keeton, Mus.D., E. H. Lemare, H. Walsley Little, Mus.D., A. Mistowski, Mus.B., M. J. Monk, Mus.D., Tivadar Nachez, C. W. Pearce, Mus.D., Gordon Saunders, Mus.D., S. Coleridge-Taylor, E. H. Turpin, Mus.D.

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The next F.R.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 112); (Augener & Co., vol. 1, page 56); Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); ("Cecilia," Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Not at the College.)

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London: NOVELLO AND COMPANY, Limited.

# The Musical Times.

FEBRUARY 1, 1906.

## MOZART'S ONLY ENGLISH COMPOSITION.

A COMMEMORATIVE NOTE.

One hundred and fifty years have come and gone since one of the greatest of great musicians came into the world. Wolfgang Amade Mozart was born at Salzburg on January 27, 1756, and the

in London for a year and three months, giving concerts, musical at-homes, playing before King George III. and his Consort at Buckingham Palace, listening to Handel's oratorios at the Lenten performances given in Drury Lane Theatre, &c.—altogether having 'a good time' in the land of 'Rule, Britannia.' After having lodged on their arrival at the house of 'Mr. Couzin, Hair-Cutter, in Cecil Court, St. Martin's Lane,' they paid a visit to Tunbridge Wells, and subsequently stayed at the house of a Dr. Randal, situated in Fife-fields, Chelsea, then in the country, but now the site of Lower Ebury Street. On their return to London proper they took apartments over the



MOZART AT THE AGE OF SIX,  
IN THE GALA SUIT PRESENTED TO HIM IN 1762 BY MARIA THERESA.  
(From a photograph of the original now in the Mozart Museum at Salzburg.)

event is one that should in some way be commemorated in a musical journal. As any eulogy of so great a genius would be quite superfluous, it seems fitting to refer to the only composition which Mozart set to English words. In April, 1764, Wolfgang and his sister Nannerl were brought by their father to England to be exploited as 'Prodigies of Nature.' They remained

shop of a Mr. Williamson, who carried on the business of a 'Wax and Sperma-Cæti chandler' in Thrift (now Frith) Street, Soho, a house replaced in 1858 by a modern habitation and now numbered 21, on the east side of that street.

Not only did the Mozart family dwell under the Wax and Sperma-Cæti chandler's roof during the remainder of their sojourn in London, but the pair

## GOD IS OUR REFUGE AND STRENGTH.

By MR. WOLFGANG MOZART.

1765.

CHORUS.

God is our re - fuge, our re - fuge and strength, a ve - ry pre - sent help . . in

God is our re - fuge, our re - fuge and strength, a ve - ry pre - sent help

God is our re - . . . fuge, God

God is our

trou - . . . ble, a pre - sent help in trou - . . . ble, God is . . our

in trou - ble, a pre - sent help, God is our

is our re - fuge and strength, a pre - sent help,

re - fuge and strength, a ve - ry pre - sent help, a pre - sent help in

re - fuge and strength, a ve - ry pre - sent help in trou - . . . ble.

re - . . . fuge and strength, a ve - ry pre - sent help in . . trou - ble.

a ve - ry pre - sent help in trou - . . . ble.

trou - . . . ble, a ve - ry pre - sent help in trou - . . . ble.

of prodigies there gave exhibitions of their musical skill on terms which will be found stated in the following advertisement from the *Daily Advertiser* of April 9, 1765:

Mr. Mozart, the Father of the celebrated young Musical Family, who have so justly raised the Admiration of the greatest Musicians of Europe, intending soon to leave England, proposes, before his Departure, to give to the Public in general an Opportunity of hearing these young Prodigies perform both in public and private, by giving at the End of this Month, a

## CONCERT.

Which will chiefly be conducted by his Son, a Boy of Eight Years of Age, with all the Overtures of his own Composition.

Tickets may be had, at 5s each, of Mr. Mozart, at Mr. Williamson's in Thrift-street, Soho; where such Ladies and Gentlemen, who chuse to come themselves, and take either Tickets, or the Sonatas composed by this Boy, and dedicated to her Majesty (Price 10s 6d) will find the Family at home every Day in the Week, from Twelve to Two o'Clock, and have an Opportunity of putting his Talents to a more particular proof, by giving him any Thing to play at Sight, or any Music without a Bass, which he will write upon the Spot, without recurring to his Harpsichord.

Notice of the Day, and Place of the Concert, will be given in due Time.

The sonatas ('Price 10s. 6d.') mentioned in the above advertisement bore a French title, thus printed:

Six Sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de violon ou flaute Traversiere.

Très humblement dédiées à sa majesté Charlotte, reine de la Grande Bretagne, composées par J. G. WOLFGANG MOZART, Agé de huit Ans. Oeuvre III.

London: Printed for the Author and sold at his Lodgings at Mr. Williamson, in Thrift Street, Soho.

Mozart's presentation copies to Queen Charlotte, still preserved in the Royal Music Library at Buckingham Palace, and bound in royal red, have the separate violin part in manuscript, probably in the handwriting of the elder Mozart.

The prodigy business in the drawing-room at Frith Street does not appear to have been very brisk, whatever the Wax and Sperma-Cæti trade in the shop below may have been. This inference is drawn from a more or less booming advertisement to be found in the *Daily Advertiser* of July 11, 1765:

## To all Lovers of Sciences.

The Greatest Prodigy that Europe, or that even Human Nature has to boast of, is, without Contradiction, the little German Boy WOLFGANG MOZART; a Boy, Eight Years old, who has, and indeed very justly, raised the Admiration not only of the greatest Men, but also of the greatest Musicians in Europe. It is hard to say, whether his Execution upon the Harpsichord and his playing and singing at Sight, or his own Caprice, Fancy, and Compositions for all Instruments, are most astonishing. The Father of this Miracle, being obliged by Desire of several Ladies and Gentlemen to postpone, for a very short Time, his Departure from England, will give an Opportunity to hear this little Composer and his Sister, whose musical Knowledge wants no Apology. Performs every Day in the Week, from Twelve to Three o'clock in the Great Room, at the Swan and Hoop, Cornhill.

Admittance 2s. 6d. each Person.

The two Children will play also together with four Hands upon the same Harpsichord, and put upon it a handkerchief, without seeing the Keys.

The last clause of this advertisement is quite Barnumesque in its appeal to popular favour.

On July 24, 1765, the Mozarts left London, never again to return. Before bidding farewell to the Metropolis, Master Mozart was taken to the British Museum. There he was evidently regarded as a juvenile of some importance in that he was asked to present to the Library a copy of his published sonatas. This he did, and more: he composed, as a memento of his visit, a short vocal piece to the words 'God is our refuge and strength.' Whether this was a spontaneous act on his part, or whether its composition was instigated and the words selected by someone else, is not known. It is sufficient to state that the original manuscript is carefully preserved in the British Museum, though the left-hand edge has unfortunately been cut. We have much pleasure in giving a facsimile (full-size) of this most interesting composition as one of the special supplements to the present issue of THE MUSICAL TIMES. Although the little fellow was only nine years old at the time he wrote the piece, it will be observed that he headed it 'Chorus by Mr. Wolfgang Mozart, 1765.' It is believed that this is the only composition by the mighty master set to English words. Previous to the family's departure from London, Mozart's father received the following official letter from the Museum authorities:

SIR,—I am ordered by the Standing Committee of the Trustees of the British Museum, to signify to You, that they have received the present of the Musical performances of Your very ingenious son, which You were pleased lately to make Them, and to return You their Thanks for the same.

*British Museum,*

July 19, 1765.

M. MATY,

*Secretary.*

A printed version, in short score, of Master Mozart's little anthem is given on the opposite page for the purposes of reference and interpretation.

## DR. THOMAS MUIR, C.M.G., F.R.S.

SUPERINTENDENT-GENERAL OF EDUCATION IN  
CAPE COLONY.

Politics and the material interests of South Africa, not to say its terrible war, have so largely occupied the mind of the Mother-country that little or no thought has been given to the subject of education in Cape Colony—a subject the importance of which cannot be over-estimated by reason of its influence on the children in training them to become peaceable, patriotic and self-respecting members of the community. But although so little has been heard about it here at 'home,' yet this character-building work of education has been and is still going on steadily, unobtrusively and efficiently among the rising generation of South Africa, regardless of racial differentiation—a noble work which will without doubt result in a plentiful harvest of national well-being and of loyalty to King and country. The presence in England after an absence of fourteen years of the wise administrator of education in Cape Colony, Dr. Thomas Muir, furnishes the opportunity of drawing attention to the splendid work, especially in music, which he and those associated with him are doing in that interesting corner of Greater Britain. As a preliminary, however, a few words must be said about Dr. Muir's own distinguished career.

Thomas Muir was born, on August 25, 1845, close to the Stonebyres Falls of the river Clyde, his father, George Muir, having come thither from the not far distant town of Biggar. Books dealing with the latter neighbourhood—such as the very interesting volume entitled 'Biggar and the land of Fleming'—furnish glimpses of the Muirs of Annieston from so long ago as 1493 to nearly the middle of the 18th century. Evil times came with the '45, and the last laird settled humbly in the adjoining village of Biggar, where his son William Muir followed the trade of a 'souter.' And did not the Gladstones originally belong to the same village? It is therefore interesting to note that this William Muir, Dr. Muir's grandfather, was associated with an uncle of the great prime minister in promoting a schism in the Parish Church of Biggar and in founding a Secession Kirk. The two worthies now sleep in the churchyard close to the church which in life they deserted.

George Muir, the father of the subject of our sketch, removed eight miles farther down the Clyde to a village called Overtown, whereupon his son Thomas was sent to the public school of Wishaw, a large school erected for that populous mining district. Here young Muir soon came to the front in all the ordinary school subjects, excelling in English, Latin, Greek and mathematics, with the result that he attracted the attention of Lady Belhaven and other patrons of the school at Wishaw. Urged to pursue his studies at the University, he accordingly entered as an undergraduate at Glasgow. That was before the present stately buildings were erected, as at that

time (the 'sixties') the classes met in the old College buildings in the High Street. His favourite Professors there were Ramsay (Latin), Lushington (Greek), Blackburn (Mathematics), and Thomson, now Lord Kelvin (Physics), by all of whom his ability was recognized. He specially distinguished himself in Greek and mathematics, being easily at the head of his classes in those subjects. The long summer vacations of his University course were devoted to teaching, and even then as a young man he showed considerable aptitude for imparting knowledge. This was doubtless the reason why, in the last year of his under-graduateship, he was asked to fill, for the closing weeks of the term, the post of assistant-professor of mathematics which had suddenly become vacant by the appointment to Belfast of Mr. R. C. J. Nixon, of 'Nixon's Euclid' fame. Students of the two classes of which young Muir then had charge still speak of the perfect order which, without serious effort, he maintained while engaged in the difficult work of lecturing to students about the same age as himself. On leaving the University in 1868 he accepted the post of sub-warden of the College Hall at St. Andrew's. There he remained for two years, teaching mathematics, learning to play golf (one of his early hobbies at the Cape), and gaining the friendship of men like Principal Shairp, Professor Swan, and Professor Fischer.

Following his sojourn at St. Andrew's came a continental period, passed chiefly in Germany, for the purpose of learning modern languages; but this change of occupation was curtailed by his appointment (at the end of 1871) to the assistant-professorship of mathematics at Glasgow University, in succession to Professor Everett. In this new and congenial sphere of work during the next three years, Dr. Muir's fame as a teacher of mathematics became established: then it was that he communicated his first mathematical paper to the Royal Society of Edinburgh, and was elected a Fellow. In 1874 he obtained the coveted post of mathematical and science master of the ancient High School of Glasgow, where for eighteen years his vigour and ability were devoted to rearing young mathematicians and in developing the modern and science sides of the school. So exhaustless was his store of energy, however, that he could always afford to have other irons in the fire. Mathematical research was never neglected, with the result that in 1882 his *alma mater* conferred upon him the honorary degree of LL.D., and the Royal Society of Edinburgh awarded him the Keith medal in 1884. His love for geography too, and his deep interest in geographical discovery, never flagged. To promote the study of it he initiated the formation of a special section of the Glasgow Philosophical Society, and assisted in the founding of the Royal Scottish Geographical Society, which has been so conspicuously successful. To the High School period belong a series of publications, the chief of which were a 'Treatise on the theory of Determinants' (1882) and the 'History of Determinants' (1890). But it was as a teacher of mathematics that Dr. Muir

was then best known, and many of his brilliant pupils now hold important posts all over the world. Professor Chrystal spoke of him as 'one of the best teachers of mathematics in Great Britain,' while Professor Mackenzie, author of the 'Manual of Ethics,' &c., is even more eulogistic in an article contributed by him two years ago to the *High School Magazine*. Dr. Muir is a Fellow of the Royal Society, a distinction conferred upon him in 1900 in acknowledgment of his mathematical studies and of his eminence as an educationist, and a year later he was created a Companion of the Order of St. Michael and St. George. As Vice-Chancellor of the University of the Cape of Good Hope in 1901, he had the honour of conferring upon the Duke of York (now Prince of Wales) the degree of LL.D. He is a Trustee of the South African Museum, the South African Public Library, and the South African Art Gallery; he is a Member of the Geological, the Meteorological, and Civil Service Commissions; and Vice-President of the South African Association for the Advancement of Science. His recreations are golf and tennis for the body; music, geography and mathematics for the mind.

We have not yet, it will be observed, said anything concerning Dr. Muir's taste for and interest in music: and rightly so, because before his arrival in South Africa they were cherished in private. Music, however, was always a very real entity with him, for away back in the 'sixties' he studied harmony and composition in the Andersonian University, Glasgow, and the mathematical theory of sound under Professor Kalley Miller, the brilliant senior wrangler of 1867. In Germany he acquired his taste for chamber and orchestral music. But it was not until the High School period that he, as a mathematical and science master, had his attention seriously directed to the importance of the teaching of vocal music in schools, and to the place which music deserved in the school curriculum.

It was largely owing to the influence of Mr. Cecil Rhodes that Dr. Muir left the old country and found a splendid sphere of work in South Africa. Upon taking up his duties as Superintendent-General of Education in Cape Colony he not only found full scope for his administrative abilities, but for the exercise of tact and patience. His office is one of great responsibility, being that which the Act of 1865 specifies as the fountain head of education. This gave him a fairly assured position, free of many of the trammels of older countries. He is equally free, we believe, from those bonds of red tape associated with the deep-dyed traditions of Government officials in the old country. With optimistic zeal he threw his whole soul into the work—if the metaphor may be allowed, he took off his coat and put on the cape of good hope, a hope in the heart of the genial but strenuous mathematician from across the Border that is being steadily fulfilled. Educational methods—

such as they were—proved to be a little out-of-date, and he had an unusually difficult task in front of him. To show the state of music in the schools, when he began his regime the following extract from his first report to the Colonial Secretary (of Cape Colony), dated March 31, 1893, may be quoted :

*Singing.*—Shortly after my arrival in the Colony the higher than average ability of the people for music arrested my attention. On inquiry I was surprised to find that little was being done in the schools to develop the talent, and that consequently school life was made much less enjoyable than it might have been. As the matter seemed of some considerable importance, one of the Inspectors, who has special qualifications for the duty, was asked to examine and report upon the teaching of singing in the Government-aided schools of Cape Town and its vicinity.

Accompanying the report was a letter from the School Inspector in question, Mr. Henry Nixon, which contains the following paragraphs :

The state of vocal music is best described by the word 'deplorable.' In many cases nothing is sung but hymns, and these are often of a kind unsuitable for young children. For example, one hears 'Weeping cannot save me' bawled out by teacher and pupil together at the top of their voices, not a few of the pupils laughing and evidently enjoying the fun. . . .

The number of schools in which vocal music is efficiently taught is very small indeed ; parrot-like imitation of the teacher's voice, or of some instrument, being the rule. Yet South Africa is a country that loves and practises music, and musical talent is far from being rare among us . . . .

I close this report with the observation that my experience as an examiner in vocal music and as an Inspector of Schools has taught me that a few students who have passed the examination for the Teacher's Certificate are competent to teach vocal music in schools, and that it would therefore seem necessary to devise means—say of indirect compulsion, or encouragement, or both—by which, after a sufficient interval of time, teachers might be brought to qualify themselves for this most important branch of school training.

One of the first things that Dr. Muir did was to obtain from England two experts in school music. With their help a syllabus was drawn up, vacation courses arranged for acting teachers, and classes organized for the young teachers as yet unfledged. The experts travel from school to school in the Colony, instructing the teachers how to use the syllabus to the best advantage. Their duties are somewhat different from those of an English Inspector—they are 'organizing propagators,' friends of the teachers, in fact, and always ready and available to render help in any way that may be required. They are meant to work hand in hand with the Inspectors of Schools ; thus clashing is avoided, efficiency is nurtured and good results are obtained. Nor must it for a moment be thought that music alone has had care lavished on it. What was begun to be done for music in 1893 has been done

for needlework, boys' handiwork, kindergarten and drawing, there being in all ten experts, two for each subject. Kindergarten and drawing being most recently cared for have not yet made great progress ; but there is the best evidence to show that in needlework and woodwork the Cape schools will hold their own with those of England. All this, as we have said, has been steadily going on for several years, and in the towns singing is now taken up by ninety-five per cent. of the schools, a most satisfactory result seeing that the subject is a voluntary one without any prospect of an extra grant.

The last published report (1904) furnishes striking evidence of the growth of and fondness for music in the schools. We read that 'the number of pupils instructed in vocal music represents two-thirds of the total enrolment for the Colony—99,402 pupils,' and that 'Singing is thus the most popular of the so-called extra subjects.' The same Blue-book contains the report of Mr. Frederick Farrington—the music-expert of the Eastern province—in which he thus refers to the native fondness for singing :

The native is so fond of singing that he only requires a little direction in order to produce most astonishing results. Every man can take his part, and the natives enjoy to the full that faculty for part-singing which was so common among Englishmen in the 17th century. One teacher at a small mission school had so trained his young pupils that they could not only sing their songs and anthems in four parts, but any pupil could stand in front of the class and give his part to the others from hand-signs. The effect, when four pupils stood together, one giving the treble, another the alto, a third the tenor, and the fourth the bass, was unique and interesting. And this was done quickly and easily in the case of half-a-dozen songs, the pupils varying in age from ten to fourteen years.

As regards the system of instruction it must be noted that the foundation of notation is laid in tonic sol-fa, but the syllabus wisely recommends that the staff notation be added to the tonic sol-fa knowledge in the higher standards. Mr. Arthur Lee, the music expert in the Western Province, in his report refers to the 'Nature of instruction' in these words :

The teaching of vocal music is treated in the same way as the teaching of literature. Primary importance is attached to systematic ear-training and sight-reading of time and tune. Songs take the place of interesting stories in reading books, and selected part-songs by good composers the place of choice extracts from standard authors and poets. The attainment reached is on the whole a very faithful index of the teachers' efficiency.

An interesting side-light on school-singing in South Africa is also to be found in the Special Report compiled by Mr. Michael Sadler, prepared for the Education Department in England, on the methods employed in Colonial Schools. Under the heading 'singing' an extract is given from Mr. Farrington's report for 1899. Here is the quotation, with a specimen of a native composition :

The natives are so fond of their simple harmonies that they find as much pleasure in sol-faing their songs as in singing the words. It is common to find only one verse of a hymn known, and this is repeated over and

over again without intermission. A single chant being written on the blackboard in four parts as a sight-test, the teacher let her class sing through it so many times that I asked: 'When are you going to stop?' She replied: 'When they know it,' and repeated it twenty-three times, after which I told her that would do. This wonderful love of repetition must account in part for the success of natives in harmonizing simple melodies: they learn to feel the simple chords required.

Native children are expert in making an effective accompaniment by clapping their hands. The most interesting performance of a native composition came before my notice at an informal visit to a Mission School in Port Elizabeth. The following original song was on the blackboard, the words being a composition of English, Dutch and Kaffir. They deal with a certain member of the family and the household pet:

MELODY ONLY.

O dear mo-ther, and our pup-pie,

O we want our lit-tle pup, Ma-ma ze hont-je,

ma-ma ze pup-pie, ma-ma ze puppie's the pup we prize.

*Very slowly.*

A-ya-pi n'u ma ma ne nja ya-ke.

What may be called the English section was sung most heartily to a clapping accompaniment. The Dutch part came next, and at its close there were furtive looks towards the door. During the Kaffir portion one big boy, with a voice of no particular class, commenced to howl piteously, and to that accompaniment the sham mother, carrying a black and tan terrier, entered the room to the evident delight of the songsters.

An interesting and gratifying development of Dr. Muir's administration is shown in the Musical Competition movement in the schools. There are now twenty-one Challenge Shields that are annually competed for; but Dr. Muir's ambition is to have one shield in each of the twenty-eight Inspector's circuits in the Colony. These competitions have proved most successful in every way. As instances of the interest and enthusiasm they have created it may be mentioned that one school and a number of friends travelled 116 miles—about the distance from London to Bristol—in order to take part and to be present at one of these music-testings, and that on another occasion a number of farmers travelled by cart a distance of twenty-four miles, thus encouraging by their presence the vociferations of the bairns. At a place bearing the euphonious name of Nqamakwe, several choirs of Kaffir children walked over ten miles in order to take part. We learn that 'the Ndakane choir appeared in complete uniform, the girls wearing blue ties, white blouses and blue skirts, while the boys wore white jackets': also that 'most of the male members had bass voices, and it is worthy of note that each choir elected to sing its selected piece in four parts.' Here it should be stated that in the Kaffir schools the

boys' voices break at about the age of eleven or twelve, consequently these juvenile-adults by their supply of tenor and bass enable school music to be sung in ordinary four-part harmony. The value of these native school competitions is well estimated by Mr. Arthur Lee in his Report for 1904:

The impetus which the institution of these competitions has given to the teaching of vocal music is manifest throughout the entire Colony. Not only have they been the means of establishing the paramount importance of sound, systematic training in sight-singing, but through them a taste for and appreciation of the best kinds of music are being engendered. A sign of considerable significance is to be seen in the critical consideration given to submitted part-songs. A composition must possess merit to be adopted.

No less satisfactory is the high standard of music selected to be sung at these competitions. Here is a recent list, the majority of the items being compositions arranged for first and second soprano and alto:

#### Part-songs prescribed by the Department:

The Rhine raft song	- - - - -	Pinsuti.
Come, fairies, trip it on the grass	- - - - -	J. Parry.
Blow, gentle gales	- - - - -	Bishop.
England	- - - - -	Hatton.
Light and laughing summer sky	- - - - -	G. A Macfarren.
Come, ever-smiling liberty	- - - - -	Handel.

#### Part-songs selected by the competing choirs:

Clouds o'er the summer sky	- - - - -	Gustav von Holst.
Hark, hark, away	- - - - -	W. H. Birch.
O hush thee, my babie	- - - - -	Sullivan.
The hunter's farewell	- - - - -	Mendelssohn.
The elf's trip	- - - - -	Gounod.
I would that my love	- - - - -	Mendelssohn.
The wood thrush	- - - - -	Hatton.
Shepherd of souls	- - - - -	E. Jones.
O hills, O vales of pleasure	- - - - -	Mendelssohn.
The fisherman's good-night	- - - - -	Bishop.
Winds, gently whisper	- - - - -	J. Whittaker.
The lark's song (double canon)	- - - - -	Mendelssohn.
When the swallows homeward fly	- - - - -	F. Abt.
The morning breaks	- - - - -	Mendelssohn.

In the matter of instruction books the Colony is being well served. A comprehensive series of teachers' and pupils' books is now being issued by Messrs. Novello, entitled 'The South African Songster,' under the editorship of Mr. James Rodger, M.A., of the Cape Town Education Department. This series comprises seven graded books for the school standards and seven teachers' manuals to correspond. Another set of books provides for the smaller schools, and still another set for the native schools. In all twenty-one books have been, or are being prepared.

In looking over the names of the teachers and places of schools in South Africa, one trembles to think of the terrible distress their pronunciation would have caused Charles Lamb! Here are a few specimens, which may serve as studies in the much-neglected art of vocal enunciation: Nqamakwe, Xalanga, Hlobo, Ncisininade, Ndondo, Mpukane, and Xilinx (places); and Ncanyiwe Mdleleni, and Alfred Mvinjelwa (conductors). Doubtless some of our English words create

pronouncing difficulties no less appalling to juvenile Kaffirs. An instance occurred at a competition where 'Hail, smiling morn' was sung, the Ndondo children singing the word 'flies' as 'flice'; but this was no worse than the quartet of Scots singers who echoed 'flies away' with 'flees awa'!

Dr. Muir speaks with warm appreciation of the progress of music in general in Cape Colony. The great centre of it is Cape Town, but music is also well cared for in such towns as Port Elizabeth, Kimberley, Grahamstown, East London, King William's Town, and Queenstown. In Cape Town the musicians who have contributed most to the progress of the art are Dr. Barrow Dowling (organist of the cathedral) and Mr. Percy Ould, a member of a well-known orchestral family in England. Mainly through the instrumentality of these artists the Chamber Music Union of Cape Town (of which Dr. Muir is chairman) has been maintained and developed. The Cape Town Choral Society is also flourishing, and the Cape Town Musical Society (of which the Governor is President and Dr. Muir, vice-president) is in a similar happy condition, both these organizations being under the able direction of Dr. Barrow Dowling. The programmes of the Chamber Music Union alone afford incontestable evidence, not only of what has been done during the last decade for the musical education of the Cape Town people, but also of the high standard of taste which has been already attained. The recently erected organ in the new Town Hall, where recitals are to be given by Dr. Dowling and Mr. Denholm Walker, is sure to give an impulse to music in the southern capital.

To return to the life-work of Dr. Muir. In June last he had the satisfaction of seeing an Act of Parliament passed which made education compulsory, so far as the white children are concerned. The Act also provided for the division of the Colony into School Board areas, the election of School Boards, and the creation of rating powers over the whole area. By this means not only will greater efficiency result, but a greater local interest will be aroused in the great subject of education. It is for the purpose of guiding and smoothing the administration of this Act that Dr. Muir has gone back to South Africa, and it is pleasing to know that in this work he will have the wise and moderate men of both political parties on his side. The present Government has of course loyally stood by him, but that the Bond and South African party have not been wholly unfriendly may be gathered from the fact that a gratifying and generous tribute was paid to him and his wise administration during the past fourteen years by the Leader of the Opposition when the recent Education Bill was introduced in the Cape Parliament. As the *Cape Times* said: 'It may be doubted whether so noble a panegyric has ever been passed in the House of Assembly upon the services of a Government officer, and the cordial cheers which rose from all sides of the House showed that the eulogy was felt by all parties to be just and well merited.'

## THE FATHERS OF GREAT MUSICIANS.\*

BERLIOZ.

Louis Berlioz, the father of the great French composer, was a doctor. In this respect the paternal relatives of Handel and Berlioz were alike in that they both followed the medical profession. But how different the art-creations of their respective offsprings! In the earliest years of the last century Dr. Berlioz was in practice at La Côte St. André, a little town near Grenoble, where, on December 11, 1803, his distinguished son Hector was born. In his 'Memoirs'—which he began to write during his sojourn in London in 1848—Berlioz records that his father inspired great confidence in the town and district wherein he practised the healing art. 'He was a credit to his profession, which he regarded more as an opportunity for doing good to the poor than as a means of personal emolument.' With filial devotion the musician bore eloquent testimony to the character of the old doctor. In 1810 Dr. Berlioz gained the prize offered by the medical society of Montpellier for an essay on 'Chronic diseases.' It was published in Paris, and not a few eminent physicians 'sucked the brains' of their provincial brother without any acknowledgment. 'What matter, so long as truth triumphs?' remarked the prize-winner on hearing that the great men of the faculty had appropriated his ideas. Dr. Berlioz suffered from an incurable internal disease, which often brought him to death's door. He constantly relieved his maddening pain by taking opium; and on one occasion, after taking an unusually strong dose, he said to his son: 'I don't mind telling you, it was not to cure myself that I took it.' Instead of killing him, as he expected, the dose afforded him immediate relief from his agony.

An exceedingly well-read man, Dr. Berlioz himself instructed his son. 'What a patient, unwearied, careful, clever teacher of languages, literature, and geography he was!' records Hector, 'He even taught me music!' The boy having discovered a flageolet hidden away in a drawer, made the most futile efforts to pick out the melody of 'Malbrouk' upon that unpleasant instrument. Annoyed at this 'tiresome tootling,' the doctor told his son to lay aside the flageolet until he could find time to teach him to play heroic music in a less exasperating manner. This he did, and after two days' lessons Master Hector creditably flageoletted 'Malbrouk' to the delight of the assembled family. The paternal teacher followed up this achievement by giving his apt pupil regular instruction in the elements of music and taught him 'to read.' Adopting Devienne's method, he instructed Hector in playing the flute, and the boy worked so hard that in seven months he could play fairly well. In connection with the early attempts at mastering 'Malbrouk' on the flageolet, Berlioz characteristically remarks: 'Does

\* For previous articles of this series, see THE MUSICAL TIMES of August and September, 1905—Bach, Handel, Haydn, Mozart, Beethoven, and Mendelssohn.

not this clearly prove my instinctive feeling for the great capabilities of the wind instruments?' And again: 'What born biographer could fail to draw the inevitable conclusion from such an incident!'

Master Hector's first attempt at composition—a quintet for flute and strings—failed to arouse the enthusiasm of his father, as it had those friends who had heard that juvenile creation. 'My father,' says Berlioz, 'was like many people who think they can judge of a concerted piece by hearing the melody; and when, at his request, I played to him the flute part alone, he exclaimed at

Berlioz *père* would not allow Hector to learn the pianoforte, nor did he wish him to follow the profession of music. He doubtless regarded the household instrument as somewhat of a snare that should be avoided: as a matter of fact Berlioz never played the pianoforte. In after years he expressed his gratitude to his father for having delivered him from 'the tyranny of the fingers,' and that therefore he had been compelled to 'compose in silence.'

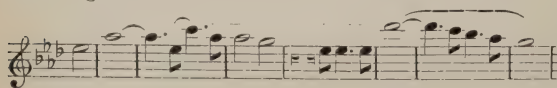
When the time came for the young man to choose a vocation, his father wished him to follow



THE RESIDENCE OF DR. BERLIOZ, WHERE HIS SON HECTOR WAS BORN.

(From the Musical Museum of Mr. Nicholas Manskopf, Frankfort-on-the-Main.)

a particular passage: "Bravo, that *is* music!" It is interesting to know that the phrase which called forth that 'Bravo' from the father has been preserved in the 'Frans Juges' overture: it is the melody in A flat played by the first violins in the *allegro*:



the profession of medicine, which he considered to be the finest in the world. Thereupon began a warfare between music and medicine as a career for the imaginative and highly strung Hector. The youth's passionate love for music was in inverse ratio to his hatred of medicine. His father determined to cure 'the musical fermentation' in his son's head and, as an antidote thereto, compelled Hector to embark at once on the study

of anatomy. With professional enthusiasm Dr. Berlioz spread out in his study an enormous treatise on anatomy, and displayed life-size illustrations of the body, telling his son: 'This is the work you are to study. I do not suppose you will any longer show a prejudice against medicine; and if you promise to work diligently at anatomy, I will give you a beautiful flute, with all the new keys'! The keen desire for such an instrument, the earnestness of the proposal, and the mingled fear and respect which Hector felt for his father, caused him to stammer out a faint 'yes'; the music-loving youth then fled to his room, and throwing himself on his bed gave vent to his feelings in a flood of tears.

At the age of nineteen Hector Berlioz was sent to Paris in order to study medicine, though much against his will. In course of time, however, his father became reconciled to the art of music which, in spite of much opposition and discouragement, his son Hector followed and the exercise of which enabled him to obtain a prominent niche in the temple of fame. A complete reconciliation took place, and if truth were known, the old doctor became not a little proud of his distinguished son. On the return of Hector from Russia (in 1847) the old man said that one of his greatest desires was to hear 'that terrible *Dies Irae* (Requiem) of which they talk so much,' and, he added, 'having done so, I would gladly say my *Nunc dimittis*.' But this was not to be. Dr. Berlioz died on July 28, 1848, without having heard any of his son's great works.

Hector's sister, Nanci, furnishes a touching account of her father's death in a letter she wrote to her brother, who was then in his forty-fifth year. She says:

'We must not regret our dear father's life, for it had become a heavy burden to him. His one wish was to die as soon as possible. He had evidently no further interest in the things of this world, and was in haste to leave it. A glorious procession of the poor and the sick, whom he had helped and cured, accompanied him to his last resting-place. Two speeches were made over his grave, amid the tears of all present; one by a young doctor, who did homage to his knowledge and his virtues, and the other by one of the people, the natural interpreter of the class among whom he spent that useful and unobtrusive life of which there are now so few examples. If anything can soften the bitter regret you feel at not being able to receive his last sigh with us, let it be the thought that his extreme weakness prevented him from feeling your absence. He was frequently unconscious, and spoke with difficulty . . . But he asked me one day if I had any news of you and Louis.\*'

WAGNER.

Paternal affection, influence and guidance were denied to Richard Wagner, as his father died when he, his ninth child and only son, was only six months old. It is true that Richard had a good

step-father in the person of Ludwig Geyer, but as he died when the boy was eight years old, the composer of 'Die Meistersinger' had to make his way in the world without having benefited by that fatherly care and paternal advice which is the heritage of most men.

Karl Friedrich Wilhelm Wagner—now known by his second christian name—was born on June 18, 1770, in the same year as Beethoven. Very little is known of his early years, which were spent at Leipzig. It may be assumed, however, that he became impressed with the early works of Schiller as performed at the theatre; and it is not without significance that the famous Gewandhaus concerts began during his boyhood—in 1781, when he was eleven years old. But Friedrich's artistic leanings were towards the drama rather than music. He probably attended the first Leipzig representations of Schiller's 'The Robbers' and 'Kabale and Liebe,' and perchance he came into personal contact with the poet during his visit to Leipzig.

At the age of nineteen Friedrich Wagner became a law student in the University of his native town (Leipzig). Upon the death (March 21, 1795) of his father in the prime of life, the young man (then nearly twenty-five) was well 'on his own feet' and able to assist in supporting his relatives. He had entered the service of the State as deputy-registrar (*Vice-Aktuaris*) at the Leipzig Town-court, in which office 'his clear intelligence, unselfishness and candour soon won him the respect alike of his superiors and fellow-townsmen.' At the same time he did not allow the routine of his official duties to lessen his interest in poetry and the drama; he took part, from time to time, in private theatricals, on one occasion playing in a performance of Goethe's 'Mitschuldige.' Hence the source of his son Richard's great dramatic genius may be traced.

On June 2, 1798, three years after his father's death, Friedrich married Johanna Rosina Bertz, 'a charming girl of nineteen.' As already stated, nine children were born to them, and, it may be added, within the space of twelve years. The youngest, who became the great tone-poet, and who received the name of Wilhelm Richard, was born at Leipzig, on May 22, 1813. The quaint old house in which the composer of 'Die Meistersinger' entered the world stood on the Brühl, and was called 'Der rothe und weisse Löwe' ('The red and white lion'), not 'Der weisse und rothe Löwe' as biographers state.

Five months after the birth of Master Richard Wagner the great battle of Leipzig—called the 'Battle of Nations,' and one of the most bloody and decisive of those which effected the deliverance of Europe from French domination—raged in and around the city. 'The aspect of the town was terrible: the avenues hewn down, the promenades laid waste; at every step in the outer city one trod upon the dead bodies of men or horses.' The sickening consequences of preceding panic and the accumulation of dead and wounded round the walls and in the city's streets and squares, soon

\* Louis, Hector's only child, and, therefore, the grandson of Dr. Berlioz.

manifested themselves in a ghastly death-roll of the townspeople. An epidemic fever, attributed to the carnage, fell upon the inhabitants, among them Friedrich Wagner. Worn out by incessant exertions and the mental strain of those terrible days, he died after a short illness on November 22, 1813, at the age of forty-three. Thus the half-year old infant never knew his father. Could the father

accepted the inevitable, Master Johann Jakob was apprenticed for five years to a neighbouring musician and learned to play the violin, viola, violoncello, flute and horn. He then made his way to Hamburg, where he obtained the means for a bare existence by playing in the courtyards and dancing-saloons of the sailors' quarter of the city amid demoralising scenes of low-life gaiety.



THE FIRST-FLOOR TENEMENT ON THE LEFT OF THE PICTURE IS THE BIRTHPLACE OF JOHANNES BRAHMS.

have had any presentiment of the extraordinary and world-wide fame that awaited his only and genius-endowed baby boy?

#### BRAHMS.

The son of an innkeeper and retail dealer, Johann Jakob Brahms—father of the composer—was born on June 1, 1806, at Heide, in Schleswig-Holstein. Passionately fond of music from his earliest childhood, he several times ran away from home in order to satisfy his insatiable craving to become a musician. As in so many similar instances, his father at first offered the strongest opposition to a musical career. When he ultimately

A change for the better in his life took place when he became one of the horn-players in the band of the Bürger-Militair of Hamburg, a body of citizen-soldiers, or town guard, in which nearly every burgher or inhabitant between the ages of twenty and forty-five was bound to serve. From Miss Florence May's 'The Life of Johannes Brahms' we learn that 'each battalion of the force had its own band, and each band its own uniform, the musicians of the Jäger corps, to which Johann Jakob was attached, wearing a green coat with white embroidered collar, headgear decorated with a white pompon, and a short weapon called a Hirschfänger.' In due time he was enrolled

among the burghers of Hamburg. A young man, not greatly gifted in music and ill-equipped educationally to fight life's battle, he was not without shrewdness, and, being upright and diligent, he made steady progress. To quote further from Miss May's interesting book: 'He and his colleagues used to form themselves into small brass bands, and to play wherever they saw opportunity, sometimes getting trifling engagements in dancing-rooms, sometimes dependent on the goodwill of a chance audience in a beer-garden or small house of entertainment.'

In spite of so precarious an existence Johann Jakob, at the age of twenty-four, took unto himself a wife aged forty-one! 'Small and plain, with a bad limp, sickly in health and somewhat complaining,' is the description given of the mother of Johannes Brahms; but as a set-off against these physical drawbacks, she 'had a sweet expression in her light-blue eyes that testified to the goodness of her heart.' After a girl had been born to the poor couple their famous son Johannes came into the world on May 7, 1833. The house, 60, Speckstrasse (see the photograph on page 94), still stands in a small dismal court amid most unromantic and unpicturesque surroundings. Later on the family removed to less confined quarters, where the anxious wife and mother was able to add a trifle to her husband's scanty earnings by selling needles, cottons, tapes, &c., and by taking in a boarder. Johann Jakob, who was the first teacher of his distinguished son, became an excellent double-bass player and one of the original members of the Hamburger Musikverein, a kind of musical trades union founded in 1831, the father of Carl Rosa being for some time the president. He subsequently became a member of the small band which played from six to eleven every evening throughout the year at the Alster Pavilion. This curiously constituted orchestra—two violins, one viola, two flutes, and one double-bass!—performed 'evening entertainment-music' which consisted of overtures, airs, operatic selections, and pot-pourris. Light refreshments were served to the crowds of fashionable people who listened, and during intervals between the pieces a collection was made for the benefit of the performers. 'Count Woronzow from St. Petersburg,' records Miss May, 'who was present with his son in the audience one fine summer evening, was so delighted with the music and so gratified at hearing the Russian national air played *con amore* in his honour, that he not only put a gold piece in the plate, but wanted to carry off the six performers to Russia, guaranteeing that they would make their fortunes there, and would not take a refusal till they had had a week or two to consider the matter.'

The remaining incidents in the life of Johann Jakob Brahms may be briefly told. He obtained repute as a contrabassist in the orchestras of the Stadt Theater and the Philharmonic Society, Hamburg. He joined the latter upon the appointment of Julius Stockhausen as conductor, in 1862, and held the post till 1871, within a year of his death. At the age of sixty he entered into

the bonds of matrimony a second time, his bride being a doubly-widowed lady of forty-three; thus she was seventeen years younger than her third husband, whose first wife was seventeen years his senior! One of his hobbies seems to have been 'bargains.' In this connection Miss May must again be quoted (vol. ii., 49):

Once a week he amused himself by walking in the Jews' quarter of the city and inspecting the cheap second-hand wares with which the vendors sought to tempt his custom. His weakness for bargains was sometimes a source of embarrassment to his wife, in spite of her firmness in limiting his loose pocket-money to the sum of a few pence. Now he would send home to her a quantity of wardrobe hooks; another time many pounds' weight of honey. 'Goodness, Brahms! what are we to do with it?' she would despairingly inquire. 'Yes, Lina, but I couldn't let it stand at the price,' he would answer.

Johannes used to lecture his father for spending money, telling him how careful he himself was obliged to be; but the greatest affection existed between them. Brahms took his father with him on two tours in successive years—the Austrian Alps (1867) and Switzerland (1868); and when, six years after his father's death, flowers were showered on Johannes at a concert he conducted at Hamburg, and Elsie (his sister) begged her brother to give *her* the wreaths that had been presented to him, Johannes said:

So you want to brag with them? Come to me early to-morrow morning: we will go together and lay them on father's grave.

### MENDELSSOHN'S ORGAN SONATAS.

A COMPARISON OF THE ORIGINAL AUTOGRAPH WITH THE PUBLISHED VERSION.\*

By F. G. EDWARDS.

For the purpose of making the subjoined comparison, Mr. Arthur O'Leary kindly placed at my disposal his copy of *five* of the Sonatas, written entirely in Mendelssohn's own hand. Nearly all the movements in these autographs are written on *two* staves, the pedal part being indicated by the word 'Ped.' The manuscript, like all Mendelssohn's calligraphy, is the perfection of neatness: he was artistic even in his erasures.

Through the kindness of a member of the Mendelssohn family, I have been no less favoured by the loan of a manuscript in a copyist's hand, which contains some alterations made by Mendelssohn himself. In the opinion of Dr. Joachim, this particular copy is that from which the printed copy was engraved.

With the aid of these two manuscripts it is possible to trace some of the alterations made by Mendelssohn. I use the word 'some,' because his own draft copies, preserved in the Royal Library, Berlin, would probably show still further changes. No attempt will be made to notify *all* the differences between the composer's initial intentions

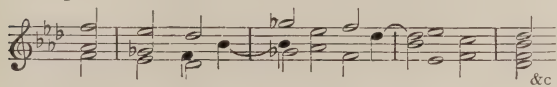
\* The second part of a paper (with additions) read before the Musical Association on November 13, 1894, Sir John Stainer in the chair. The historical portion appeared, with facsimiles, in THE MUSICAL TIMES of December, 1901, page 794.

and those made permanent in the printed version. Only the more important afterthoughts will be set forth.

### SONATA I.

Originally No. 3 of the set, No. 3 (in A) being No. 1: Mendelssohn inverted the order in the proof copy.

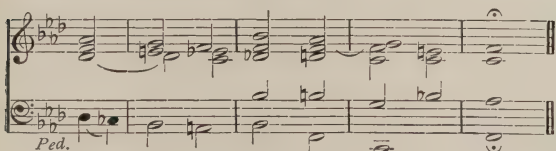
*First Movement.*—The title of the chorale (bar 40) is given in the autograph, 'Was mein Gott will, das gescheh allezeit.\*' Bar 31 in the pedal, instead of crotchet B natural, the first beat consisted of two quavers, B natural and E natural above. The latter note was probably deleted as not being within the compass of the pedal organ of that time. Anyone who has a feeling that the chorale sounds thin when played on the great organ against the moving pedal quavers (bars 93, *et seq.*) will be interested to know that Mendelssohn at first doubled the melody in the octave below. Bars 98 and 99 will furnish an example:



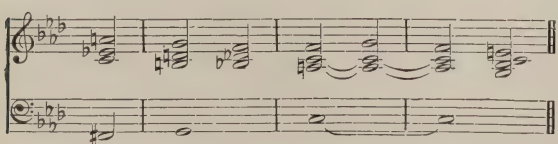
The pedal quavers, beginning at the half-bar of 96, were originally thus:



and the movement concluded:



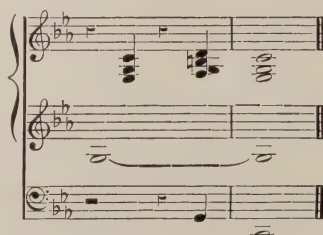
*Recitative.*—The close, originally an eight-bar instead of a seven-bar phrase, ended thus:



*Last Movement.*—At bar 26 the fine effect of the low pedal D against E in the left hand was not in the original. At that particular bar (26) the pedal D (held from bar 23) moved up to E (semibreve) in octaves with the left hand, and in the next bar (27) proceeded to the next note, F sharp (minim). The low pedal C, at bar 100, began four bars earlier. Mendelssohn, with rare judgment, afterwards changed it for the octave above (bars 96-99), as printed. The crotchet rest in the penultimate bar was an afterthought, the chord originally occupied the whole bar; and the final chord contained that extra F (first space, treble stave) which not a few organists are prone to put in.

### SONATA II.

*Adagio.*—Originally in 4-4 time, notes of double length, crotchets for quavers, &c. So far as I can decipher it through the erasures—the penultimate bar being a little doubtful—the movement ended thus:



*Allegro maestoso.*—The dots to the quavers, which form such a strongly marked feature of this movement, were afterthoughts; as shown in bar 44 in the subjoined examples.

Bars 24-26, 41-44 stand thus in the autograph:



The fine effect of the descent of the pedal to the lowest note (C) of the pedal board in bar 44 will not escape notice. Some reader may feel disposed to ask: 'Is the printed version a change for the better?' The diminished seventh chord, in bars 24 and 41 of the printed version, is absent from the autograph, as shown above.

*Fugue.*—The subject of this fugue is the same as that of one of three organ fugues composed by Mendelssohn in 1839 (the MS. being dated

\* See Nos. 41, 115, 120 and 265 of Bach's '371 vierstimmige Choralgesänge.

'Frankfurt, d. 14 Juli, 1839'), five years before the Sonatas were written; but the exposition and subsequent treatment are quite different in this Sonata as compared with the earlier fugue.

### SONATA III.

This Sonata, originally No. 1, is only in a copyist's hand in Mr. O'Leary's set. There are, however, two interesting references to it in Mendelssohn's published letters. He evidently wished to include a movement he had written during his visit to Wales in 1829, for his sister Fanny's wedding. One of the extracts may be quoted; the letter, to Fanny Hensel (née Mendelssohn-Bartholdy), is dated 'Soden, July 25, 1844':

Look for the organ piece in A major that I composed for your wedding, and wrote out in Wales, and send it to me immediately; you shall positively have it back, but I require it. I have promised an English publisher to furnish him with a whole book of organ pieces; and as I was writing out one after another, that former one recurred to me. I like the beginning but detest the middle, and am re-writing it with another choral fugue; but should like to compare it with the original, so pray send it here. . . . Do not forget the organ piece, and still less its author.

In a second letter, dated 'August 15, 1844,' he asked his sister to make further search for the piece, but apparently without result, as the two movements of this sonata are dated 'Aug. 9' and 'Aug. 17, 1844,' respectively. It seemed possible that the Welsh piece might be found among Frau Hensel's papers and MSS., but her son, Mr. Sebastian Hensel, was unable to trace the Welsh organ piece composed and sent by Mendelssohn to his sister to be played at her marriage ceremony.

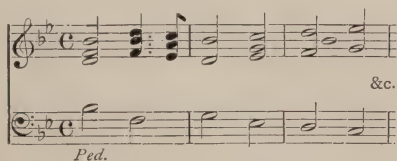
### SONATA IV.

*First Movement.*—The twelfth semiquaver in bar 45 is C sharp in the autograph, a note that has always been printed C natural!:



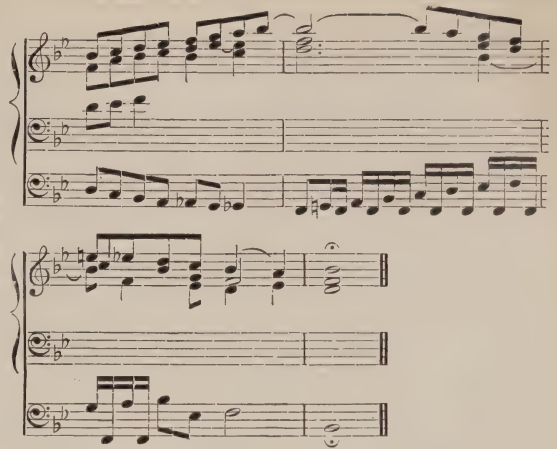
Mr. W. T. Best, in his edition (Novello), makes the above bar (45) to agree with bar 80.

*Andante.*—Originally written in minims and headed 'Andante alla marcia':

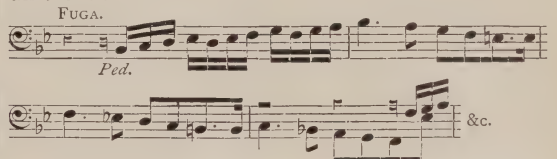


*Allegretto.*—Mendelssohn at first inserted a second crotchet in the pedal part in the following nine bars, where there are now corresponding rests: Bars 3, 5, 11, 13, 26, 36, 38, 44 (this bar began with a low pedal F) and 50. The deletion of these pedal notes considerably lightens the progress of this characteristic Mendelssohnian movement.

*Last Movement.*—The bars introductory to the fugue do not appear in the autograph. The movement began with the fugue subject in the pedal, and concluded thus:



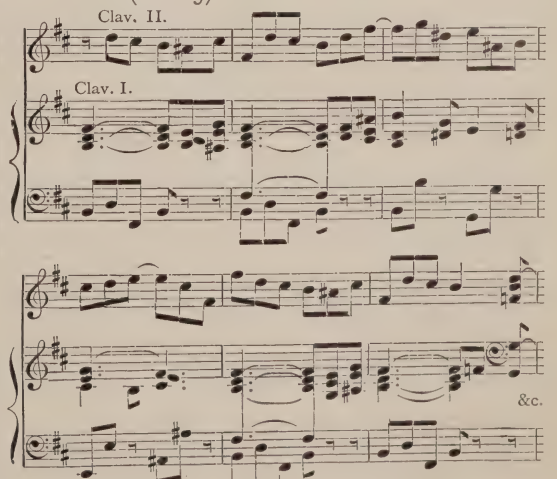
The Royal Library at Berlin contains another and MS. version of this fugue, dated 'Frankfurt, 2 April, 1845,' in which the subject is slightly different:



It will be noticed that the semiquavers in the first bar of the above extract are much more difficult to pedal than those in the printed version. May not this have caused the alteration? This MS. fugue, which is quite complete, while similar to the printed version (but without the introductory bars), contains many points of interest.

### SONATA V.

*Andante con moto.*—Mendelssohn first wrote this movement in the *tonic* minor, but subsequently changed it to the *relative* minor, the key in which we now know it. This (B minor) form originally contained a counter-subject at the return of the first theme (bar 25):



This Sonata had an extra movement, placed between the *Andante con moto* and the *Finale*. It consisted of a repetition of the chorale, but with different harmonies and the addition of passing notes in the inner and pedal parts.

Here it is :

No. 3.

*Andante.*

*Last Movement.*—This has often puzzled organists by reason of the disappointing result of the octave skip in those places (bars 4, 7, 17, &c.) where it is smothered by heavy chords. It is therefore exceedingly interesting to find from the autograph, that Mendelssohn's original intention was to make frequent *changes of manuals* in this *Allegro*. He uses the direction 'Clav. I.,' or 'Clav. II.,' no fewer than thirty-eight times in the movement. These directions were subsequently crossed through in pencil. It is probable that he may have thought the frequent changes gave a restlessness to the movement; or, still more probable, that the want of balance of tone between the great and swell manuals—especially the limited bass compass of the latter—in the organs of that time would have more or less nullified the effect of his registering. Without printing the music in full it would be impossible to give a complete idea of Mendelssohn's intention, but the opening bars are quoted as a specimen of the composer's antiphonal design :

In bars 7, 8, 13, the octave skip is marked 'Clav. II.,' while in bar 17 it is indicated 'Clav. I.'; this will give some further idea of the original plan in regard to the change of manuals. It would be interesting to hear this movement played, as

Mendelssohn first registered it, on a modern organ of adequate resource.\*

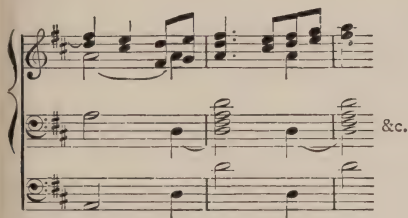
## SONATA VI.

The two manuscripts of this Sonata that I consulted seem to be in the nature of 'clean' copies. I have therefore not been able to trace Mendelssohn's possible alterations. Most probably his own copies, preserved at Berlin, would show many changes. From the MS. Thematic Catalogue (formerly in the possession of Sir George Grove) of the Mendelssohn collection of autographs in the Royal Library, Berlin, I find that the last movement was originally written in crotchets with a 3-4 time-signature.

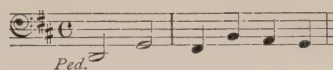
As foreshadowing the composition of the Organ Sonatas, attention may be drawn to a 'Nachspiel' in D, for 'Organo Pieno,' which Mendelssohn composed in Rome during his fruitful Switzerland and Italian journey. The first four bars—which appear three times in forty-five bars—of the Introduction are identical (except the dotted notes) with the opening of the 3-4 movement in Sonata II., but the remainder is different :

## NACHSPIEL.

\* In the Litloff Edition of the Sonatas, the editor, Dr. W. Volckmar, indicates in this movement an interchange of manuals similar in design to Mendelssohn's original idea.



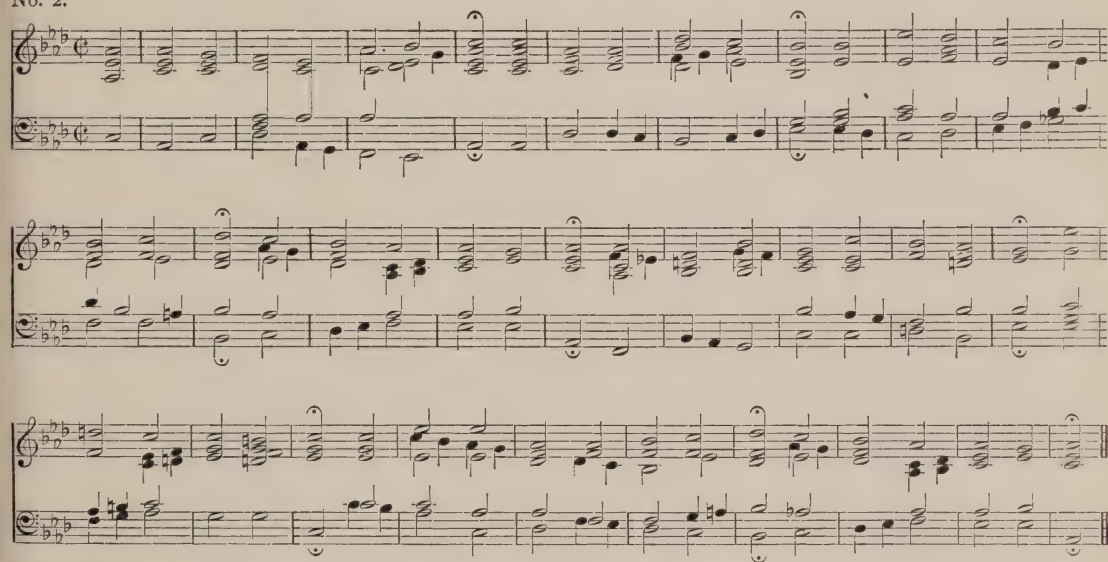
A five-part fugue follows, on the subjoined short subject:



which brings this effective composition to a brilliant conclusion on a tonic pedal thirteen bars long.

Several pieces—part of 'a parcel,' to use Mendelssohn's term—that were composed for the Sonatas are still in manuscript, but two—an *Andante* with variations in D and an *Allegro* in B flat respectively—were published by Messrs. Novello in 1898. A chorale movement, which has never before been printed, I am enabled to give. It is dated '10 Sept. 1844,' and headed 'No. 2.' Was this chorale intended for the second movement of the First Sonata?

#### No. 2.



The first and last sections of the above, it will be observed, are identical with the beginning and ending of the Old 100th tune and 'Nun danket alle Gott' respectively: but the remainder appears to be an original chorale composition by Mendelssohn.

It will be remembered that Mendelssohn dedicated his Organ Sonatas to his friend Dr. F. Schlemmer, a lawyer of Frankfort. In this connection I am indebted to the kindness and thoughtfulness of Dr. Frank J. Sawyer for obtaining an interesting side-light on these masterpieces of organ music. In 1884 there lived at Frankfort House, Clifton Road, Brighton—a house then opposite to Dr. Sawyer's own habitation—a Mr. Schlemmer. With natural and excusable curiosity Dr. Sawyer one day boldly marched across the road, rang the bell of his neighbour, and asked to see the inhabitant of Frankfort House, who proved to be a brother of the identical Dr. Schlemmer, Mendelssohn's friend! By this means Dr. Sawyer was enabled to get into correspondence with Dr. Schlemmer himself, who, in a letter dated 'Roederberg, Frankfort-on-Main, March 28, 1884,' gave some interesting and hitherto unknown information concerning the Organ Sonatas which

Mendelssohn dedicated to him. In his letter to Dr. Sawyer, Dr. Schlemmer says:

'Felix Mendelssohn-Bartholdy sent me the six Organ Sonatas from Leipzig on October 28, 1845, together with a few friendly lines. I must mention that we had often in the preceding years—as often as he came here—spoken of J. S. Bach and his immortal works. In my room stood a small English pedal-piano, on which Mendelssohn was fond of practising his pedal passages. At the great organ in St. Catherine's Church here we often spent many hours together, when many experiments were made in stop registration.

The Sonatas originated little by little, and I had no idea that such a long work would appear when he surprised me with a copy of it. He carried them "in his head" for many years, especially towards the end of the thirties and the beginning of the forties,

and then wrote them down amidst idyllic surroundings [at Soden, near Frankfort], in the full strength of his powers and in the happiest frame of mind.'

In answer to the first of four questions put to him by Dr. Sawyer—'Where were the Sonatas written?'—Dr. Schlemmer replied:

'In previous years in a similar manner Mendelssohn had often written out in his rapid and elegant handwriting, many of the "Songs without words" as we sat in the arbour in my vineyard enjoying grapes and wine and chatting about everything.'

'Could you give any reason for the introduction of the chorales: had they any connexion with a church service?' (Question 2.) To which the dedicatee answered:

'This is to be ascribed to his great love for J. S. Bach's works, especially the chorale preludes and the treatment of the chorales in the church cantatas.'

Question 3. 'Were the Sonatas the result of extemporizations subsequently written down?'

'No; they are well thought-out works. As in the oratorios, so in the organ sonatas, he raised them to a higher rank by his individuality of style.'

The fourth and last question had reference to the 'form' of the Sonatas: 'Had Mendelssohn any special reason for departing from ordinary "sonata form" in some instances, e.g., the 3rd and 6th Sonatas, which finish with a soft movement?' (Dr. Sawyer thought that possibly these were intended for some special occasion as preludes to some work, since in the Hymn of Praise the slow movement of the symphony precedes the choral section.) To this Dr. Schlemmer replied:

'The history of music shows us that the *form* of sonata or symphony was never a definitely fixed one, but possessed a certain elasticity, within which genius was free to make its flights.'

In conclusion, it should again be stated that these Organ Sonatas owe their origin to an English music-publisher. Some of the leading English organists of sixty years ago had so enjoyed the privilege of listening to Mendelssohn's wonderful improvisations on the organ during his several visits to this country, that they wished he would write down some such pieces in various styles for their instrument. Acting upon their initiative, Mr. Charles Coventry, of the firm of Coventry & Hollier, music publishers, then of 71, Dean Street, Soho, communicated this desire to Mendelssohn during his visit to England in 1844—in fact, Mr. Coventry really 'commissioned' Mendelssohn to write the Organ Sonatas. From the Mendelssohn Coventry correspondence relative to their publication, some extracts may be quoted. The letters are entirely in English:

(Mendelssohn to Coventry.)

Frankfort, August 29, 1844.

I have also been very busy about the organ-pieces which you wanted me to write for you, and they are nearly finished. I should like to call them '3 Sonatas for the Organ,' instead of *Voluntaries*. Tell me if you like this title as well; if not, I think the name of *Voluntaries* will suit the pieces also, the more so as I do not know what it means precisely.

The original idea, either Coventry's or Mendelssohn's, seems to have been only *three* Sonatas. The term 'Voluntary' was doubtless suggested by Mr. Coventry, who, only too anxious to get the 'copy' without arguing about a title, wrote to Mendelssohn: 'I like the term Sonata just as well as Voluntary.' The composer, who had promised to send the Sonatas if possible before the year was out, subsequently wrote to the English publisher letters of which the following are extracts:

Frankfort, Dec. 1844.

I hope to send you soon the promised organ-pieces. 9 are ready, but I want to have 12 before I make a parcel of them.

May 1, 1845.

I beg you will let me know whether a letter, which I wrote to you some weeks since, has reached you or not. It contained the communication that I had written a kind of Organ-school in Six Sonatas for that instrument, and the question whether you would like to have the whole work or only one half of it.

May 26, 1845.

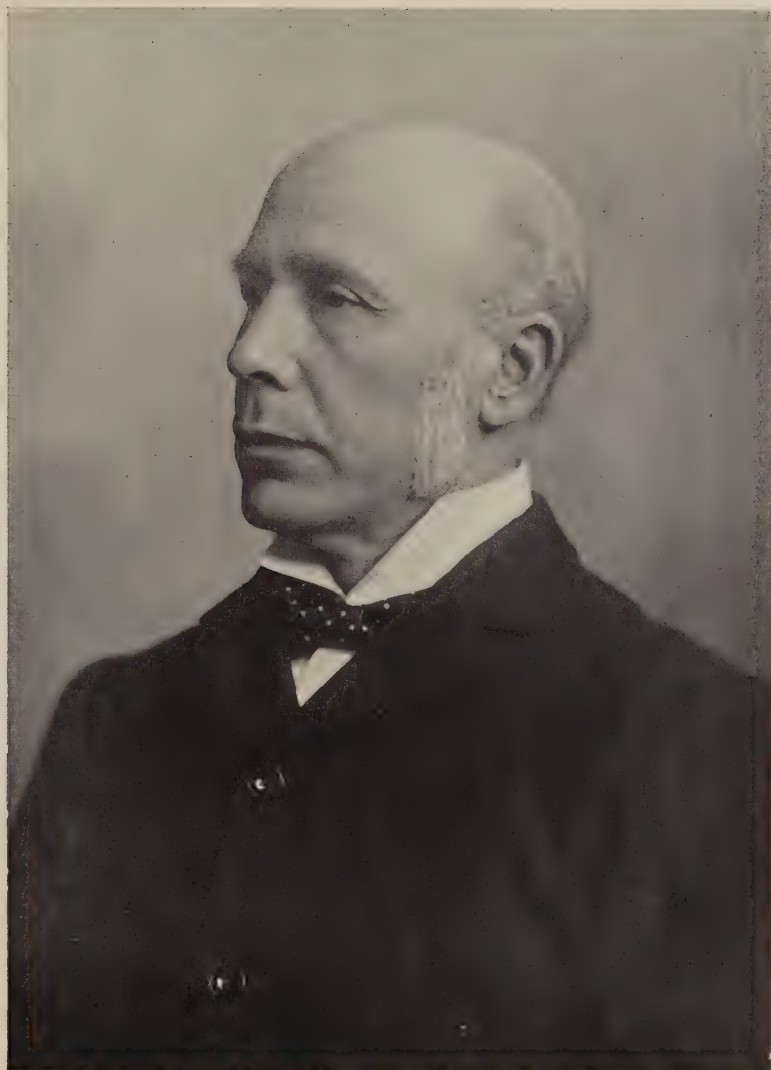
I duly received your favour of the 29th April, and, as I have no objection to your dividing my Sonatas into two books, I was very glad to see that they are to appear altogether at your house. I even think it would be well to sell each Sonata separately, if somebody wants to have them so; but it must always be with the title of 'Six Sonatas, &c.; Nos. 1, 2, &c.' Pray, if you place it into the engraver's hands, let him be most careful, in order to get a correct edition. I attach much importance to these Sonatas (if I may say so of any work of mine), and accordingly wish them to be brought out as correctly as possible. Perhaps some one of my English friends and brother organ-players would look them over for me, besides the usual corrections of the proofs. Perhaps Mr. Gauntlett would do it?

It appears that Vincent Novello, and not Gauntlett, looked over the proofs, as is shown by the original proof copy of the work, formerly in the possession of the late Mr. Julian Marshall, which he kindly allowed me to examine.

Mr. W. Barclay Squire, of the British Museum, writes:

Mr. Algernon Ashton and others who agree with him in deploring the desecration which Handel's Brook Street house is now undergoing, may be interested in the following from the Introduction to Dr. Edward Miller's, 'New Flute Instructor' (published about 1800). The author states that the flute 'was my first instrument, being one of the few performers now living, who assisted at *Handel's Oratorios*, during his life-time, and constantly attended the rehearsals at his house, in *Brook Street*, in the Lent season.'

Now I am writing, may I also mention that I think the statement on p. 33 of your January issue to the effect that Jeremiah Clarke's 'Barbadoes Ode' 'took the form of a cantata, "The Assumption,"' is a mistake. The former, if I remember right, is an ode in praise of the Barbadoes; the latter is an 'Ode on the Glorious Assumption of the Blessed Virgin,' beginning 'Hark, she's called,' and the two works are quite distinct.



*Thos: Muir*



## Occasional Notes.

By the way,  
Have you observed that there's a sort of talk  
In music; something that appears to mean  
More than we can give its lovely tongue the credit of,—  
Positive argument, and chains of reasoning?

Often De Torcy used to love an air  
I played on the spinnet, that seemed to question,  
Answer, and question, and so run the round  
Of some sweet logic; every link of it  
Being so drawn from, so deduc'd from t'other,  
That at the close you felt as much convinc'd  
Of some fine truth, although you knew not what,  
As though an angel had been talking it.

From 'Lovers' Amazements': a drama by Leigh Hunt.

The Handel Festival is to be held at the Crystal Palace on June 26, 28 and 30, under the conductorship, as in 1903, of Dr. F. H. Cowen. While the 'Messiah' and Selection will retain their accustomed place, the third and last day of this gigantic music-making will be devoted to a performance of 'Judas Maccabæus,' instead of to 'Israel in Egypt.' At the first (preliminary) Festival in 1857, 'Judas' was performed in its entirety. On that occasion Queen Victoria, the Prince Consort, our present King, the future Emperor and Empress Frederick of Germany, and other members of the Royal Family honoured the performance of 'Judas' by their presence. THE MUSICAL TIMES of July, 1857, in recording the event, said:

At the conclusion of the oratorio, the Old Hundredth Psalm was sung, Her Majesty and the whole assembly standing. The third verse, 'O enter then His gates with praise,' was given in unison by the united voices of the 2,000 singers; a more grand and impressive effect cannot be imagined.

It was understood that the Old Hundredth was sung at the request of the Queen. The Times account of this Royalty-attended performance consisted of two-and-a-half columns of large type. After describing in detail the music and rendering thereof, the writer—could it have been Mr. J. W. Davison?—referred to the subject of 'the inner man' in these words:

The refreshment department is now most thoroughly organized; in fact, nothing but a great institution of comestibles could have met yesterday's drain at the Palace, when 6,000 dinners and luncheons were served, very many thousand pints of sherry drunk, and 800 quarts of ices distributed before six in the evening.

Although 'Judas Maccabæus' will displace 'Israel in Egypt,' Handel's double-chorus oratorio will not be altogether shelved at the Festival. A preliminary prospectus issued by Mr. J. H. Cozens, general manager and secretary of the Crystal Palace, states that 'excerpts of the more popular solos and choruses from "Israel in Egypt" will be included in the Selection programme, in addition to the choruses "See the proud chief" (Deborah), "Then round about the starry throne" (Samson), "Gird on thy sword" (Saul), and the tenor solo and chorus "The trumpet's loud clangour" (St. Cecilia's Day).' Some of the most distinguished singers of the day (including Mr. Santley, one of the soloists at the Festival of 1862) have been engaged, and Mr. W. W. Hedgcock, musical director of the Crystal Palace, will, as heretofore, preside at the organ, while the orchestral and choral resources will be on the same gigantic scale as at previous Festivals.

M. Alfred Bruneau, the distinguished composer and critic, writing in *Le Matin* on the recent concerts given in Paris by the London Symphony Orchestra and the Leeds chorus, said:

Nous y avons entendu des morceaux modernes allemands et français... des pièces classiques sur lesquelles je reviendrai tout à l'heure et des productions de l'école anglaise. Pour bien apprécier certaines de celles-ci, il faudrait faire abstraction complète de nos habitudes et de nos goûts. La forte substance musicale, l'ample et riche polyphonie, la vaste et haute poésie à quoi nous accoutumèrent nos compositeurs préférés y manquent presque entièrement. L'ode: *Blest Pair of sirens*, de sir Parry, a une rudesse un peu sèche; la *Danse des Nymphes*, de Sullivan, paraît dépourvue de signification; le *Benedictus*, de sir Mackenzie, ne nous offre qu'une longue mélodie assez facile. En revanche, le scherzo de la *Symphonie scandinave*, de M. Cowen, est légèrement, adroitement développé, et *The Challenge of Thor*, de sir Elgar, âpre et sombre, a de la tenue et de la vigueur.

Notre public ne pouvait manquer d'accueillir avec la plus cordiale sympathie ces divers ouvrages, mais le meilleur de l'enthousiasme est allé à sir Charles Stanford et à ses exécutants. On a chaleureusement applaudi l'andante et le finale de sa *Symphonie irlandaise*, pleine de couleur populaire, les expressifs et émouvants fragments de son *Requiem*, et l'on a profondément admiré les chœurs, l'orchestre et les solistes, qu'il mène de bonne et sûre manière. Formés d'amateurs, humbles gens de travail, employés, étudiants, que réunit et enflamme la passion de l'art, ces chœurs possèdent une discipline, une souplesse, une justesse, une précision, une cohésion incomparables. Ils ont interprété magnifiquement le Psaume CXLIX et le *Sanctus* de la Messe en si mineur de Bach, *The Horse and his Rider*, de Hændel, et la neuvième symphonie de Beethoven, où l'orchestre, très remarquable, lui aussi, a rivalisé de talent avec eux. Les solistes, miss Marie Brema, miss Perceval Allen, soprano de voix claire et vibrante; MM. Francis Braun, baryton généreux et ardent; John Coates, ténor excellent, et Plunket Greene ont prêté un vif éclat à la dernière journée.

It must indeed be gratifying to the Leeds singers, and through them to English choralists generally, that M. Bruneau paid so great a tribute to the choral excellence of which we in England can well afford to boast. At a civic reception given to the Paris choir at Leeds Town Hall on January 20, it was stated that the King, in a letter through Lord Knollys to Sir Charles Stanford, has expressed his great satisfaction at the gratifying success of the visit to Paris. The letter added that the excellent singing of the 'Marseillaise' in French reflected the highest credit on the Chorus.

The prospectus of the Philharmonic Society for the coming season is an interesting and eclectic document in which novelties are not conspicuous. Only two works are designated by 'first performance,' a piano-forte concerto (in one movement) by Mr. York Bowen, the solo part to be played by the composer, and 'Orchestral variations on an African theme' by Mr. Coleridge-Taylor. Herr Weingartner is to conduct the first performance in London of his Symphony in G; Miss Marie Hall and Master Elman are to appear (the latter in Glazounov's violin Concerto); and special interest will centre in the visit of the Bradford Choral Society, who will take part in Beethoven's 9th Symphony and sing a motet by Bach. The symphonies, in addition to those already mentioned, are Beethoven No. 5, Brahms No. 1, Schumann No. 2 (in C), and Tchaikovsky No. 5. The name of Mendelssohn is absent from the scheme. Dr. Cowen retains the post of conductor.

The Incorporated Society of Musicians held its twenty-first annual Conference at the Empire Hotel, Lowestoft, from January 1 to 5, with the success which always attends this reunion. As heretofore the social element obtained the pre-eminence, but matters more serious, if not so holidayified, were by no means elbowed out by the prevailing good fellowship of congenial spirits then gathered together. Papers were read on the following subjects: 'Modern harmony as exemplified in the works of Elgar, Strauss, and Debussy' (Dr. F. J. Sawyer); 'Some East Anglian musicians' (Dr. A. H. Mann, himself one of them); 'Some notes on the improvement of popular musical taste in England' (Mr. A. E. Grimshaw); 'Is modern music decadent?' (Mr. H. A. Keyser); and 'Municipalities and music' (Mr. J. C. B. Tirbutt). To attempt to give a résumé of these discourses and the discussions consequent thereupon would hardly do the writers and speakers justice; and there is all the less reason to give condensed reports, as a full record of the Conference proceedings, including verbatim reports of all the papers, is contained in the January issue of the *Journal* of the Society. Reference must however be made to the epoch-making discourse of Dr. Sawyer, who began his paper on 'Modern harmony' with these words:

There are NO RULES in harmony.—There *can* be no rules in harmony. Harmony is one branch of an art, and no 'art' can have rules to fetter and restrict it save the one great rule that, as an 'art,' it must do the work for which every 'art' exists, namely, to ennoble the soul, to develop the love of beauty and imagination, and to stir up the highest emotions. How can an art, which exists for *such* aims, be hampered and confined by any rules? It is self-evident that no art can be so bound, if it fulfils the great functions for which it exists.

The only rule that harmony knows is this:—Every chord can go everywhere, and every combination of sounds can be used, provided the composer produces, by the means he uses, a true art work which fulfils the definitions already laid down.

These portentous statements suggest the question: What will become of all the theory treatises? As to the 'fifth hunters,' their occupation will be gone, a result that no one with true artistic feeling will deeply regret.

With all the enthusiasm of an antiquary and a historian Dr. Henry Watson has compiled 'A Chronicle of the Manchester Gentlemen's Glee Club,' a society of which he has held the conductorship for twelve years. This interesting brochure not only furnishes the history of the Glee Club since its formation in 1830, but gives complete lists of all the music performed at the meetings, the catalogue of glees filling no fewer than twenty-eight closely-printed pages. In addition to the portraits of officials and others, and views of the various meeting-places of this part-singing organization, there are facsimiles of the autograph MSS. of Cooke's famous glee 'Strike the lyre'—sent in for the competition of 1832 but which failed to get a prize!—and Wesley's fine setting of 'I wish to tune my quivering lyre,' which gained the prize for a 'cheerful glee' in 1833. Among other prize compositions which the Manchester Gentlemen's Glee Club called into existence are: 'Old May morning' (Vincent Novello), 'At that dread hour' (S. S. Wesley), 'Hushed in death' (Hiles), 'Hence, loathed melancholy' (Lahee), and 'Humpty Dumpty' (A. J. Caldicott). Dr. Watson's industry in compiling this record of 'something attempted, something done,' is sure to have its reward. Copies of the book are to be obtained from Mr. Charles H. Barber, 24, St. Ann Street, Manchester.

The second part of the Alexander Meyer Cohn collection of autographs will be sold by auction at Berlin (J. A. Stargardt's Buchhandlung), February 5-10. Among them are interesting letters by Beethoven, Berlioz, Bizet, Brahms, &c., &c. In one, written by Haydn in 1776, the composer speaks of the hardships during the eight years which followed his dismissal from St. Stephen's Cathedral, Vienna, and adds by way of comment: 'Through the wretched necessity to earn one's daily bread many a genius goes to wrack and ruin.' There is a letter written by Mendelssohn in 1842 to Dr. A. J. Becker, from Ostend, with the concluding part from London. He complains that Berlin is a city which offers no good outlook for music or musicians: 'Everything in Berlin suffers from egoism; hence the unGerman and degenerate state of all that concerns music there.' And once again, Cosima Wagner, writing in 1874, *i.e.*, two years before the production of the 'Ring' at Bayreuth, to Dr. Wilhelm Hensen, says: 'The work on which my husband is incessantly engaged—if ever it comes off—seems to me like a funeral festival; how many good people who have worked with us have passed away, and among them the best, the most beautiful, and the dearest.' The '*if*' (the italics are ours) is not surprising.

Much sympathy will be felt for Sir Frederick Bridge in the loss he has sustained by the death of Lady Bridge, which took place, we regret to record, on January 13, at The Cloisters, Westminster Abbey.

The 'Proceedings of the Musical Association' for the thirty-first session (1904-5) have now been issued. The volume contains the following nine papers, with the names of their contributors:

Singing as an art	-	-	William Shakespeare.
Rhythm in national music	-	-	T. H. Yorke Trotter.
Carillons	-	-	W. W. Starnier.
Cadences and closes	-	-	E. Markham Lee.
The collecting of English folk-song			

Miss Lucy E. Broadwood.

The development of national opera in Russia			
(5th and concluding paper)	-	-	Mrs. Newmarch.
The higher aspects of musical form	-	-	F. Gilbert Webb.
The tenor viol or violon	-	-	Thomas Strevens.
The basis of the claim of music in education			
			Arthur Somervell.

The Lincoln Musical Festival is announced to be held on June 20 and 21, under the direction of the cathedral organist, Dr. G. J. Bennett.

We would call special attention to the notice of the Competition in Queensland on page 123, as an instance of enthusiasm in music in the Colonies.

For anthem, choice fell upon Mendelssohn's 'Be thou faithful unto Him,' from St. Paul, the solo being taken by Mr. Ernest Pike.

Thus a leading London newspaper in recording a service held one Sunday evening at Chatsworth, during the recent visit of the King and Queen.

'Now for two trifles of my own, just to lighten the programme, you know,' remarked Miss Apollina Shewoff, in drawing up the scheme of her pianoforte recital:

- (a) The Grasshopper (Op. 1).
- (b) Icicles.

In addition to her pianistical propensities, Apollina was an entomologist and a bicyclist.

Some musicians think more of money than of harmony.

## A QUEEN OF SONG.

HENRIETTA SONTAG.

Last year was allowed to pass with little, if any, notice having been taken of the centenary birth-year of Henrietta Sontag, Countess Rossi. And yet one who achieved an international popularity and fame never before accorded to a German singer should not be completely forgotten. Moreover, did she not create the part of Euryanthe in Weber's opera of that name, sing the soprano solo parts at the first performance of Beethoven's Mass in D and Choral Symphony, and gain the approval of Berlioz, and was not she held in the highest estimation by Mendelssohn?

Her father a comedian, her mother an actress, Henrietta Sontag was born at Coblenz, January 3, 1806. At the early age of six she made her first appearance in public at the Darmstadt Theatre, when she took the part of Salomé in Kauer's 'Donauweibchen.' Three years later, after the death of her father, she acted juvenile parts at Prague, where Weber was conductor, and in 1815, though under the prescribed age, she became a pupil at the Conservatoire. When only fifteen she was suddenly called upon to take the place of an absent *prima donna*, and at once made her mark. The next few years were spent at Vienna, where she gained fresh experience by singing in both Italian and German opera. So delighted was Weber with her in 'La Donna del Lago' that the next day he offered her the title-rôle in his 'Euryanthe,' in which—at its production on October 25, 1823—she made a triumphant success. 'How did little Sontag sing?' inquired Beethoven after the performance, as he, poor deaf man, could not hear her. At the production, both on the same day, —May 7, 1824—of Beethoven's Mass in D and Choral Symphony, Sontag sang the soprano solo parts. When she and Unger (the contralto soloist) protested against the unsingable passages in the 9th Symphony, and requested him to bring them within the compass of their voices, Beethoven dryly replied, 'Nein, und immer nein.'

From the age of eighteen her career was one unbroken triumph. At Leipzig, Berlin, Paris, London, and elsewhere she was idolized, and she created an enthusiasm which was not without absurdity; as, for instance, at Göttingen, where her post-chaise was thrown into the river by the ardent crowd because they counted no one worthy to use it after her. She came to London in 1828. In recording her first appearance here—in Rossini's 'Barbiere,' April 15, 1828, King's Theatre—the *Harmonicon* eulogistically said:

Reports of her unrivalled talents, her matchless beauty, her irresistible manners, and her all-conquering foot, were the precursors of this incarnation of song, symmetry, and elegance; this Pandora without her box; this all-gifted present of the very gods and goddesses themselves, in their most benign mood. Ambassadors, princes, nay kings, it is said, are intoxicated by her charms: no wonder then that the journalists of Germany and of France should also be inebriated by the draughts of delight which they drank from her eyes, her voice, and—her feet! No wonder, on her advent here, and when the 'delightful vision lighted' on the threshold, 'which she hardly seemed to touch,' that the minister of Imperial Majesty should have received her at his portals,—that the representative of the most Christian Sovereign on the face of the earth should have led her to a throne, prepared for her by a great English Duke, where she was to receive the first homage of that august body, the British world of 'rank and fashion'!

Mademoiselle Sontag is stated to be nineteen years of age; she cannot exceed one or two-and-twenty. She is of a middling stature, and inclining to embonpoint. Her hair and complexion are fair, her eyes blue, with that kind of Roxalane nose, the *nez retroussé*, which often gives an appearance of great vivacity, though not in her case. Her mouth is well made, but she distorts it sometimes in singing, and it is lined by a set of teeth, the beauty of which she does not conceal. Her countenance indicates good temper, and is extremely pleasing, but has no pretension to what is properly called beauty, either as to feature or effect, and is not indicative of more than an ordinary degree of intellect. She is, altogether, well made, though there are defects in her person. Her hand and arm are beautiful, and her foot is not unworthy of the encomiums lavished on it. Her carriage is not objectionable; but to judge accurately of this, she must be seen in a character of more dignity. Estimating her by the part of *Rosina*, we can afford her but little praise as an actress; she here betrays either a great want of animation, or a perfect indifference to the dramatic business of the stage.



HENRIETTA SONTAG  
(THE COUNTESS ROSSI).

From a miniature in the possession of the  
Hon. M. A. B. Somerville and Hon. C. L. Somerville, and  
reproduced by their kind permission.

In his entertaining diary Moscheles refers to her wonderful impersonations which attracted crowds so great at the Opera 'that gentlemen, by the time they found their seats, were minus their coat-tails, and ladies lost their head-dresses.' He speaks of joining her and other friends in a visit to Epsom races, and adds that 'the Duke of Devonshire danced with her at his own ball, where her beauty and grace made a great sensation.' Still more interesting is the distinguished pianist's account of a dinner-party he gave, at which Sontag, Sir Walter Scott and Clementi were the principal guests. Moscheles says: 'The great man [Scott] was all ears, and eyes too, I think' in conversation with the fair singer, who was then just about to appear in 'La Donna del Lago.' To quote further from Moscheles:

'When she questioned him [Scott] about her costume as the Lady of the Lake, he described to her with the utmost minuteness every fold of the plaid,

and was greatly pleased when I produced a genuine satin clan plaid, the present of Lady Sinclair, whilst I was in Edinburgh, the loan of which I was delighted to promise Sontag. Sir Walter showed her the particular way the brooch should be fastened at the shoulder, and would not allow any alteration. Henrietta had two worshippers that evening, the second being Clementi [then in his seventy-seventh year], who seemed to be as much fascinated as Scott. He got up from his chair and said: "To-night I should like to play also." The proposition was received with acclamation. He extemporized with all the freshness of youth, and we listened with intense delight, for Clementi very rarely played before company. You should have seen the ecstasy of the two men, Scott and Clementi; they shook each other by the hand, took it in turns to flirt with Sontag, without seeming jealous of one another; it was a pretty duet of joint admiration—of course the poet, musician, and songstress were the observed of all observers.'

In the year 1829 Mdlle. Sontag contracted a secret marriage with Count Rossi, in the diplomatic service of Sardinia—secret, as it was feared that 'the young diplomatist's future might be compromised were he to acknowledge an artist of low birth as his wife.' The King of Prussia, however, subsequently bestowed a patent of nobility on the young bride, who thenceforth appeared in documents as 'née de Launstein,' and she definitely retired, as it appeared, from public life, although she occasionally sang for charitable objects. The revolutionary period of 1847-48 on the Continent so impaired the fortunes of the Count and Countess that Henrietta resumed her operatic career in order to retrieve her fortunes. When it was intimated to Rossi that he could retain his ambassador's post if he consented to a formal separation from his wife, to be annulled when she had left the boards, he refused to be a party to any such arrangement, and resigned his post, though keeping on friendly terms with the Court. On July 12, 1849, Henrietta Sontag reappeared (using her maiden name) in London at Her Majesty's Theatre, Lumley, the impresario, having offered £6,000 for an engagement of six months. Through the great care she had taken of her marvellous voice, her powers were unimpaired, though she had for twenty years forsaken the rôle of a *prima donna*. Three years later she and her husband went to America, tempted thither by a generous offer. In the United States she, as elsewhere, achieved a brilliant success. Her voice became so strengthened by the climate that she could sing in 'Lucrezia Borgia' and in 'The daughter of the regiment' on a single evening without experiencing over-fatigue.

The remarkable career of this gifted queen of song was brought to a sad termination at Mexico. An attack of cholera, of only a few days' duration, caused her death on June 17, 1854, at the age of forty-eight. Her remains were interred in the San Fernando Cemetery, Mexico, the funeral procession being more than a mile long, and including no fewer than 147 carriages, sent, as a mark of sympathy, by the principal families of the city. The news of her death caused much regret in London, where she was greatly esteemed, and the *Musical World* which contained her obituary notice appeared in mourning. Berlioz ascribes her great success to her having so many qualities combined in that wonderful personality—sweetness unsurpassed, fabulous agility, perfect intonation, and expression.

The portrait of the Countess Rossi which accompanies this article is reproduced from a miniature presented by her to Sir William Somerville, Bart. (afterwards Lord Athlumney), when he was Secretary

to the British Embassy at The Hague between seventy and eighty years ago.

That Henrietta Sontag had a vein of humour in her nature is proved by a letter she wrote to Lord Athlumney (as Sir William Somerville, Bart.), dated 'The Hague, 30 Dec., 1830,' which reads as follows in a translated version:

I thank you heartily, dear Somerville, for sending the things. They have my fullest approval, and I laughed right heartily over the conscientious account you have rendered about so trifling a matter. I really have a right to be very cross with you, for you escaped me at Hamburg like a Dutchman; I could not even bid you farewell.

I am now already formally settled in my domesticity and feel inexpressibly happy. The ladies of the diplomatic corps received me in endless kindness, especially the Ambassadors, Lady Bagot, who distinguished herself above all others. She wished to present me at Court; but as I have not yet been presented at my own Court, I had to refuse or postpone the presentation until a later period. The Hague is on the whole a sad place to live in; the present circumstances of the country do not by any means attune the inhabitants to joyfulness.

I occupy myself very much with my domestic duties and I never feel bored in the least. . . . Politics are very much to the fore here, and I must confess that progress in that direction is becoming more marked every day. One of these days soon I shall work for an Ambassador's post myself.

As a finish to my epistle I beg of you to rejoice me with a few lines, and to give me your address, for it is my intention to worry you a good deal and to appoint you as my *chargé d'affaires*.

Adieu, dear Somerville. Remember me occasionally in the hubbub of London.

Yours,

HENRIETTA ROSSI.

The foregoing letter was evidently written by the Countess Rossi soon after her marriage, the date of which is not given in the various books of reference.

## THE ENGLISH CONCERTS IN PARIS.

(BY OUR SPECIAL CORRESPONDENT.)

The concerts given on the afternoons of January 10 and 12, in the Théâtre du Châtelet, Paris, by the London Symphony Orchestra, had a success that must have surprised everyone concerned. Both were crowded, and at the second many hearers had to stand in the gangways, and every inch of available space was filled. Even for English ideas the programmes were a great deal too long, and it was a marvel that a French audience should have been so patient as to sit out two and a-half hours of serious music with so much complacency. The primary intention of the enterprise was undoubtedly to give the French people an opportunity of hearing the best that England can produce in the way of orchestral and choral executants, rather than to endeavour to obtain a wider recognition for modern English compositions. The object was splendidly attained, for the Parisian public was naturally amazed at the quality and power of the Leeds Chorus (consisting of 300 picked voices from the Festival Choir), and at the wonderful refinement and musicianship they showed in the choruses of Bach and Handel. The former master was represented by the unaccompanied motet, 'Singet dem Herrn' (of course sung in English), in which the pitch was maintained with astonishing accuracy. In the Choral Symphony, too, at the end of the second concert, the singing of the choir was extraordinarily fine, and the singers, greatly daring, began the

proceedings by giving the 'Marseillaise' in quite tolerable French. The orchestra showed off the splendid quality of its strings in Saint-Saëns's 'Phaëton,' and its skill in Strauss's 'Don Juan,' both being conducted by M. Messager. The second day's concert began with another French work, the fine 'Benvenuto Cellini' overture of Berlioz, which M. Colonne directed with absolute perfection of authority and sympathy. These performers and the conductor of the bulk of the two programmes, Sir Charles Stanford, achieved a great and unmistakable success, the quality of which may be gauged by the fact that the few French critics who found any fault with the concerts were driven to suppose that the English colony was strongly represented on both occasions, a statement which was far from being true. From the President downwards, the audience represented what is sometimes called 'Tout Paris,' and the greatest tributes of admiration came from the French listeners.

Whether the impression made by the compositions chosen to represent English music was quite as unanimous, we may be permitted to doubt. It is obvious that the opinion of the Parisian critics, even if they represented the public, upon such typically English music as was given, can be of uncommonly little value, but as a matter of curiosity it is interesting to see how things struck them. Here the arrangement of the programme might easily have been improved; the masterpiece of modern English music, Parry's 'Blest pair of sirens,' was put so early in the programme that the choir had not got accustomed to the disadvantages inseparable from the theatre, and in the book of words there was no reference to the fact that the poem was by Milton. Seeing that it was entitled 'Le Couple de Sirènes bénies,' it is not surprising that the majority of the audience, expectant of some 'ballet des sylphes,' should have found it inappropriately solemn, and that even the most intelligent of the French musical critics, M. Alfred Bruneau, should have described it as being marked by a certain 'dry roughness.' Some of his colleagues played terrible havoc with the opening words, one quoting them as 'Blest paisof Sireus.' It was another matter of regret that Stanford's music should have been represented by no complete work, but by two extracts, a couple of movements from the 'Irish' Symphony and three from the 'Requiem'; for, beautiful as both the extracts undoubtedly are, one of the composer's best qualities, his power of conceiving and designing his works as a whole, was never seen at all. It was difficult for Sir Edward Elgar to be represented in an entirely favourable manner, for not very long ago his best orchestral work had rather a doubtful reception in Paris, so that for the choral selection recourse was had to the 'Challenge of Thor,' from 'The Saga of King Olaf.' On the whole, perhaps the short group of orchestral pieces, representing Sullivan, Mackenzie and Cowen, was the most successful, and all the critics united in praising the *Scherzo* from the 'Scandinavian' Symphony of the last-named composer, in spite (or perhaps in consequence) of its Berliozian style. Sullivan's pretty 'Dance of nymphs and reapers,' from 'The Tempest' music, was very popular with the audience, and Mackenzie's long-drawn 'Benedictus' served to show the tone of the violins to perfection. The *Andante* and *Finale* of the 'Irish' Symphony made a good effect, and the extracts from the noble 'Requiem' of Stanford were very finely sung by chorists and soloists, the quartet consisting of Miss Perceval Allen, Miss Marie Brema, Messrs. John Coates and Plunket Greene. The first three of these were joined by Mr. Francis Braun in the solos of the Choral Symphony, and the young

baritone gave out the recitative with excellent effect, the quadruple cadenza near the end being sung with rare ease and fluency. After the end of the second concert, the 'Marseillaise' and 'God save the King' were again sung, and at the end of the whole a large golden palm-branch was presented to the conductor as representing the choir. Even then there was so much applause that the Yorkshire men and women could not refrain from giving three cheers. All the French critics and the public were surprised to find that these incomparable singers were entirely amateurs. Of course the expenses of their visit to Paris were paid—we understand, by private subscription; and after the concerts various congratulatory speeches were made to them, notably by Mr. Walter Behrens as representing the British residents in Paris.

The occasion was in all respects a most interesting one, and not without significance for the music of France and England alike, even if we admit that the programmes might have been even more representative. Hopes have been held out by various French writers and authorities that the visit will be repeated at some future time; it would be most interesting to have a return visit from one of the best French choral societies, such as the famous Schola Cantorum, to instruct us in the art of singing the sort of music in which they excel. The full programmes of both concerts are appended:

## FIRST CONCERT, WEDNESDAY, JANUARY 10.

- (M) Poème Symphonique—'Phaëton' .. .. Saint-Saëns.  
 (S) Ode—'Blest pair of sirens' .. .. Parry.  
       Leeds Chorus, and Orchestra.  
 (M) (a) 'Dance of nymphs and reapers' .. .. Sullivan.  
       From 'The Tempest.'  
       (b) 'Benedictus' from the 'Scandinavian' .. .. Mackenzie.  
       (c) *Scherzo* from the 'Scandinavian' Symphony. Cowen.  
 (M) Symphonic Poem—'Don Juan' .. .. Strauss.  
 (M) Overture—'Meistersinger' .. .. Wagner.  
 (S) Motet—'Sing to the Lord' .. .. Bach.  
       Leeds Chorus.  
 (S) *Andante* and *Finale* from the 'Irish' Symphony Stanford.  
 (S) Chorus—'The horse and his rider' ('Israel') .. Handel.  
       Leeds Chorus.  
 (M) Conducted by M. André Messager.  
 (S) Conducted by Sir Charles V. Stanford.

## SECOND CONCERT, FRIDAY, JANUARY 12.

- (C) Overture—'Benvenuto Cellini' .. .. Berlioz.  
 (S) Chorus—'The Challenge of Thor' ('King Olaf') Elgar.  
 (S) 'Quaerens Me,' 'Lacrymosa,' 'Offertorium' .. .. Stanford.  
       from the 'Requiem'  
       Miss Perceval Allen. Miss Marie Brema.  
       Mr. John Coates. Mr. Plunket Greene.  
 (S) Sanctus, from Mass in B minor .. .. Bach.  
 (S) Choral Symphony .. .. Beethoven.  
       Miss Perceval Allen. Miss Marie Brema.  
       Mr. John Coates. Mr. Francis Braun.  
 (C) Conducted by M. Colonne.  
 (S) Conducted by Sir Charles V. Stanford.

[For the criticism of M. Alfred Bruneau on the performances, and an account of the civic reception of the choir at Leeds Town Hall, see p. 101. —Ed. M. T.]

The Kensington Choral Competition (female voices only) will take place at the Kensington Town Hall on March 30. There is a special class for Ladies' Church Choirs, and Dr. McNaught will be the adjudicator. Full particulars can be obtained from the Hon. Secs., Miss C. E. Denison, 2, Strathmore Gardens, and Miss Rawson, 34, Pembroke Road, Kensington. In connection with this Competition there will also be one for orchestras, consisting of two classes—one for orchestras composed of ladies only, the other for mixed orchestras of ladies and gentlemen, *strings only*. For this Competition the Hon. Sec. is Miss I. Colville, 85, Lexham Gardens, W.

## Church and Organ Music.

### SUBSCRIBERS AND A LIST OF SUBSCRIBERS.

Many an old music-book becomes invested with an interest and value far beyond that of its crotchet and quaver importance. Here, a prolix preface penned in quaint language; there, a deferential dedication set forth in phrases of fulsome flattery; and anon a list of subscribers, prefixed perchance to a work by a forgotten composer, whose creative fancies have long ago sunk deep down in the sea of oblivion. A list of subscribers to a musical work often serves two useful purposes. It shows that the composer received, at least, some substantial acknowledgment of his work; and then, as time goes on, such registers of names often become very useful in furnishing proof of where this or that man lived, or the office he held, at the time of publication. Again, one may unexpectedly find an illustrious name. For example, that of Handel, in compositions by John Bennett, Thomas Chilcot, Barnabus Gunn and Musgrave Heighington—departed worthies whose patronymics are restricted to the ken of musical antiquaries. These men and their strains must, however, have seemed worthy of so practical a kind of patronage by the mighty master, because he would not always say 'yea' to such requests. Burney, in his 'Commemoration' (of Handel), relates an incident which amusingly bears out that statement. It is true that the story is a second-hand one, having been related to Burney by Mr. Brown, 'leader of his Majesty's band'; but it probably gains in piquancy by the process of transmission. We give Burney's own words, so far as they are parliamentary, even at General Election times:

When the late reverend Mr. Felton found that his first organ concertos were well received, he opened a subscription for a second set, and begged of Brown to solicit Mr. Handel's permission to insert his name in the list. Brown, who had been in great favour with Handel the winter before, when he led his Oratorios, remembering how civilly he had been attended by him to the door, and how carefully cautioned, after being heated by a crowded room and hard labour, at the rehearsals in Brook-street, not to stir without a chair [Sedan chair], had no doubt of his success: but upon mentioning Felton's request, as delicately as possible, one morning when he [Handel] was shaving, by telling him that he was a clergyman, who being about to publish some Concertos by subscription, was extremely ambitious of the honour of his name and acceptance of a book, merely to grace his list, without involving him in any kind of expence; Handel, putting the barber's hand aside, got up in a fury, and, with his face still in a lather, cries out with great vehemence: "— your seluf, and go to der —: a barson make Concerto! why he no make sarmon?" &c. In short, Brown, seeing him in such a rage, with razors in his reach, got out of the room as fast as he could, lest he should have used them in a more *barbarous* way than would be safe.

What the Rev. Mr. Felton felt on being told of Handel's decision is not recorded.

Burney tells us that organists existed on Handel's concertos for many years. And how long have the Sonatas of Mendelssohn, in conjunction with Bach's fugues, furnished sustenance to players on the king of instruments? The answer to this question is 'sixty years,' and there seems little likelihood that these masterpieces will ever fall into disuse. In another column (p. 95) will be found some notes on the organ sonatas of Mendelssohn: as a sequel thereto, and as something in the way of a novelty, we reprint the entire list of the subscribers to that work, issued in 1845 at the subscription price of one guinea.

From a copy of the original edition—with its sumptuous margins and clear type—now before us, we find that among the names recorded are those of eleven cathedral organists. Other names will readily attract attention—E. J. Hopkins, at whose instigation Mendelssohn inserted metronome rates in the proof copy: W. H. Monk, the first editor of 'Hymns Ancient and Modern'; Alexander Macfarren, as he is designated; J. W. Davison, the famous musical critic of *The Times*, who lodged at No. 1, Berners Street, then in the occupation of 'Mrs. Mary Wood, boot and shoemaker'; J. B. Cramer; Cipriani Potter; Mr. Joseph Street, of Madrigal Society fame; and Vincent Novello, then getting towards his three score years and ten, and who, like the rest of the subscribers, had been brought up on the G organ. But we must no longer stand between the reader and the list of subscribers to Mendelssohn's Organ Sonatas. The names are given in the same order as in the original, but a few obvious misprints have been corrected:

- Andrews, R., Music Seller, Manchester
- Ashton, Michael, Liverpool
- Ashworth, Thomas, Organist, Rochdale
- Atkins, R. A., Organist, St. Asaph
- Angel, Alfred, Organist, Cathedral, Exeter
- Addison and Hodgson, Regent-street, 3 copies
- Ainsworth, George Morris, Esq., 13, George-street, Manchester, 2 copies
- Ash, Mr., Music Seller, Exeter
- Browne, J., Organist, Lowestoft
- Barnett, Robert, Professor Royal Academy of Music, London
- Bennett, William Sterndale, Professor Royal Academy of Music, London
- Booth, Edward, Organist, Leeds
- Burton, R. Lemon [? Senior, instead of 'Lemon'], Organist, Leeds
- Beale, Mrs. Hanway, Liverpool
- Bennett, Henry, Organist, Chichester
- Buck, Z., Organist of the Cathedral, Norwich
- Best, W. T., Professor of Music, Liverpool
- Browne, D. C., Professor of Music, Liverpool
- Bates, George, Organist of the Cathedral and Trinity Church, Ripon
- Boardman, Thomas James, Organist of Stockwell
- Benham, Miss Anne, 1, Gt. Coram Street
- Brown, Mr. William, Professor of Music, Bath
- Bowles, Alfred, Organist, Dedham, Essex
- Blyth, Benjamin, Organist, Magdalen College, Oxford
- Binfield, Miss, Reading
- Baker, James A., Organist, St. Luke's, Birmingham
- Cramer, J. B.
- Clayton, Mr., Organist, Warwick
- Chipp, E. T., 101, Albany Street
- Crook, T. H., Organist, Bristol
- Cromwell, S. T., Organist of the Abbey Church, Romsey, Hants
- Cooper, Joseph Thomas, Organist, St. Paul's Church, Balls Pond
- Cooper, George, Organist of St. Sepulchre's
- Corfe, J. D., Organist of the Cathedral, Bristol
- Cianchettini, Mr., Professor of Music, Cheltenham
- Done, W., Organist of the Cathedral, Worcester, 2 copies
- Dixon, William [? George], Organist, Grantham
- Dreaper, Mr., Music Seller, Liverpool
- Davison, J. W., Berners Street
- Davison, Frederic, 11, New Road
- Dorrell, William, Professor Royal Academy of Music
- Davenport, Mrs. J. S., 4, Green Hill Terrace, Derby
- Down, Mr., Exeter
- Elliston, H. T., Organist, Leamington
- Evans, J., Organist, Parish Church, Lancaster
- Fisher, D., Professor of Music, Norwich
- Frith, Thomas, Organist, Sheffield
- Frye, J. T., Organist, Saffron Walden

Fowler, Charles, Organist, New Church, Barnstaple  
 Frobisher, J. H., Organist, Parish Church, Halifax  
 French, Thomas, Lay Clerk, Cathedral, Rochester  
 Foster, Mr., Organist, Queen Camel

Gunton, Edward, Professor of Music, Liverpool  
 Goodban, C., Organist, Tunbridge Wells  
 Gray and Davison, 9, New Road  
 Goss, John, Organist, St. Paul's  
 Gantter, Mr. Ludwig, Upper Gower Street  
 Griffiths, G. R., Organist of South Lambeth Chapel

Hickson, Thomas, Organist, Melton Mowbray  
 Hill, Frederic, Esq., York  
 Hopkinson, J. J., Professor of Music, Leeds  
 Horn, Henry, Organist of St. Paul's Church, Huddersfield

Hime, Beale & Co., Music Sellers, Manchester  
 Harraden, S., Professor of Music, Manchester  
 Hime & Son, Music Sellers, Liverpool, 15 copies  
 Harrison, James, Professor of Music, Lancaster  
 Hopkins, Edward J., Organist, Temple  
 Horton, J., 29, Polygon, Camden Square  
 Hexter, A. Soper, Exeter  
 Harrington, William, Organist, Wellingborough  
 Hodges, Messrs., Music Sellers, Bristol  
 Hopkins, John L., Mus. Bac., Organist of the Cathedral, Rochester

Hoadley, J. C., Organist, All Saints', Maidstone  
 Herd, John, Jun., Liverpool  
 Harrison, J., Professor of Music, Deal  
 Hopkins, John, Organist of St. Mark's, Jersey  
 Hornby, W. P., Organist, Liverpool  
 Horsley, William, Mus. Bac. Oxon.; Member of the Royal Academy, Stockholm; Organist of the Asylum for Female Orphans, and of the Charter House

Hempel, Charles F., Truro  
 Hardman, William, Music Seller, York  
 Hurst, George, Professor of Music, Liverpool  
 Hird, F. W., Professor of Music, Leeds  
 Hervey, Mrs., Bath  
 Harvey, Mr., Professor of Music, Exeter  
 Hamilton, David, Organ Builder, and Organist of St. John's, Edinburgh, 2 copies

Jones, Edward, Organist, Sheffield  
 Johnson, Peter, Professor of Music, Manchester  
 Janes, Robert, Organist of the Cathedral, Ely  
 Joule, Benjamin, Jun., Manchester

Klitz, Philip, Organist of St. Lawrence and St. John's, Southampton

Lambeth, H. A., Organist, Portsmouth  
 Long, B., Mus. Bac. Oxon., Winchester  
 Lowe, W. F., Organist, Rectory Church, Marylebone  
 Lockwood, William, Professor of Music, York  
 Lahee [? Henry], Organist, St. Swithin, London Stone

Marshall, Dr., Christ Church, Oxford  
 Mavius, Charles, Organist, St. Margaret's, Leicester  
 Mellor, Richard, Professor of Music, Huddersfield  
 Mason, M., Organist, Macclesfield  
 McKorkell, Charles, Organist, All Saints', Northampton  
 Moscheles, I., Esq., Chester Place, Regent's Park  
 May, Oliver, Organist of St. James', Bermondsey  
 May, E. C., 141, Sloane Street, Organist of the Chapel, Royal Hospital, Greenwich

Mounsey, Miss Elizabeth, Organist, St. Peter's, Cornhill  
 Mudie, T. M., Professor of Music, London  
 Marwood, W., Professor of Music, Liverpool  
 Mew, J. T., Royal Academy of Music, London  
 Macfarren, Alexander, Professor of Music, London  
 Monk, Edwin G., Fellow of St. Columba's College, Stackallan, Meath, Ireland  
 Monk, W. H., Organist, Portman Chapel, Marylebone  
 Matson, John, Organist, Ashford  
 Milsom, Mr., Music Seller, Bath, 3 copies

Novello, Vincent, Organist, London, 2 copies

Peace, James, Organist, All Saints' Church, Lockwood near York

Pohlman and Son, Music Sellers, Halifax.  
 Pickering, John A., Professor of Music, Manchester  
 Pickering, Mrs., Music Seller, St. Ann's Square, Manchester

Potter, Cipriani, Baker Street  
 Pitcher, Thomas, Organist, Ramsgate  
 Phipps, Osmond, Professor of Music, Ramsgate  
 Pittman, Organist, St. George's, Ramsgate  
 Pye, Kellow John, Exeter  
 Pittman, Mr., Josiah

Ryan, Miss, Liverpool  
 Rogers, Jeremiah, Organist, Doncaster  
 Robinson, John, York  
 Rolfe, William, Music Seller, Manchester, 2 copies  
 Rogers, William, Organist, Liverpool  
 Richardson, John, Professor of Music, Liverpool  
 Rogers, Robert, Organist, Sheffield  
 Rea, William, Organist, Christ Church, St. George's-in-the-East  
 Rice, Mr., Professor of Music, Exeter

Smith, Edmund, Professor of Music, Liverpool  
 Sutton, W. W., Organist, St. Mary's, Dover  
 Shelton, Henry, Organist, St. Nicholas, Worcester  
 Scott, Mrs., Organist, St. Martin's, Leicester  
 Shelmerdine, William, Melton Mowbray  
 Sykes, John, Music Seller, Leeds  
 Sheppard, William, Organist, Liverpool  
 Smith, James, Music Seller, Liverpool, 6 copies  
 Spark, William, Organist, Parish Church, Tiverton, Devon  
 Street, Joseph, Esq., Islington.  
 Schnebbelie, Mr., Organist, St. Nicholas, Rochester  
 Shaw, Jabez, Organist, Trinity Church, Huddersfield  
 Smith, Philip S., Music Seller, Bristol

Townsend, John, Music Seller, Manchester  
 Treackell, Joseph Theodore, Professor of Music, Portsmouth

Thomson, G. H., Professor of Music, Liverpool  
 Toms, Charles James, Professor of Music, Liverpool

Vickers, H., Bristol  
 Vinnicombe, Mr., Music Seller, Exeter

Walmisley, T. A.; M.A., Trin. Col. Cam., 2 copies  
 Wheeler, Alfred, Organist, Worcester  
 Weiss, W. G., Music Seller, Liverpool  
 Weekes, Professor of Music, Stone House, Plymouth  
 White, Edward, York  
 Webbe, Organist, Ashton on Trent  
 Ward, Whiting John, Esq., Repton  
 Wright, Charles, Esq., Brighton

Yates, Charles J., Organist, St. George's, Preston

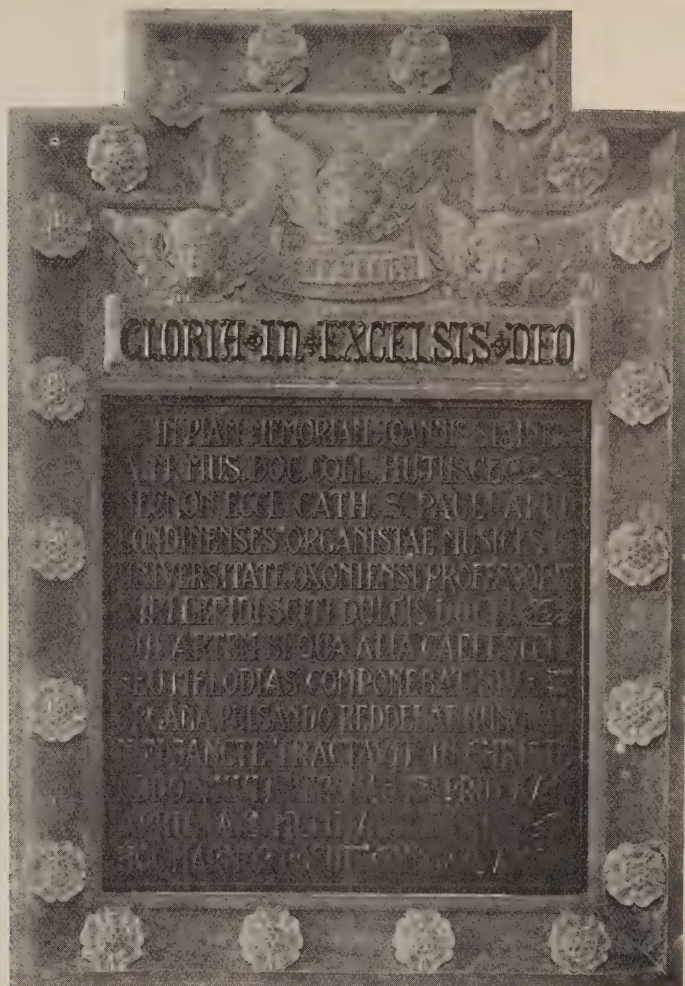
#### 'SOMETHING IN D.'

Printers at Calgary (Canada) do not seem to be above reproach. One of the newspapers in that town furnished the following information respecting the Christmas services at the Pro-Cathedral of the Redeemer:

7.30 p.m. Christmas Eve Service and Cards.  
 11.0 a.m. (Christmas Day) Choral Communion:  
 (Something in D).

We are informed on good authority that 'Carols,' not 'Cards,' formed part of the service on Christmas Eve, and that 'Something in D' was intended for 'Woodward in D.' In addition to the foregoing service and other music, Sir Frederick Bridge's anthem 'In that day' was sung under the direction of the organist of the Pro-Cathedral, Mrs. Annie Broder.

Messrs. Harrison & Harrison, of Durham, are about to build a new organ for Birmingham Parish Church.



The above illustration is from a photograph of the chaste monument to the memory of Sir John Stainer, recently placed on the west wall of the ante-chapel of Magdalen College, Oxford. The gift of Lady Stainer, this memorial consists of a mural tablet of brass, framed in alabaster, after a design by Mr. G. F. Bodley, R.A., the Latin inscription being the composition of the President, Mr. T. Herbert

Warren, M.A. Sir John Stainer became organist of Magdalen College in the summer of 1860, just before he took leave of his teens, and held the post with great distinction for twelve years, until his appointment to St. Paul's Cathedral in 1872. No more fitting summary of Sir John's life-work could be found than the scroll-words on the memorial,

*Gloria in excelsis Deo.*

#### ORGAN RECITALS.

Dr. Creser, St. George's Cathedral, Madras.—Allegro, adagio and fugato, *John Stanley*.

Mr. W. Wolstenholme, Richmond Road Congregational Church, Cardiff.—Choral Song and Fugue, *S. S. Wesley*.

Mr. Arthur Mason, Town Hall, Sydney.—Rhapsodie sur Cantique Breton, *Saint-Saëns*.

Dr. A. B. Plant, Town Hall, Burton-on-Trent.—Concerto in F, *Handel*.

Miss Cliff, Methodist New Connexion Church, Stourbridge.—*Siciliano*, *E. J. Hopkins*.

Mr. Charles Stott, Congregational Church, Grange-over-Sands.—Canon in B minor, *Schumann*.

Mr. E. J. Trusler, Parish Church, Henfield.—Adoration and Vox Angelica, *Dubois*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Theme varied, *Westbrook*.

Mr. Chastey Hector, St. Michael's, Handsworth.—Pastorale in E, *Lemare*.

Mr. Daniel Patterson, Tollcross United Free Church, Glasgow.—March for a church festival, *Best*.

Mr. Arthur Lyne, Parish Church, West Kilbride.—Voluntary for a double organ, *Purcell*.

Mr. T. H. Collinson, St. Mary's Cathedral, Edinburgh.—Sonata in D, *Collinson*.

Mr. John Pullein, Parish Church, Garforth.—Choral Preludes, *Brahms*.

Mr. T. H. Weatherly, St. Mary's, Paddington Green.—Fantasia in E flat, *Faulkes*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. G. A. Baker, St. Michael and All Angels' Church, Birkenhead.

Mr. T. H. Bennett, All Saints' Church, Derby.

Mr. James S. Corin, Christ Church, Endell Street.

Mr. W. Lawrence Eggleton, Greenwich Road Congregational Church.

Mr. Allen T. Hussell, Wesleyan Church, Ilfracombe.

Miss Elizabeth Lorkin, St. Francis Catholic Church, Glasgow.

Mr. Alfred Manby (Choirmaster), St. Paul's Church, Westcliff-on-Sea.

Mr. G. A. Nixon, Mexborough Parish Church.

Mr. W. J. Smith, Kirkcudbright Parish Church.

(Continued on page 117.)

EASTER ANTHEM FOR SOPRANO SOLO AND CHORUS.

Romans vi. 3, 4; Colossians, iii. 1—4.

Composed by EDWARD C. BAIRSTOW.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato.*  $\text{♩} = 92.$

TENORS. RECIT.

BASSES. RECIT.

Know ye not, that so ma-ny of us as were bap-

Know ye not, that so ma-ny of us as were bap-

*mf* (Gt. to Sw. Reeds.)

*Ped.*

*dim.* *dim.* *p* *dim.* *p* (Sw.)

- ti - zed in - to Je - sus Christ were bap - ti - zed in - to His death? . .

- ti - zed in - to Je - sus Christ were bap - ti - zed in - to His death? . .

*mf* *p* (Sw.)

SOPRANOS. RECIT.

*mp* *mf* *mf* *mf*

There-fore we are bu-ri-ed with Him by bap - tism in - to death: that like as Christ was

that like as Christ was

that like as Christ was

*mf* (Gt.) *Ped.*

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rais - ed up from the dead by the glo - ry of the Fa - ther, e - ven so

rais - ed up from the dead by the glo - ry of the Fa - ther, e - ven so

rais - ed up from the dead by the glo - ry of the Fa - ther, e - ven so

rais - ed up from the dead by the glo - ry of the Fa - ther, e - ven so

*sf*

we al - so should walk . . in new - ness of life. If

we al - so should walk . . in new - ness of life.

we al - so should walk . . in new - ness of life.

we al - so should walk . . in new - ness of life.

*a tempo. legato.*

*Andante religioso.*

*SOPRANO SOLO.*

*p*

*p (Sw.)*

*a tempo.*

*p (Sw.)*

*Andante religioso.*

$\text{♩} = 60.$

$\text{♩} = 48.$

ye . . then be ris - en with Christ, seek those things which are a - bove, seek

*legato.*

*pp*

*pp (String tone.)*

*senza Ped.*

those things which are a - bove, where Christ sit - teth on the right hand of

*cres.*

*(Sw.) mf*

*Ped.*

God, . . . on the right hand of God, . . . if ye be

*dim.* *p*

CHORUS. SOPRANOS. *p* *mf*

If ye . . be ris - en, if ye . . be

ALTOS. *p*

If ye . . be ris - en, if ye . . be

*(Clarinet.) p*

*pp*

ris - en with Christ, seek those things which are a - bove, seek those things which

*p*

ris - en with Christ, seek those things which are . . a - bove, . . . which

*pp*

ris - en with Christ, seek those things which are a - bove, . . . which

*Clarinet.*

*pp (String tone.)* *(String tone.)*

are a - bove, where Christ . . sit - teth on the right hand of

are . . a - bove, . . where Christ . . sit - teth on the right hand of

are a - bove, where Christ . . sit - teth on the right hand of

*mf (Sw.)*

*Ped.*

God, . . . on the right hand of God. . . .

God, on the right hand, the right . . hand of God.

God, . . . the right . . hand of God.

*mp*

(R.H. Clarinet.)  
(L.H. Sw)

Set your af - fec - tion on things a - bove, . . not on things on the

(Sw.)

(L.H. Clar.)

(Sw.)

earth, . . . . set your af - fec - tion on things a - bove, . . not on

**SOPRANO.**  
Set your af - fec - tion on things.. a - bove.

**ALTO.**  
Set your af - fec - tion on things.. a - bove.

**L.H. (Clar.)**  
dim.

things on the earth. . . . For ye are.. dead, are dead, and your life, . . . and your

For ye are.. dead, are dead, and your life, . . . and your

For ye are.. dead, are dead, and your life, . . . and your

**Str.**  
ritard. a tempo. p

life . . . is hid with Christ in God, . . . . . in God.

life . . . is hid with Christ in God, . . . with Christ in God.

life . . . is hid with Christ in God, . . . with Christ in God.

**(Solo Stop.)**  
pp L.H.

*Allegro con spirito.*  
TENORS.

*ben marcato.*

BASSES.

When  
*ben marcato.*

When

*Allegro con spirito. ♩ = 138.*

(Gt.) *f*

(Str. Reeds & Fl.)  
*mf*

*Ped. (to Gt.)*

Christ, Who is our life, shall ap - pear, then . . shall ye al - so ap - pear with Him in

Christ, Who is our life, shall ap - pear, then . . shall ye al - so ap - pear with Him in

*senza Ped.*

SOPRANOS. *ben marcato.*

When Christ, Who is our life, shall ap - pear, then . . shall ye al - so ap -

ALTOS. *ben marcato.*

When Christ, Who is our life, shall ap - pear, then . . shall ye al - so ap -

glo - ry, When Christ, Who is our life, shall ap - pear, then . . shall ye al - so ap -

glo - ry, When Christ, Who is our life, shall ap - pear, then . . shall ye al - so ap -

(Gt.) *f*

*Ped.*

[illegible]

shall ap - pear with Him in glo - ry, then . . shall ye  
 pear, shall . . ap - pear, then . . shall ye  
 life, . . shall ap - pear, then . . shall ye al - so, then . . shall ye  
 Christ, Who is our life shall ap - pear, then . . shall ye al - so, then . . shall ye

al - so ap - pear with Him in glo  
 al - so ap - pear with Him in glo  
 al - so ap - pear with Him in glo  
 al - so ap - pear with Him in glo

*f (Sw. closed.) cres.*

ry. men.  
 ry. men.  
 ry. men.  
 ry. men.

*ff (Full.)*

## CHURCH &amp; ORGAN MUSIC—(Continued from page 108).

The '985th recital' would seem to be a record, yet this can be put to the credit of St. Nicholas Cole-Abbey Church, Queen Victoria Street, where, on December 19, Spohr's 'Last Judgment' was sung. These recitals—usually consisting of organ pieces and vocal solos—are given weekly in this city church, of which the Rev. C. N. Kelly is the rector, an office formerly held by the late Canon Shuttleworth. Mr. Herbert Hodge, under whose direction the recitals are given, is the organist and choirmaster of the church.

Mr. T. Westlake-Morgan, organist of Bangor Cathedral, has recently been presented with an illuminated address, signed by the senior residentiary canon, the minor canons, the lay clerks, the choristers, the vergers, ex-vergers and officials of the cathedral.

## AN UNFORTUNATE POSTCARD.

DEAR SIR,—From a communication, signed 'An old professional organist,' which I have received, and now enclose for your perusal, I gather that he (and possibly others) regards my advertisement for an honorary organist as 'clerical sweating.' I should like to say that I would be glad indeed to offer a salary if the very poor church for which I need the organist could afford it. Had the writer known all the circumstances—had he known the awful poverty of the church and district, the fact that the assistant-organist, about whom he speaks so sarcastically, is being paid, though now crippled with rheumatism and unable to do the work adequately, for which I am asking for an offer—he would never have written the scurrilous card he did not dare to sign with his own name. Surely the man who occupies so honourable a position as leader of the praises of the people in God's house should believe what he is taking so important a part in: therefore I ask that he be a 'Communicant.' It has no reference to his musical ability, but only to the fact that I would not willingly place the finest organist in charge of the organ if he were not, as far as one can judge such matters, able to lead the worship in the right spirit.

Fortunately I have proved that there are a large number of proficient organists who are willing to offer their services free to a poor church such as mine, just as many other voluntary workers in the church and choir are willing to do.

4, Alwyne Square, N., Yours, &c.,  
Jan. 21, 1906. GEO. M. HANKS.

[We refrain from printing the typed post-card to which the Rev. G. M. Hanks refers, and can only express regret that 'an old professional organist,' whoever he may be, should demean himself and degrade the office of church organist by writing an anonymous communication in offensive terms.—ED. M. T.]

We regret to record the following recent deaths:

MRS. ELIZABETH BACON, better known as Miss Poole, at Langley, Bucks, on January 15, aged eighty-six. Although she began her public career in pantomime when only seven years old, she made her reputation in opera and in the concert-room, her mezzo-soprano voice, of great compass and sweetness, no less than her attractive appearance and extensive repertoire, causing her to become a great favourite. A portrait of her, in uniform, painted by Meyer, is at the Garrick Club.

FRITZ SPINDLER, aged eighty-eight, a prolific composer of popular and brilliant pianoforte music, of which he wrote upwards of 300 pieces.

GABRIELLE KRAUSS, at Paris, formerly one of the greatest operatic artists of the 19th century. Born in 1842, she retired from the stage rather early in order to devote herself to teaching.

HENRY SUTHERLAND EDWARDS, on January 21 at 19, Westbourne Terrace Road, in his 79th year. A veteran journalist, Mr. Sutherland Edwards was the first editor of the *Graphic*, and his literary experiences included the work of a war correspondent, dramatist, novelist, and musical critic. He contributed many articles to THE MUSICAL TIMES and to *Concordia*. A few years ago he published his 'Personal recollections'—an interesting book—of which a review article appeared in our issue of August, 1900, p. 532.

## Reviews.

*The Oxford History of Music*. Vol. II. The Polyphonic Period, Part II. By H. E. Wooldridge, M.A. Vol. VI. The Romantic Period. By Edward Dannreuther. Under the general editorship of W. H. Hadow.

[Oxford: Clarendon Press, 1905.]

These two portly volumes bring this great undertaking to a conclusion. On this we congratulate the Editor and his fellow-labourers most heartily. While the Histories of Padre Martini, Forkel, La Fage, Fétis and Ambros remain magnificent fragments, it is the boast of our own country that those of Burney, Hawkins, and the work now before us have been completed on the lines laid down by their projectors. It was a wise course to entrust the different volumes to writers specially acquainted with the special periods into which the work has been divided, and in his selection the Editor has exercised a wise discretion.

Readers of the first volume will not need to be reminded of the remarkable knowledge and research which Mr. Wooldridge brought to bear on the history of the infancy of the Art, a subject bristling with difficulties. In his new volume these qualities are equally apparent. The development of harmony from its rude and primitive beginnings is traced with much detail, and it is this gradual elaboration which rendered necessary some means of defining the duration of a note. Hence arose the *Cantus mensurabilis*, with the complex contrivances by which the ancients attempted to compass this end. Mr. Wooldridge has done all that is possible to make the matter clear, the difficulty of which will have been brought home to anyone who has attempted the scoring of any of the unbarred compositions of a former age. In a history of the infancy of an art, the consideration of its technics must receive adequate treatment; but we cannot altogether get over the feeling that the artistic aims of these early writers have been somewhat overshadowed by too exclusive attention to technical detail, and we confess that we should have welcomed a little more expression of enthusiasm in treating for example of the work of Orlando di Lassus, and still more in the case of Palestrina, surely the composer of the noblest music ever devoted to the worship of God. We should like also to know the grounds on which our author throws doubt on Baini's statement—which, indeed, he was not the first to bring forward—that the composition of the 'Missa Pape Marcelli' saved the situation when the abolition of polyphonic music was in serious contemplation at the Council of Trent.

It is a far cry from the days of Palestrina to those covered by the sixth volume, which was entrusted to the capable hands of Mr. Dannreuther. We deeply regret that his lamented death prevented him from seeing his work through the Press, a duty which has been admirably performed by Mr. Hadow, the Editor of the series. Mr. Dannreuther was known as a champion of the advanced school, and it is therefore with great pleasure that we recognize an evident and, we may add, a successful attempt to be fair even where he is probably not in sympathy.

We are disposed to regret the title of the 'Romantic Period' which is given to this volume. Mr. Dannreuther, who forbears to give an absolute definition of the term 'romantic,' which he characterizes as 'elusive,' finds its parallel and its origin in the literary 'storm and stress' movement of which Goethe and Schiller were the prime movers. If we may attempt a definition of its results on the Art of music, we should describe it as the subordination of form to expression. Mr. Dannreuther dates its origin from the works of Weber. We should place it earlier. Surely Beethoven's 'Leonora' No. 3 (1806) and 'Egmont' (1810) are brimful of the romantic feeling, of which many previous indications, as Mr. Dannreuther admits, are to be found; and this is really an argument in favour of the theory of development, which it is one of the main objects of this History to enforce. The fact is, this title as applied to the period covered by the present volume is misleading. The chapters on Rossini, Bellini and Donizetti appear like a *remanet* from the previous volume. While however we look on the chapter on Rossini as misplaced, it is a conspicuous instance of fair treatment. It is refreshing in

these days to find a critic venturing to say a good word for that composer, and even to recognize merit in his 'Stabat Mater,' in spite of its incongruity as religious music. Perhaps Mr. Dannreuther is not quite so fair to Meyerbeer, but this composer has always been the *bête noir* of Wagner and his adherents. Of Mendelssohn he speaks with genuine admiration, and we are glad to find him endorsing the English opinion (in opposition to that current in Germany), which places 'Elijah' on a higher plane than 'St. Paul.'

The great question of programme music comes in for a large share of attention, especially as exemplified in its two most prominent exponents, Berlioz and Liszt. And here we are cordially in agreement with our Author. Speaking of the 'Symphonie fantastique' of the former composer, he says, 'in a large part, notably the *Finale*, the music is sheer nonsense, unless the hearer has knowledge of the programme; yet even if he has full knowledge, the heterogeneous factors interfere with one another, and leave an annoying sense of incoherence and incongruity.' Here appears to us the weakness of programme music. It is only when you know what the composer is striving to depict that you trace its appropriateness. When left to your own attempt at an interpretation the ideas presented to your mind probably have nothing in common with those intended by the composer. It is in most cases the untrained and unmusical listeners who weave a story into the music they are hearing, and this story differs with each listener. Mr. Dannreuther himself gives a curious instance of this. It appears that Weber admitted that 'a sort of story was present in his mind when composing the Concertstück, but that he hesitated to bring it forward for fear of being misunderstood.' Mr. Dannreuther (whether following Weber's story or forming one for himself, does not appear) pictures 'a lady sitting in her bower lamenting her knight who has gone to the Crusade. She fancies him in battle, and longing for one more sight of her before death. She is near to fainting away, when suddenly from the woods without comes the sound of men approaching. She looks out anxiously. There is her lover, and with a wild cry she rushes into his arms.' This is one interpretation. Weitzman, the well-known critic, having heard it performed by Liszt, saw in it 'an echo of the glorious uprising of Germany towards the close of the Napoleonic wars'! Two interpretations could not well be more divergent. The greatest composers have on occasions set themselves to imitate the sounds of nature—witness Haydn in the 'Creation,' and Beethoven in his Pastoral Symphony—but programme music, from the Biblical Sonatas of Kuhnau to the 'Symphonie Domestique' of Richard Strauss, is based on a misconception of the aims of music, which is powerless to express definite ideas. Of Liszt, nearly the whole of his original work for the orchestra is based on a programme; but he did not possess that remarkable command of instrumentation which is the prominent feature of Berlioz, and, in the words of Mr. Dannreuther, 'he put his trust in harmonic crudities and chromatic horrors from which sensitive musicians shrink with an intuitive dislike.' Of his compositions for the pianoforte Mr. Dannreuther looks on his transcriptions of the orchestral works of Beethoven, Berlioz and Wagner as his greatest efforts.

A very careful and appreciative analysis is given of the works of Schumann, and with this composer it was originally intended to close this History, but the scheme was afterwards wisely enlarged. The subject of national influence on music, of which of late we have heard so much, is, to our surprise, not separately treated, although there are notices of its prominent exponents, Gade, Rubinstein, Cui and Tchaikovsky; but by a remarkable oversight Dvůřák is entirely unmentioned, while still more strangely the name of Brahms appears in a few casual references only. At the hands of Mr. Dannreuther, a high-priest of the Wagnerian cult, this composer's works were certain to receive adequate treatment. So many musicians, and so large a number of their works are passed in review, that in a notice like the present only the more prominent features of the book can be noticed, but it is with much satisfaction that we find our two great composers, the Wesleys, father and son, placed on their own rightful eminence. All we can do is to send our readers to the book itself. We may add that it contains a chapter on the literature of music during the period under treatment, which, to us, seems a little inadequate.

## NEW PART-SONGS.

- Sweet bird of hope.* Words by T. W. Wheeler, K.C. Music by H. M. Higgs.  
*Troll the bowl.* Words by Thomas Dekker. Music by John B. McEwen.  
*If Love his arrows shoot so fast.* Words by James Shirley (1594-1666). Music by Herbert W. Wareing.  
*If to my lady fair and true.* Words by W. G. Rothery.  
*Bendeemer's stream.* Words by Thomas Moore. Music by John Pointer.  
*The whispering waves.* Words by P. B. Shelley. *I call and I call.* Poem by Robert Herrick. Music by Charles Wood.  
*Wanderer's night song.* Words translated from Goethe by Longfellow. Music by C. G. Wood.  
*She's up and gone.* Words by Tom Hood. Music by Joseph Holbrooke.

[Novello & Company, Limited.]

The 'Sweet bird of hope' depicted in Mr. Wheeler's lines should linger with those who listen to Mr. Higgs's music. The part-writing flows along easily and the harmonies are equally rich and sympathetic in significance.

'Troll the bowl,' by Mr. McEwen, is not only a remarkably clever, but a most effective part-song. Particularly happy is the figure allied to the refrain 'Down-a-down hey,' used as a ground bass, and the passages in imitation in a central *vivace* section combined with rapid *crescendi* and *diminuendi* effects furnish excellent contrast. The music is also pervaded by a dry humour that greatly enhances the attractiveness of the little piece.

In setting 'If Love his arrows shoot so fast,' Dr. Wareing has paid due regard to the 17th century atmosphere of the text, and the harmonic scheme and character of the part-writing is admirably in keeping with the sentiment of the old-world words.

Part-writing and gracious harmonies are the prevailing and welcome features of Mr. Pointer's pair of part-songs. The composer has happily caught the spirit of Mr. Rothery's lover's lines no less than Moore's smooth-flowing Irish lyric 'Bendeemer's stream.' The result is that the music is as easy to sing as the words are simple in sentiment.

Dr. Charles Wood rarely fails to impart distinction to his music, and the strains he has allied to Shelley's poem, 'The whispering waves,' are no exception to the rule. The spirit of the text is charmingly expressed in the setting of the opening line. The change of tonality at the entrance of the phrase 'It seemed as if the hour were one sent from beyond the skies' has a beautiful effect, and the final cadence of the part-song is as delightfully fresh as it is unconventional. Different in spirit, but no less original in design, is Dr. Wood's music to Herrick's quaint poem 'I call and I call.' The humour underlying the text is greatly increased by the composer's treatment, and although the part-song will require diligent practice to do the setting justice, the time spent thereupon will be amply repaid.

'Wanderer's night song,' by Mr. C. G. Wood, would form a good study in the cultivation of expressive choral singing. Although the music is simple and easy to read, it imperatively demands finished singing.

Of the few young composers who have acquired a prominent position, Mr. Joseph Holbrooke is one who writes gratefully for the voice. His part-song 'She's up and gone' is a proof thereof. Particularly effective is the setting of the pathetic lines beginning 'She might have stayed a little yet,' and in other passages keen perception is shown of the inner significance of the lyric.

*To the rain in summer.* Trio for female voices. Words by Dr. W. C. Bennett. Music by Theo. Wendt.

[Novello & Company, Limited.]

The text of this trio may be described as a prayer of Nature for the gentle rain which assuages her thirst caused by 'parching air and purple skies.' As set by Mr. Wendt for first and second soprano and contralto voices it might well be the song of three wood nymphs, so graceful and in sympathy with the spirit of the poem is the music. Moreover, the charm of the vocal strains is greatly enhanced by a tasteful pianoforte accompaniment of independent character.

*The complete collection of Irish Music*, as noted by George Petrie, LL.D., R.H.A. (1789-1866). Edited from the original manuscript by Charles Villiers Stanford.

[Boosey & Co., for the Irish Literary Society of London.]

To say that Ireland is exceedingly rich in folk-songs is only to repeat an oft-told truth. The collecting of these melodic treasures is, however, another story, and in this connection the name of Dr. George Petrie, a cultured Irish antiquary, deserves to be held in honourable remembrance. In December, 1851, he, with other enthusiastic Irishmen, founded the 'Society for the Preservation and Publication of the Melodies of Ireland.' This Society only succeeded in printing one volume of Dr. Petrie's work—that is to say, only a portion of his large collection of MSS. of Irish tunes. Sir Charles Stanford, with national enthusiasm and knowing that there was a mass of material still unprinted, determined to trace, and, if possible, publish the remainder. To use his own words: 'My investigations happily resulted in the discovery of the material, and it is now presented to the public exactly in the form which it took from Petrie's hand.' He adds, with pardonable pride: 'I am not aware that any collection of the folk-music of any country exists in such profusion of material or so straight from the mint.'

Even allowing for many of the tunes being duplicated by reason of their variants, the large number of 1,582 melodies is given in this volume. They appear 'straight from the mint,' as Sir Charles Stanford says, and happily, therefore, without the base ring of accompaniments which in their modernity so often spoil the native simplicity of folk-tunes. In some cases the words are given—e.g., No. 693:

Oh! Johnny, dearest Johnny, what dyed your hands  
and cloaths?

He answered him as he thought fit 'by a bleeding  
at the nose.'

A specimen of Dr. Petrie's annotations may be instanced in No. 1,098—'The lass with the golden tresses,' a Sligo tune—which, charged with antiquity, reads:

This tune was obtained by me from an old gentleman in the year 1810, who was then about 93 years of age, Owen Connellan, Professor of Celtic Languages, Queen's College, Cork. His mother, from whom he got it, died aged 110.

This splendid collection of Irish folk-songs has been well edited. The volume is one that forms a valuable contribution to the literature of an important subject in the development of national characteristics in music. Dr. Petrie's 'Introduction' and a facsimile of his very beautiful manuscript add to the interest of a welcome publication.

*Songs of the West.* Folk-songs of Devon and Cornwall, collected from the mouths of the people by S. Baring Gould, H. Fleetwood Sheppard, and F. W. Bussell. New and revised edition by Cecil J. Sharp.

[Methuen & Co.]

This handsomely got-up volume is of a different nature from the Irish collection noticed above, in that it contains pianoforte accompaniments to the songs. The preface says: 'A good many accompanists complained that the arrangements [in the previous edition] were too elaborate except for very skilled pianoforte players. We have now simplified the settings.' This is a step in the right direction which might with advantage have been carried still farther: for instance, in the love ditty, 'By chance it was' (No. 1), the continuous semiquaverous arpeggios are not only very fidgety, but they destroy the conversational simplicity of the melody, while the introductory bars seem quite out of place. The same remark applies to the restless accompaniment to 'The death of Parker' (No. 23), while the chopped-up pianoforte part to 'Lullaby' (No. 49)—clever enough as representing a choppy sea (the 'Daddy' of the song being a sailor)—is quite as unsuited as it can be for 'Sleep, baby sleep.' We mention these things not in any hypercritical spirit, but as calling attention to a vital principle in setting forth these songs of the people, wherein restraint should at all times be exercised, so that simplicity and appropriateness of accompaniment are secured. For the rest we have nothing but praise for these 'Songs of the West,' and Mr. Baring Gould's 'Introduction' will be read with interest.

Six Songs by H. Walford Davies. Op. 18, Nos. 1-6:—

*Hame.* Words by Allan Cunningham.

*An uncouth love song.* Words by George Wither.

*This ae nighte.* A Lyke-Wake dirge. Words Anonymous.

*I love the jocund dance.* Words by William Blake.

*For a' that.* Words by Robert Burns.

*Fear no more the heat o' the sun.* Words by Shakespeare.

[Sidney Riorden.]

This sextett of songs should find its way into the repertory of every cultured baritone vocalist. For home or concert-hall they are equally suitable, and in either, if well sung, they will both enchain attention and carry conviction. The lyrics have been chosen with keen perception of musical possibilities, and the opportunities afforded have been turned to excellent use by the gifted composer. Not only are these songs clever and scholarly, but they are dramatic and effective. The note of pathos rings true in 'Hame'; the quaintness of George Wither's 'Uncouth love song' is emphasized by the music; 'This ae nighte,' dramatically delivered, would thrill an audience; 'The jocund dance' is a delightfully gay ditty that no less stirs the pulse; the setting of 'For a' that' is instinct with the geniality of good fellowship; while the spirit of the old 'Morality' which pervades Shakespeare's lines permeates the music.

*Edvard Grieg.* By H. T. Finck.

*Edvard MacDowell.* By Lawrence Gilman.

[John Lane.]

*Verdi.* By Albert Visetti.

[George Bell & Sons.]

The biographies of Grieg and MacDowell—which form the latest additions to Mr. John Lane's 'Living Masters of Music Series'—have both been contributed by American writers. Mr. Finck has the advantage of personal friendship with Dr. Grieg, with the result that this interesting monograph is the most complete 'Life' of the distinguished Norwegian composer in the English language. All true biographers know the value of letters, of which Grieg has 'written in abundance—one of his friends, Mr. Feddersen, has over a hundred of them,' so his biographer informs us; therefore it is satisfactory to know that 'almost the only ones of his letters which have been made public are the few included in this volume.' Mr. Finck appears to have done his work well, and in discharging his task he has produced a book which is sure to find acceptance. A bibliography, a list of compositions, and a chapter on Norwegian folk-music—apart from the sixteen illustrations—add to the attractiveness of a readable 'life.' In a future edition an index should be provided and the birth-date of the composer given.

Mr. Gilman's book on his fellow-countryman, Dr. Edward MacDowell, is less biographical than critical, sixty of his seventy-seven pages being devoted to an essay on the composer's creative output—as a matter of fact the biographical sketch of Dr. MacDowell which appeared in THE MUSICAL TIMES of April, 1904, gives more details of his career, its ups and downs, than are to be found in this little volume. Still, for all that, it deserves a welcome by reason of Mr. Gilman's critical insight into a series of compositions, extending to Op. 62, which bear the stamp of earnestness, originality, and high ideals of artistic endeavour. Among the ten illustrations is a sketch of Liszt made by Dr. MacDowell and bearing the inscription 'It looks like him though not well drawn.'

Mr. Visetti has written a capital life of Verdi. It is a *multum in parvo* and one of the best—if not the best—of Messrs. Bell's 'Miniature Series of Musicians.' It should have a large circulation.

*Old English Organ Music.* Edited by John E. West.

[Novello & Company, Limited.]

In the course of his rummagings among old English organ music Mr. West was fortunate in unearthing three short pieces by that renowned old Bachist, Samuel Wesley. They consist of a Prelude in A minor, a sweetly flowing Air in F, and a charming Gavotte (in the same key) which might have been written by Mozart, because of its melodic and simple character. These pieces, which would make an attractive suite for small orchestra, are sure to find their way into many recital programmes. Dr. Croft, of 'St. Anne's'

tune fame, has been drawn upon for a Voluntary in D which comprises a dignified slow introduction (of ten bars) leading to an *Allegro* fugal movement, wherein will be found opportunities for pedal achievement up to a top F sharp, though the editor has considerably given an alternative note when the compass does not extend so far up the pedal-board. This is a good, solid bit of English music worthy of its composer. Of 'Three 17th century pieces' two have been printed from MSS. in the British Museum: they consist of voluntaries by Orlando Gibbons, Matthew Lock and Dr. John Blow, and those by the two composers last named are for a 'double organ,' i.e., an instrument containing a great organ and a choir organ. Two Voluntaries—in C and A minor—by Dr. Boyce form an interesting number. Printed from MSS. in the British Museum are two pieces by Henry Purcell, the second being 'on the rooth Psalm Tune,' which has a double interest by reason of the great composer's masterly treatment of the familiar church tune: the result is a contribution to English organ music of real value. And then we have an Introduction and Fugue in E flat by Dr. James Nares, the fugue having a sprightly little subject. As in the previous numbers of the Series, the six instalments under notice have been conscientiously edited by Mr. West, who has added phrasing marks, registration, &c., with judgment and reverence.

## NEW PIANOFORTE MUSIC.

*Paraphrase on Tchaikovsky's Flower Waltz.* By Percy Grainger.

*A musical picture book.* Twelve short pieces (Op. 102). By Nicolai von Wilm.

[Forsyth Brothers.]

Pianists with a firm touch and adequate technique will find brilliant opportunities for display in Mr. Grainger's adaptation of the *Finale* of Tchaikovsky's 'Nutcracker' suite. We note that the arranger follows the practice pursued by the American composer Dr. McDowell, and writes all directions for expression and dynamics in English. This has its advantages, but care should be exercised in the choice of words. 'Louder lots bit bit by bit' is certainly plain language, but 'bit by bit' sounds rather horsey. Even to one of unbridled imagination, is not the time-honoured *crescendo* preferable?

'A musical picture book' is of like character, but Nicolai von Wilm's music is slightly more realistic, and a few of the pieces require a technique a little more advanced. The young pianist who wrestles successfully with 'The dragon-fly' will have the comfortable sensation arising from 'something attempted, something done.'

## BOOKS RECEIVED.

*Edward Grieg.* By H. T. Finck. Pp. xi. and 130; *Edward MacDowell.* Pp. x. and 77; each 2s. 6d. net, and forming two of the 'Living Masters of Music Series.' (John Lane.) Reviewed on p. 119.—*Monumental Inscriptions at St. Anne's Church, Soho.* Edited by William Essington Hughes. Pp. xii. and 73; 5s. (Mitchell Hughes & Clarke, Wardour Street.)—*A comprehensive Dictionary of organ stops.* By James Ingall Westwood. Pp. xiii. and 194; 5s. net. (The Vincent Music Co., Ltd.)—*The growth and development of music.* By Edward Dickinson. Pp. xiii. and 409; 10s. (William Reeves.)—*Hymn-tunes and their story.* By James T. Lightwood. Pp. xiii. and 402; 5s. (Charles H. Kelly.)—*The Elements of Music.* By Ernest A. Dicks. Pp. 128; 2s. net. (Reynolds & Co.)—*Chopin: as revealed by extracts from his diary.* By Count Stanislas Tarnowski. Translated by Natalie Janotha. Pp. 69; 2s. 6d. net. (William Reeves.)—*The Writers' and Artists' Year-Book, 1906.* Pp. vii. and 75; 1s. net. (Adam & Charles Black.)—*Roll of the Union of Graduates in Music and Kalendar, 1906.* Pp. 237; 2s. 6d. (Musical News Office, 130, Fleet Street.)—*The Cathedrals of England and Wales; second series.* By T. Francis Bumpus. Pp. 300; 6s. net. (T. Werner Laurie.)—*Sullivan v. Critic.* By H. Augustine Simcoe. Pp. 150; 1s. net. (Simpkin.)—*A pronouncing pocket-manual of musical terms.* Edited by Th. Baker. Pp. xvi. and 176; 1s. net. (Charles Woolhouse.)

## Correspondence.

## BRAHMS'S REQUIEM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—I have been greatly interested in your references to the first performance of this work in England, and am inclined to think I may be able to clear away, to some extent at least, the uncertainty of Sir Charles Stanford, Mr. W. Fitton and Dr. McNaught as to whether it was performed in its entirety at the Royal Academy public rehearsal on April 1, 1873.

I have in my possession the full-score which belonged to John Hullah, with his written name, book-plate and date, 1872; so that my authority is of the best. After a very careful examination I fail to find any mark or sign of either cut, omission, or ending before the proper finish. The score is singularly free from such signs as one generally sees in a used first-performance copy, particularly when it is remembered Hullah was a choral and not an orchestral conductor.

I need only refer to the numbers the performance of which is in question. In No. 4, in E flat, last bar, page 97, the *pizz.* viola entrance is marked, and also the *pizz.* violins, page 99. Again, the important horn passage, page 102; the entry in octaves of the sopranos and tenors; afterwards alto and bass, and the first violin above, on page 109.

In No. 6, on page 131, is written in a large hand 'Tromboni,' for their entrance at the fourth bar overleaf, and, considering the complicated orchestration of this grand chorus and the continual breaks in the passages for the wind during the fugue, it seems strange that in the whole of these forty pages there should not be a mark of any kind. For this reason and the unused look of these pages I have some doubt as to whether they have been conducted from.

In No. 7, page 171, is written at the corner:—

presumably a note for correction at next rehearsal, and on the following page, bar 1 is marked *F*, first horn (the second being in E). On page 182, bar 1, on the fourth beat, the sopranos enter alone on E flat, and here the first clarinet has the same note written in and tied into the next bar, evidently to help the voices.

Now, if uncorrected errors exist in those numbers of Hullah's score which were unquestionably performed, it seems to me unlikely that he would have devoted time to the study—as is evident from the above—of what was not going to be performed.

Believe me, faithfully yours,

CHARLES J. HARGITT.

84, Upper Grosvenor Road,  
Tunbridge Wells.  
January 8.

## PIANOFORTE PIECES BY HOPKINS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The information respecting the three sketches for pianoforte ('Sunday morning,' &c.), for which, on page 673 of your October issue, you thank 'A. E.,' of Wellington, N.Z., is incorrect. The pieces in question were composed by neither Dr. E. J. Hopkins, as originally stated, nor by his cousin, Dr. J. L. Hopkins, of Cambridge, but by the Rev. Edward Larkin Hopkins, formerly Chaplain of King's College, Cambridge. In 1886, when in England, I paid a visit to the latter gentleman, then Rector of Monxton, near Andover, in Hampshire, and on that occasion he presented me with the MS. of these and several other pieces, which he was also kind enough to dedicate to me. The three sketches named in the paragraph I caused to be printed, and the others still remain in my possession in MS.

The matter is not important, but as the question of authorship has been raised, it is as well to be accurate.

Yours faithfully,

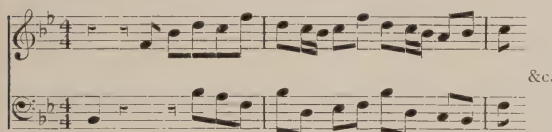
St. Paul's Pro-Cathedral, Wellington, N.Z.  
December 6, 1905.

ROBERT PARKER.

## THE HARMONIOUS BLACKSMITH.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Dr. W. H. Cummings has lately shown that the credit of the 'Harmonious Blacksmith' can scarcely be given to Wagenseil. It would cause no surprise, however, if it should prove to be based on some earlier composition by Handel. Besides other instances of the use of earlier works in these Suites, there appear to be several cases in which suggestions were taken from Handel's earliest opera 'Almira,' 1705. The gigue in the 9th Suite (G minor) seems clearly derived from the air 'Du irrst dich, mein Licht,' and in the 7th Suite (G minor) the overture and sarabande look like imitations of the overture and first sarabande in the opera. It is reasonable therefore to suppose that the 'Harmonious Blacksmith' may have been suggested by the opening symphony of the air of Raymonde, the Moorish king, 'Mi da speranza al core':



It will be noticed that, not counting the introductory note, the first ten notes are identical in the two melodies, and the next three of the air might easily suggest the continuation in the Suite. The final cadences also are almost the same, though this does not mean much. Too much stress is often laid on slight coincidences, but the resemblance here may, in the circumstances, be found interesting.

Yours truly,  
P. ROBINSON.

Dickenson Road,  
Rusholme,  
Manchester.

## MOZART'S EARLY OPERAS.

With singular appropriateness as celebrating the 150th anniversary of the great master's birth, Mr. Clifford B. Edgar, the honorary treasurer of The Musical Association, selected 'Mozart's early efforts in opera' as a subject of discourse before the members of that learned body on January 16.

Although Mr. Edgar modestly regarded the musical selections as the meat, and his remarks as the bones of his Paper, he gave some very interesting information concerning the conception, plots and first performances of Mozart's juvenile attempts in writing for the stage. He said: 'His remarkable precocity is not less manifest in these early operas than in his other compositions of the same period.' Again: 'What strikes us most in Mozart's mastery of technique is the ease with which he assimilated whatever he could not have possessed intuitively.'

After referring to the various prodigy tours which Mozart and his sister, under their father's auspices, undertook, the lecturer directed attention to 'a work of glorious promise,' the opera-buffa 'La Finta Semplice' written in the Italian style when Mozart was only twelve years old. The intrigues which seem inseparable from operatic ventures prevented the work from being performed at Vienna, nevertheless the music remains to bear witness to the wonderful precocity of this master-musician; as the lecturer said: 'The remarkable talent for musical delineation of the several personages, which is so conspicuous in Mozart's later operas, is manifested in this boyish production.' In 'Bastien and Bastienne'—a sort of parody on Rousseau's 'Le Devin du village'—the overture, or *intrada*, offers a remarkable example of coincidences in music, in that its subject is almost identical with the principal theme of the opening movement of Beethoven's 3rd ('Eroica') Symphony, written some thirty-five years later.

The three-act *opera seria*, from Racine, entitled 'Mitridate, Rè di Ponto,' composed at the age of fourteen and performed no fewer than twenty times at Milan, prepared the way for 'Ascanio in Alba.' This 'theatrical serenata'—a festival piece produced in 1771—was written against time and in circumstances of great difficulty. One violinist occupied the room above that in which the masterful Master Mozart worked, and another fiddler the room below. Next door

was a singing-master, and opposite lived an oboe-player! But Wolfgang made light of these drawbacks. 'It is capital for composing,' he said; 'it gives one new ideas'! This is the opera ('Ascanio') that led Hasse to predict the composer's future renown. 'La Finta Giardiniera,' or 'The pretended lady-gardener,' composed for the Munich carnival of 1775, made a great advance upon its forerunners in three important respects—characterisation, originality of themes, and constructive skill; moreover its orchestration is truly remarkable, the composer making the happiest use of the wind, the peculiarities of the oboe, bassoon and horns being turned to good account. In 'Zaide' (1780) Mozart used melodrama for the first and only time. 'L'Oca del Cairo' is an unfinished opera having an extravagant and weak libretto. The goose mentioned in the title is an artificial bird, large enough to conceal a man, which is to be employed in gaining a boastful wager. After a reference to 'King Thamos'—which the lecturer admitted did not strictly come within the scope of his paper—Mr. Edgar brought his interesting discourse to a close by stating that these early operas 'rarely fail to exhibit that true balance between beauty of form and beauty of expression so characteristic of Mozart, and the equally important balance preserved between the vocal and instrumental forces.' His concluding words were these: 'Mozart's grand achievement was the blending of Italian melody with German scientific structure, with a result so complete and apparently spontaneous that all sense of nationality is lost, as in the highest art it should be.'

The following were the musical illustrations:

Sinfonia (last movement)	..	..	La Finta Semplice.
Aria, 'Cosa ha mai la donna'	..	..	..
Dance of Nymphs and Graces	..	..	Ascanio in Alba.
Finale (Act 1).—'Dite più amabile'	..	..	..
Aria.—'Pupille Amate'	..	..	Lucio Silla.
Cavatina.—'We maidens suffer' (Wir Mädchen sind)	..	..	La Finta Giardiniera.
Chorus (from Finale, Act 1)—'O, how perplexing!'	..	..	..
(Welche Verwirrung)	..	..	La Finta Giardiniera.
Finale (Act 3).—'Love and Constancy' (Lieb' und Treue)	..	..	La Finta Giardiniera.
Rondo (with Violin Obligato).—'L'amero, sarò costante'	..	..	Il Rè Pastore.
Finale.—'Viva l'invitto duce!'	..	..	..
Aria.—'Deh, riposa!'	..	..	..
Finale.—'Natura in fede'	..	..	Zaide.
Quartetto.—'Mentre lo scemo'	..	..	L'Oca del Cairo.

## LONDON SYMPHONY ORCHESTRA.

SIR CHARLES STANFORD'S NEW SYMPHONY.

The programme of the fourth concert at Queen's Hall on January 18 included Sir Charles Stanford's new Symphony in E flat (Op. 94), written 'in honour of the life-work of a great artist, George Frederick Watts'; and it was performed for the first time under the direction of the composer. According to the analyst the work has no programme, and should be listened to simply as music. The composer, however, mentally worked to Watts' fine piece of sculpture called 'Physical energy,' and to his two pictures, 'Love and Life,' and 'Love and Death'; but so clear is the form of the various movements, so straightforward the developments of the thematic material, that the work may be fully appreciated quite apart from the source or sources whence the composer sought inspiration. There are many modern works in which the form is so absolutely determined by what is known as the 'poetic basis,' that knowledge more or less of the latter is indispensable. In the case of the symphony under notice such knowledge, however, is decidedly interesting. In the opening *Allegro* the syncopations of the principal theme seem to betoken rugged strength, a salient quality of the great painter's personality, while the phrase for trombones which follows the melodious second theme is naturally associated with Death. The slow movement is based on a flowing theme, the *Scherzo* is full of rhythmical life, while the *Finale*—if not perhaps the strongest of the four movements—has many points of interest. Throughout the work the scoring is admirable. At the close of the performance Sir Charles was recalled several times to the platform. Mr. Arthur de Greef played with marked success the solo part of Grieg's romantic pianoforte Concerto in A minor, while the remainder of the programme consisted of Tchaikovsky's symphonic fantasia 'Francesca di Rimini' and Dvóřák's 'In der Natur' overture.

## OPÉRA COMIQUE, PARIS.

All who follow the performances at this theatre must bear testimony to the enterprise of the director, M. Carré. Classical works are not neglected, and of these there is a great variety. One of the conditions, however, of the impresario's contract forces him to give every season so many new works by living composers; and recently two have been produced, viz., 'La Coupe enchantée' and 'Les Pêcheurs de Saint-Jean.' The first opera, in one act, is by M. Gabriel Pierné, who studied at the Conservatoire and won the Grand-Prix de Rome in 1882 with his cantata 'Edith.' He has composed orchestral and chamber music, also choral works, of which latter 'La Croisade des Enfants' has been much played in Paris and also in various European cities. For the stage he has already written several operas. The libretto of 'La Coupe enchantée,' a musical comedy in one act, after La Fontaine, is by M. E. Matrat. The subject is quite light, so that there is no need to dwell upon the plot. That the composer in his music has caught the spirit of the piece there can be no question; moreover it is written and scored with considerable skill and with marked restraint. But there is a certain artificiality in the various numbers: they spring from the head rather than from the heart. This however is owing, so it seems, to the text: there is plenty of fun and frolic which, though amusing, is not calculated to inspire a composer. The opera does not 'fetch' the audience: it is merely a *spirituel lever de rideau*.

'Les Pêcheurs de Saint-Jean,' by M. Charles M. Widor, is a much more pretentious work; it is in four acts, and the poem is by the well-known librettist, M. Henri Cain. The composer, renowned as an organist and an accomplished musician, produced the two-act ballet 'La Korrigane' more than a quarter of a century ago, and with his light, tasty music achieved success. From such a work to a four-act opera it is, however, a far cry. The story of 'Les Pêcheurs' is simple. Jacques, the poor steersman, is in love with Anne-Marie, daughter of his rich master, Jean Pierre. His love is reciprocated, but on discovering this the master, though attached to the faithful Jacques, dismisses him from his service and forbids the girl to see him. But one day while Jean Pierre is at sea a violent storm arises. Signals of distress are seen. Jacques, at Marie's request, goes out in a life-boat and saves Pierre and all the crew; thus he is naturally restored to favour, and the two lovers are at length happy. Now in this story there are dramatic elements, but the material does not bear spinning out into four acts; there are dull moments, and anti-climaxes which are always ineffective. So much for the libretto. But of course the music suffers thereby; what is intended to be dramatic is often merely melodramatic. There is much good, fluent writing, yet nowhere strong inspiration; there comes no thrilling moment which, even if afterwards weakened for reasons above stated, would still make its momentary impression. The work is admirably performed at the Opéra Comique, and the stage effects are particularly good; and thus, but only partially, the weak points of the work are hidden. The rendering of 'La Coupe enchantée' also deserves very high praise.

## PARRY'S 'JUDITH' AT TREORCHY.

The Rhondra Musical Festival was held at Treorchy on December 25 and 26, the 'Messiah' being given on Christmas Day. The following afternoon was notable for an exceptionally fine performance of Parry's 'Judith' and Mendelssohn's 'Hymn of Praise,' while a miscellaneous programme (including a selection from Mozart's 'Twelfth Mass') was given in the evening. It was expected that Sir Hubert Parry would himself be present to conduct his oratorio, but owing to indisposition the distinguished composer was unable to attend. The choir consisted of the Noddfa Choral Society, and the greatest credit is due to these singers and their excellent conductor, Mr. William Thomas—who has long had a reputation as the organizer of the Royal Welsh Male Choir—for their remarkable interpretation of the choral music throughout the Festival. The work of the choir was indeed superb, the quality and balance of voices, phrasing, enunciation and attack being everything that could be desired. An excellent quartet of vocalists was provided in Madame Siviter, Miss Maud Foreshew, Mr. Anderson Nicol and Mr. Charles Tree.

## London Concerts.

## QUEEN'S HALL ORCHESTRA.

New Year's Day was greeted with musical honours at the Queen's Hall by an orchestral concert in the afternoon, conducted by Mr. Henry J. Wood. It cannot be said that the sentiment of hope commonly associated with the dawn of a new year found an echo in the programme which, indeed, was more tragic than joyful in character, for it opened with the 'Entrance of the gods into Walhalla,' from 'Das Rheingold,' and was continued by the 'Trauermarsch' from 'Götterdämmerung,' the overture to 'Tannhäuser' and Schubert's 'Unfinished' Symphony. Except that the tone of the brass was permitted at times to become strident, the above works were finely interpreted. The second part of the concert began with Bach's aria for strings taken from the Suite in D for two oboes, three trumpets, tympani and strings. The aria, which in the suite is written only for strings, is so often played as a violin solo that it would be satisfactory to hear the work in its entirety. In marked contrast to the foregoing came Beethoven's Rondino in E flat for two oboes, two clarinets, two bassoons and two horns, a delightfully melodious and smoothly-written work composed apparently when the master was about twenty years of age, but not published until after his death. Grieg's 'Peer Gynt' Suite and Tchaikovsky's '1812' overture completed the scheme.

The principal achievement at the succeeding concert (on January 20) was a masterly performance of Tchaikovsky's beautiful Symphony in E minor, re-hearing of which excites deeper esteem. Another pleasing feature was the finished singing of Madame Camilla Landi of the 'Cavatine de Kontchakovna' from Borodine's opera 'Prince Igor,' and a 'Chanson Circassienne' from César Cui's 'Prisonnier de Caucasse.' Eastern musical idiom permeates both these excerpts, but otherwise they have nothing in common, the former being an impassioned love-song set in florid style, and the latter a coquettish ditty in dance rhythm. It may be added that 'Prince Igor' was left unfinished by its composer, but was completed by MM. Glazounoff and Rimsky-Korsakoff, and produced at St. Petersburg in 1890. The remainder of the programme consisted of excerpts from Bizet's 'L'Arlesienne' music and Beethoven's 'Egmont' overture.

Miss Vera Warwick-Evans, a scholar of the Royal College of Music, who gave her first violin recital at Steinway Hall on January 9, made a very favourable impression by the intelligence and firmness of her playing. These qualities were specially in evidence in her interpretation of Beethoven's Sonata in C minor, in which she was associated with Mr. Charlton Keith, and particularly in her rendering of Bach's 'Chaconne,' which the fair violinist played with remarkable artistic intuition and technical brilliancy.

The Misses Constance and Ruth Baxendale, the former a contralto vocalist and the latter a reciter, gave an agreeable evening at Steinway Hall on January 16. Miss Constance Baxendale would profit by further study, but she was very successful in several of her songs, notably in Godard's 'Chanson de Florian' and Bemberg's 'Chant Hindou,' which she sang with great charm. Miss Ruth Baxendale has a musical speaking voice, and she showed dramatic intuition in her recitation of Queen Katherine's speech in 'Henry VIII.' and 'The Bells.'

Miss Leginska showed considerable skill as a pianist at her recital on January 17 at Bechstein Hall. In some works the intentions of the composer were not always realised, but musical perception and good taste prevailed in her readings, and she manifestly pleased her audience.

Miss Edie Reynolds gave distinction to her violin recital on January 18 at Bechstein Hall by giving the first performance in England of Signor D'Ambrosio's Concerto in B minor (Op. 29). No orchestra being provided, a complete

estimate of the value of the work cannot be formed; but it may be said that the concerto consists of three movements, severally headed *Grandioso, molto moderato e sostenuto, Andante, and Finale*. The first two sections suffer from over-development and looseness of construction, but the *Andante* is built upon an expressive melody, and the work contains many effective passages for the solo instrument. These were brilliantly played by Miss Reynolds, who received sympathetic support from Mr. F. A. Sewell at the pianoforte. A feature of the afternoon was the dramatic delivery by Mr. John Coates of Mr. Reginald Somerville's 'Eastern tale,' which drew forth enthusiastic applause.

The Mozart Society, so ably directed by Mr. J. H. Bonawitz, fully justified its title at the concert on January 20 (given as usual in the Portman Rooms), when it celebrated the 150th anniversary of the birth of the great composer by a programme the main feature of which was the beautiful Symphony in G minor. The choir was heard in choruses from the Masses in F and G, and several vocal solos added to the enjoyment of the interesting occasion. A eulogy on Mozart was delivered by Mr. George W. Pye.

Mr. Frederic Warren presented a judicious selection of songs at his recital on January 22 at Æolian Hall, and used his light but musical tenor voice with vocal skill and artistic intelligence. The amorous warmth of Richard Strauss's 'Heimliche Aufforderung,' the meditative melancholy of Brahms's 'Mondenschein,' and the gaiety of the latter composer's 'Mein Mädel, hat einen Rosenmund,' were duly expressed, and equally effective readings were given of a group of English songs, including a brightly written ditty entitled 'The Fiddler of Dooney,' by Mr. Warren. Pianoforte solos were played with good taste and brilliancy by Mr. Frederick Fairbanks, who claimed to give the first performances in London of three pieces severally entitled 'Danse,' 'Ormond,' and 'Caprice Impromptu,' by Signor Alberto Randegger, jun. Of these the best is the 'Danse,' a light, delicate, fanciful and pretty composition.

The interesting series of concerts of old chamber music given by Miss Grace Sunderland and Mr. Frank Thistleton—to which we made lengthened reference in our last issue—was resumed on January 23, special items of interest being a suite by Couperin in honour of Corelli, Haydn's string Quartet (Op. 76, No. 2) in D minor, and a Rondo in D major for pianoforte, violin and violoncello, by Mozart, announced as the first performance in England.

#### QUEENSLAND MUSICAL COMPETITION.

The *Brisbane Courier* of November 14 gives a graphic account of the last great musical Competition annually held in Queensland at Toowoomba, a charming city just about one hundred miles from Brisbane, the capital city of Queensland, Australia. The Austral Society—with a vigorous President in Mr. Vernon Redwood and an equally energetic Secretary in Mr. Murdoch McLeod—owns its own buildings. The main hall will seat between seven and eight thousand people, while the adjoining gardens will hold an almost unlimited number of auditors who could hear with reasonable effect. The crowning event of the week's festival was the great choral competition when, in addition to the Toowoomba Chorus, three choirs, each over 120 strong, travelled long distances by rail to compete. The winning choir came from Gympie, nearly three-hundred miles away. Handel's 'Worthy is the Lamb' and the 'Amen' chorus formed the test-piece. The adjudicator was Mr. Henry John King, who was brought from Victoria, some 1,300 miles away. The adjudicator bestowed most generous praise on two of the contributing choirs. The second on the prize list was the Toowoomba choir, which lost its chance of 'a tie' with Gympie through making an unauthorised swell tone on the final Amen of Handel's

great chorus. The audience on each occasion was vast, amounting at times to 9,000 people, who were admitted at prices varying from two to five shillings. With the addition of a suitably large organ, the Austral Hall will be the most complete building in the State. Undoubtedly the Toowoomba Competitions are the largest in the Australian Commonwealth. May increased success attend them!

#### MUSIC IN VIENNA.

VIENNA, January 16.

The month (January) which brings with it the 150th anniversary of Mozart's birth naturally furnishes opportunity for the performance of a number of the composer's works which, as a rule, are shelved. At the Philharmonic Society Felix Mottl gave the Serenade for four orchestras, and although it was given with all neatness and refinement, the work did not produce the right effect on a concert platform, even though the players were strictly divided into four groups; as open-air music the threefold echo might be justified. This Society has been busy with modern music: Strauss's 'Macbeth' and Bruckner's 4th ('Romantic') Symphony proved brilliant performances. Franz Schalk deputised for Mottl at one of these concerts. The programme included a Brandenburg Concerto by Bach, in which only violins, violoncellos and basses are employed, and the deep, rich tone of these instruments was productive of fine effect. Max Reger's Sinfonietta in A offered a strong contrast; it is full of youthful freshness and impulse, yet at times somewhat overlaid and fanciful; a strong, manly feeling, however, pervades the whole. The composer himself was present, and, like all who have something new to say, he found his work approved by some and censured by others; the former, however, were in a majority.

A delightful orchestral suite 'Cyrano de Bergerac,' by J. B. Förster, has been given by the Concert Society. The hero of this modern play is musically depicted in different situations in the various sections, not objectively, but by genuine art means. It was a good idea on the part of the director, Ferdinand Löwe, to perform in immediate succession the two overtures which Cornelius wrote for his 'Barber of Bagdad.' The first has greater spontaneity, while the second displays greater art, a result which often happens in revisions of this kind.

The programme of the Mozart Festival at the Conservatorium was well selected. It consisted of a small, favourite Serenade, the 'Ave Verum,' for voices and strings, the double Concerto for violin and viola, the D minor pianoforte Concerto, the Quintet for pianoforte and wind, and the *Finale* of the second act of 'Titus,' well performed by students of the institution. Grillparzer's poem, written for the Mozart Festival at Salzburg fifty years ago, served as prologue. In regard to the opinion therein expressed as to Mozart's position in the musical world, it is now still more forcible: modern art, said Grillparzer, in comparison to that of Mozart, attempts something greater, but only achieves something less.

Some interesting works have been given at the Rosé Chamber Concerts, among which a Serenade for strings by Jacques Dalcroze, and a very characteristic pianoforte Quintet by Vítěslav Novák, a young Czechish composer of such marked ability that he has been named, and not unjustly, Dvořák's direct artistic heir. A new violin Concerto was introduced by Frau Marie Röger-Soldat, our excellent native violinist; the composer is Joseph Labor, the distinguished court organist.

A performance of Mozart's 'Don Giovanni' at the Court Opera has been the subject of much talk and criticism in all artistic circles. Not only had a new text been written by Max Kalbeck, but the staging of the work was quite new. Finally, Mahler had so carefully studied every detail of the music, that the performance are always given to overcrowded houses.

A novelty has recently been successfully launched at the Jubilee Theatre, i.e., 'Barfüssele,' by Richard Henberger. The charming subject is taken from one of Auerbach's most celebrated Village Tales. The music, while pretty and taking, is closely allied to the text, but there are some charming detached instrumental numbers.

MANDYCZEWSKI.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On December 26 the Festival Choral Society gave its *fiftieth* consecutive Christmas performance of Handel's 'Messiah.' The Society has a longer record with Handel's great epic, but there had been occasional breaks of a year or so. For this jubilee performance the principals were Mesdames Agnes Nicholls and Alice Lakin, and Messrs. William Green and Dalton Baker. Their work was well done, and the chorus sang magnificently. Mr. Perkins rendered good service at the organ, and Dr. Sinclair skilfully conducted. The audience was exceptionally large, and tremendously enthusiastic.

Five performances of 'Iolanthe' were given by the Birmingham Amateur Opera Society during the week of the Midland Institute annual conversazione, commencing January 8. Mr. E. W. Priestley conducted, and there was a full professional orchestra.

Our musical season was resumed on January 16 with the fifth Halford concert. The programme comprised Beethoven's 'Pastoral' Symphony, finely played; Liszt's pianoforte Concerto in E flat, in which Miss Gertrude Peppercorn was superb as soloist; an Aubade for small orchestra by Cyril Scott, fanciful, and tastefully scored; a Romance for violin and strings by George Halford, a meritorious composition, the solo part well played by Mr. Schiever; and Tchaikovsky's Overture '1812,' with realistic effects. This fine concert was well attended, and Mr. Halford's conducting was masterly. On January 19, the first of a series of Oratory musical evenings was held in the Ladywood Rooms. The Rev. Richard Bellasis conducted an excellent performance of Mendelssohn's 'Lauda Sion,' given by a small chorus and orchestra, with Mr. William Sewell, the Oratory organist, at the organ. The soloists were Master W. Ward, and Messrs. J. Green, J. Chambers and B. Bradley. In the second part of the programme Miss Elsie Cornish sang some solos, and among the choral pieces was Bishop's glee 'Now by day's retiring lamp,' which, with orchestral accompaniment, produced a very pleasing effect. Other glees of Bishop's might be revived in a similar manner. Opportunity for friendly converse was afforded by the half-hour's interval, when tea and coffee gave a social aspect to the function.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Ladies' Night of the Bristol Madrigal Society, held on January 11, was most successful, the principal saloon at the Victoria Rooms being filled by an appreciative audience. There were a few changes in the choir, consequent upon the death of Mr. Abraham Thomas, of Gloucester Cathedral, who had sung for the Society upwards of thirty-five years, and the absence through illness of Mr. Samuel Rootham (brother of the conductor), who had an unbroken record of fifty-three years. A special feature in the programme was the insertion of pieces composed by Walter Cecil Macfarren and Samuel Reay, whose productions had been included in the schemes of the Society, these musicians having passed away since the Ladies' Night of 1905. Soon after that event Mr. Macfarren wrote to Mr. D. W. Rootham (the conductor) expressing a desire that his 'Good-night, good rest' might be given, and if it were chosen he would endeavour to be present. Death prevented what would have certainly proved an interesting visit. This piece, which had not before been given by the choir, and the same composer's 'Up! up! ye dames,' were sung by way of an *In memoriam*. Two examples by Mr. Reay were also given; one, 'Waken, lords and ladies gay,' which had been written specially for the Bristol society, and the other 'The clouds that wrap.' Among the madrigals given on the present occasion was Bateson's 'Down the hill Corinna trips,' which the choir rendered for the first time. Mr. D. W. Rootham, as heretofore, ably directed the concert.

The balance-sheet of the Bristol Musical Festival held in October last shows a net profit of £155 12s., which amount is carried forward to the credit of the next Festival.

## MUSIC IN CUMBERLAND.

(FROM A CORRESPONDENT.)

The collaboration between the Carlisle Choral Society and the Cumberland Orchestral Society, which began some three years ago, when Mr. Edward G. Mercer was conductor of both these organizations, has since been continued with marked benefit to the cause of music. When Mr. Mercer, owing to ill-health, was obliged to resign the post of acting organist of Carlisle Cathedral in the summer of 1904, Mr. Sydney H. Nicholson was appointed to the position, and at once devoted the whole of his energies to widen the field of work which had been opened out by his predecessor. In addition to undertaking the conductorship of the two societies named, he organized and successfully carried through a choral festival of the city church choirs, held in the Cathedral on November 16, which has given a much needed impetus to the cultivation of church music in the city.

A further development in this direction will be the performance of Bach's 'St. Matthew' Passion in the Cathedral on April 5 by a special choir drawn from the Choral Society and the city church choirs, this being the first occasion upon which such a musical service will have been held in Carlisle Cathedral.

The Carlisle Choral Society gave its Christmas concert on Boxing-night as usual, the orchestra being composed of twenty-two members of the Cumberland Orchestral Society (who formed the body of the strings), and about thirty professional instrumentalists, chiefly from Manchester. Miss Mabel Manson, Mr. Walter Lawley and Mr. Llewellyn Roberts were the principal vocalists. The first part of the programme consisted of Coleridge-Taylor's 'Hiawatha's Wedding Feast' and 'The Death of Minnehaha,' and the second part of a miscellaneous selection, concluding with the first performance of a new choral ballad 'Ivry: a song of the Huguenots,' by Mr. Sydney H. Nicholson. The latter, a vigorous piece of choral writing cleverly scored for a full orchestra, was much admired. Mr. Bertram Lewis, the instructor engaged by the Cumberland Orchestral Society, led the orchestra.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At his second chamber concert, on January 18, Mr. Denhof, aided by Mr. Plunket Greene and the London Instrumental Quintet, and with Mr. Scott Jupp as accompanist, provided an ideal programme. Pre-eminent for delicacy and beauty was Mozart's Quintet for pianoforte and wind instruments.

The fourth orchestral concert was devoted to Sir Edward Elgar. To perform 'The Apostles' is a formidable undertaking, and the Choral Union and its able conductor, Mr. F. H. Collinson, are to be heartily praised for their enterprise and the zealous care lavished on the preparation of the work. The band also did its share in the production to the satisfaction of all. The performance took place on December 18, 1905.

The fifth concert, on December 27, brought to a first hearing the F minor Symphony of Richard Strauss. Mr. Frederick Lamond gave a powerful and picturesque reading of Liszt's E flat pianoforte Concerto, ably supported by the orchestra. The features of the concert on January 3 were the brilliant performance of Mozart's 'Jupiter' symphony, and the equally brilliant singing of Miss Agnes Nicholls. M. Colonne conducted the concert of January 8, when the programme included 'Le Rouet d'Omphale' (Saint-Saëns) and Brahms's Symphony in D. At the concert on January 15 an enthusiastic reception was accorded to Lady Hallé, who played the Beethoven Concerto and the Introduction and Capriccio of Saint-Saëns. The symphony was the No. 1, in D, of Dvorák. At the eighth concert (January 22), conducted by Dr. Richter, the band played superbly, and the programme included the Brahms C minor Symphony and Strauss's 'Tod und Verklärung.'

Dr. E. Markham Lee delivered a lecture on 'Richard Strauss and his works' at the London Institution on January 11.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the seventh classical concert on December 26, our townsman, Mr. Frederic Lamond, appeared in the dual rôle of solo pianist and composer-conductor, playing with great power Liszt's pianoforte Concerto in E flat, and conducting a first performance here of his own concert overture 'From the Scottish Highlands.' At the same concert Dr. Cowen secured a fine rendering of another novelty in the shape of Strauss's Symphony in F.

The programme on January 2 was framed on popular lines, and included Mozart's Symphony in E flat, the 'Rienzi' and 'Prometheus' overtures, the Largo from Dvorák's 'New World' symphony, and Mendelssohn's 'Hebrides' overture. January has been notable for the appearance of two distinguished visiting-conductors, viz., M. Colonne on the 9th and Dr. Richter on the 23rd. With the exception of three numbers M. Colonne's programme was confined to the works of his compatriots, Saint-Saëns, Berlioz and Bruneau, the last-named composer being represented by an initial performance of the prelude from 'Messidor.' Dr. Richter selected a programme of wide range, which embraced Strauss's 'Tod und Verklärung,' Brahms's Symphony in C minor, the *Prelude and Finale* to 'Tristan and Isolde,' and Beethoven's overture 'Leonora' No. 3. Needless to say the Scottish Orchestra put forth their best efforts on both occasions.

In pursuance of a plan whereby all Beethoven's symphonies are being given in regular order at the Saturday Popular Concerts, Nos. 5 and 6 were performed on January 13 and 20 respectively. As an interpreter of Beethoven's music Dr. Cowen is undoubtedly a specialist, and in the case of the C minor Symphony he secured one of the finest renderings ever heard here. On January 6 an *Andante and Rondo* for pianoforte and small orchestra by Mozart was performed for the first time in Britain. In the solo part Dr. Cowen revealed his gifts as a pianist, and the novelty was received with unmistakable favour.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The seventh Philharmonic Concert took place on January 9, when M. Victor Maurel sang and Miss Fanny Davies was the solo pianist. The programme included Saint-Saëns's 'Le Rouet d'Omphale' and Stanford's Irish Dances. Miss Davies won a conspicuous triumph by her performance of Saint-Saëns's second pianoforte Concerto.

The Symphony Orchestra's concert on January 18 was chiefly noticeable for a finely-rendered performance of Mozart's 'Jupiter' Symphony, and for Mr. Alfred Ross's interpretation of Saint-Saëns's violin Concerto No. 3 (Op. 31), in B minor. Miss Cecilia Owen was the vocalist.

At the third Ladies' Concert of the Orchestral Society, which occurred on January 20, the programme included the 'Freischütz' overture, Schubert's 'Unfinished' Symphony and Dvorák's symphonic poem 'Heldenlied' (first time in England), and the overture to 'Tannhäuser.' Mr. Granville Bantock conducted.

A strong plea for Mozartian revival was incidental to Mr. J. Butler Forlay's lecture on 'Mozart and his Music,' given on January 6 at the Marsh Lane Assembly Rooms.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Schiller-Anstalt reopened the second half of the season on January 6, conferring a high compliment upon the Hanley Caudon Vocal Society, and its conductor, Mr. John James, by giving place in the programme for twelve of the Society's repertory pieces in part-song and chorus. The singing by the choir of some fifty voices quite justified the compliment, which, so far as we remember, only one other choir has secured—the Blackpool Madrigal Society. Mr. Webster Millar (tenor), Mr. Michael Zacharewitsch (violin), and Mr. Isidor Cohn (pianoforte), were content for the evening to occupy retiring places on the programme.

The Hallé Concerts, at their resumption on January 11, broke comparatively new ground with an operatic programme—the 'Paris Venusberg' Music; five scenes for

principals and orchestra from Weber's 'Euryanthe'; an air, remarkably well sung by Miss Agnes Nicholls, from 'Il Seraglio'; the 'Forging' scene from 'Siegfried'; and the Chorus of Vassals from 'Lohengrin.' The principals were Miss Agnes Nicholls, Miss Gleeson-White, Mr. John Harrison, Mr. Francis Harford and Mr. William Wild. The scenes from Weber's opera proved a most successful experiment. Not quite so the 'Siegfried' scene. Mr. William Wild and Mr. John Harrison were stifled in it by the orchestra. The concert of January 18 brought the warm welcome to Lady Hallé which Manchester loves annually to bestow upon her. She played with astonishing vigour and grace combined the Beethoven Concerto and Max Bruch's 'Romanza.' The band positively surpassed itself in the playing of one of the worthiest of Liszt's symphonic poems, 'Les Préludes,' and Brahms's Symphony in D. The latter is one of Dr. Richter's many godchildren, as under his conductorship it was first performed at Vienna on December 30, 1877.

The series of meetings of the Gentlemen's Concerts was continued on January 15, Dr. Richter, of course, conducting. The most prominent item in the light programme was Beethoven's 1st Symphony. Elgar's 'Sérénade Mauresque' and an unpretentious little orchestral piece entitled 'Scherzo Chromatique,' written by Mr. Mauritz Speelman, a member of the Hallé Orchestra, were also in the programme. The latter shows, as some other musical trifles written in good taste by Mr. Speelman have shown, that the composer possesses a clear gift of musical speech, bearing on it the flavour of some musical feeling. Miss Esther Palliser, whom we have not heard in Manchester for some years, was the vocalist.

Mr. Kreisler gave a violin recital here on January 22, his programme relieved only by songs by Miss Dorothy Wiley and the capable accompanying of Mr. Haddon Squire.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

There is little to be told of music in Yorkshire for the past four weeks, whilst the close of the year was occupied chiefly with the customary 'Messiah' concerts. The greater part of January has been taken up with electioneering and this, as we know from the classic case of Eatanswill, does not exactly promote harmony. This state of things enables me to correct an oversight in my last notice, in which I neglected to mention a most interesting Brahms concert, given on December 18 by Mr. Albert Jowett, who directed a small choir in some delightful part-songs, among which were some of those with accompaniment for horns and harp. A number of songs were sung by Miss Emilie Green, Mr. Collett and Mr. Edmund Armitage, while the *bonne bouche* of the concert was the horn trio, most ably played by Miss Gertrude Wortley (pianoforte), Mr. E. Elliott (violin) and Mr. Paersch (horn). On December 23, Mr. Edward German visited Leeds to conduct one of the concerts of the Municipal orchestra. The orchestral performances were excellent, full of the spirit with which he can so well inspire an orchestra, and in point of neatness and finish quite admirable. The vocalist was Miss Mary Peddle, a young contralto who made a most favourable impression, and should make a name for herself, since she has not only a remarkably even and beautiful voice, but sings from memory songs of many kinds in a way that argues exceptional intelligence. Another Municipal concert, on January 6, was concerned chiefly with choral music, the Armley Choral Society, under Mr. Pickard, singing with much freshness and good taste, while Miss Alice Simpkin as violinist and Mr. Herbert Johnson as pianist played instrumental solos in thoroughly artistic style. On January 20, the concert took the form of an official reception by Mayor and Corporation of the choir which has recently visited Paris. With the assistance of the Municipal orchestra, several of the pieces given in Paris were repeated under the direction of Mr. Fricker, the chorus-master, and abundant proof was given that the enthusiasm of the Parisians was well founded, for the singing was admirable. There was the usual congratulatory speech-making during the interval. On January 16, at one of the Leeds Musical Evenings, Mr. Willibald Richter appeared as soloist in

Beethoven's great E flat pianoforte Concerto. He played in brilliant and musicianly style, and was ably accompanied by Mr. Edgar Haddock's Leeds Orchestra, which one hears with regret is likely to be disbanded. It is to be feared that there is no room for two local orchestras at Leeds, but this one has done well enough, from an artistic point of view, to make one regret its dissolution.

The Bradford Subscription Concerts were resumed on January 19, when Dr. Richter conducted a fine programme of orchestral music, including Schumann's Symphony in B flat, Liszt's 'Les Préludes,' and Elgar's Introduction and Allegro for strings, of which a most powerful, full-blooded, and convincing reading was given by Dr. Richter. Mlle. Antonia Dolores was the vocalist. The Ripon Choral Society, of which Mr. C. H. Moody is the energetic conductor, gave on January 18 an interesting programme in the Victoria Hall, which included two choral works, Coleridge-Taylor's 'Death of Minnehaha' and Blair's 'Trafalgar.' The singing was fresh and intelligent, and Miss Emily Waddington and Mr. F. W. Godley were efficient soloists.

On January 4, Mrs. Henry J. Wood appeared at one of the Malton Subscription Concerts, and sang a long and exacting series of songs in brilliant style. A feature of the programme was Brahms's clarinet Sonata in F minor (Op. 120, No. 1), which was played by a couple of amateurs, the Rev. H. C. de Brisy and Miss C. A. Bigge, in a style which required absolutely no apology whatever on the score of amateurship, but was both brilliant in execution and artistic in feeling.

## Foreign Notes.

### BERLIN.

The last concert of the Royal Orchestra, under Felix Weingartner—previous to the great conductor's departure for a two months' tour in America—was devoted to Beethoven, and included the 8th Symphony, the C minor pianoforte Concerto, the Choral Fantasia (soloist, Bernhard Stavenhagen), and the stupendous B flat Fugue (Op. 133)—the last named played by all the strings in a most brilliant manner.—At the 'New Concerts,' conducted at the Philharmonie by Herr Oskar Fried, a new work by that gifted musician, entitled 'Verklärte Nacht,' for contralto and tenor soli and orchestra was produced, and in spite of the somewhat 'risky' text (by the distinguished modern German poet R. Dehmel), was received with great favour.—The Singakademie, under Prof. Georg Schumann, gave its twenty-third annual performance of Bach's Christmas Oratorio on December 22, before a crowded audience. As usual, the concert-room was decorated with enormous and brilliantly illuminated Christmas trees.—The programme of Eugen d'Albert's pianoforte recital on January 5 consisted of four sonatas, viz.: Beethoven's 'Waldstein,' Brahms's in F minor (Op. 5), Liszt's in B minor, and Weber's in A flat (Op. 39)—a colossal task which the great artist triumphantly surmounted.—Young Mischa Elman created a veritable sensation at his third concert by his astonishing performances of Glazounov's and Beethoven's violin concertos.—A concert of more than average interest was that given by Herr George A. Walter (tenor) and Fräulein Elsa Haas (pianist), the programme being devoted exclusively to compositions by members of the great Bach family, viz., the great 'J. S. B.' himself, and his four gifted sons, Friedemann, Philipp Emanuel, Johann Christoph Friedrich and Johann Christian (the 'London' Bach). Of the various pieces performed, a delightfully simple yet most artistic song by Friedemann Bach, 'Kein Halmlein wächst auf Erden,' created astonishment and delight, and was enthusiastically re-demanded.

### BONN.

In the little garden at the back of the Beethoven Haus a more than life-size bronze bust of the master, by N. Aronson, a Russian pupil of Rodin, has been unveiled.—The local Männergesangverein produced with much success a new ballad for baritone solo, chorus and orchestra, 'Der Troubadour,' by Prof. Fritz Volbach, of Mainz.

### BRUNSWICK.

To celebrate the 150th anniversary of Mozart's birth, the Court Theatre has arranged for a cycle of the master's operas. The performances are announced to commence on January 27 with 'Die Zauberflöte,' conducted by Hofkapellmeister Riedel.

### COLOGNE.

A new symphonie fantasia entitled 'Die Wächterweise' (The watchman's song), by Paul Juon, was produced at the fifth Gürzenich concert under Fritz Steinbach. The work is based on Danish folk-songs.—The two-hundredth local performance of 'Lohengrin' was given on December 21. The opera was first heard in Cologne, without any great success, on June 11, 1855, but after twelve performances it disappeared for ten years from the repertoire of the municipal theatre.

### DRESDEN.

The local Sängerbund, under Herr P. Büttner, lately produced a symphony with choral *Finale* entitled 'King Lear,' exactly thirty-seven years after its completion! Its composer is Herr Heinrich Schulz-Beuthen, and the work which has had to wait so long for its first appearance is his sixth symphony.

Richard Strauss's opera 'Salome' is proving an undoubted success, and has already been accepted for performance by the theatres of Cologne, Leipzig, Frankfurt on the Main, Nürnberg, Breslau, Wiesbaden and Prague.

### GÜRLITZ.

A new concert hall, designed to accommodate an audience of 2,000 persons, besides an orchestra of 120 instrumentalists and a chorus of 800 singers, is to be erected at a cost of 800,000 marks, chiefly in order to provide a suitable modern building in which to hold the Silesian musical festivals, which have developed in a remarkable way during recent years.

### KIEL.

The programme of this year's Schleswig-Holstein musical Festival includes Wolf-Ferrari's 'La vita nuova,' a Bach cantata, selections from 'Parsifal,' Bruckner's 9th Symphony, Brahms's 'Liebeslieder' waltzes, a Beethoven overture, and a new work by Felix Woyrsch.

### LEIPZIG.

At the sixth Philharmonic concert of the Winderstein orchestra a new symphonic fantasia 'Resurrection and Last Judgment,' by a young Russian composer, Gerhard von Keussler, and a violoncello Concerto (Op. 61) by Emanuel Moór, played by Marguerite Caponsacchi, were produced with success.

### MAINZ.

A scenic representation of Liszt's best known oratorio 'St. Elizabeth' was given at the municipal theatre on Christmas Day, under Emil Steinbach, and very warmly received.

### MONTE CARLO.

During the forthcoming season a new opera by the veteran composer M. Camille Saint-Saëns, entitled 'L'Ancêtre,' will be produced. A little-known work by Bizet, 'Don Procopio,' is also announced, in addition to such rarely-heard operas as Rubinstein's 'Demon,' Boito's 'Mefistofele,' Massenet's 'Le roi de Lahore' and Verdi's 'Don Carlos.'

### MÜNSTER (WESTPHALIA).

According to the local press the MS. of an *capella* Mass by Johannes Brahms has been found among the papers of the late J. O. Grimm. The work is supposed to belong to the master's Detmold period, during which he wrote a considerable number of choral pieces for the choir which he conducted at that place. If the report is true, as all lovers of Brahms hope it will be, the Mass will doubtless appear in print before very long.

### NANCY.

Mr. Isidore de Lara's opera 'Messalina' has just been performed here with great acceptance. The work was splendidly mounted, and Madame Croizat as the disreputable 'heroine' was excellent.

### PRAGUE.

'Aschenbrödel' (Cinderella), a new fairy-tale opera in three acts by Dr. Richard Blatka and Leo Blech, was

produced at the enterprising new German theatre on December 26, and received with frantic applause. Herr Blech, conductor at the theatre, is known as a composer of exceptional talent.

#### REGENSBURG (RATISBON).

Generalmusikdirektor Felix Mottl was invited to conduct a Mozart Festival on January 19, 20 and 21, at the municipal theatre. Performances of 'Die Zauberflöte,' by artists of the Munich Court Opera, 'Don Giovanni,' by members of the Vienna Court Opera, and 'Figaro,' by some of the best singers from the Dresden Court Opera, were to constitute the programme. Regensburg is the birthplace of Schikaneder, the librettist of 'Die Zauberflöte.'

#### RIGA.

'Lucullus' is the title of a new 'burlesque' opera by Herr Erik Meyer-Helmund, produced at the municipal theatre with great success. Revolution-making does not seem to interfere with artistic enterprise in Riga!

#### ST. PETERSBURG.

The Glinka Prize for composers has been distributed as follows: Mr. A. S. Arensky receives 300 roubles for the introduction to his opera 'Nala and Damajanti'; 300 roubles go to Mr. J. J. Wihtol for his Variations on a folk-song; 500 roubles to Mr. R. M. Glière for a sextet; 400 roubles to Mr. N. A. Sokolov for two female-voice trios; 500 roubles to Mr. Serge Tanaiëw for the overture to his opera 'Orestie,' and 1,000 roubles to Mr. A. N. Scriabine for his 2nd Symphony. The jury consisted of Messrs. Rimsky-Korsakov, Glazounov, and Liadov.

The following awards have been made at the Royal Academy of Music—Hine Prize, *Composition*, to Myra Hess (London); Sain-ton-Dolby Prize, *Sopranos*, to Clara Smith (Stratford-on-Avon); Bonamy Dobree Prize, *Violoncello-playing*, to Kenneth Park (Newcastle-on-Tyne); Rutson Memorial Prizes, *Contraltos*, to Gwladys Roberts (Llanely), *Basses*, to David Brazell (Llanely); Potter Exhibition, *Pianoforte-playing*, to Lawrence Taylor (Barbados, W.I.); Westmorland Scholarship, *Singing*, Aileen Hodgson (Pietermaritzburg, S.A.).

The Gloucester Co-operative Choir, which won the fifty-guinea Novello Trophy at the Crystal Palace Competitions, gave a most successful concert at the Shire Hall, Gloucester, on January 11, when Mr. W. H. Morgan, the able conductor, received well-earned congratulations. Having been won three times in succession by the Gloucester choir, the trophy becomes their possession.

The Stratford Musical Festival (Competitions) is announced to be held from March 28 to April 2, excluding the first day of the latter month. As heretofore, the classes offer every variety of vocal and instrumental testings, and Mr. John Graham, 70, Dacre Road, Upton Manor, retains his accustomed place as a genial and efficient secretary.

The South London Musical Festival will be held at the Royal Victoria Hall, Waterloo Bridge Road, on March 29. The prospectus gives particulars of public competitions in various subjects for amateurs. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E., is the Honorary Secretary and Treasurer.

A long programme of the music performed at the annual students' concert (on December 13) at the University of Melbourne Conservatorium of Music, furnishes evidence of the kind of artistic and practical work that is being done under the guidance of Professor Franklin Peterson.

Mr. Paul England has been giving both song and pianoforte recitals—the latter of music previous to Bach—also lectures, at Los Angeles, with much acceptance: he expects to return to London in April.

A new Musical Society entitled 'The West London Choral and Orchestral Society' has been formed, the practices being held at the Fulham Town Hall, under the conductorship of Mr. Gatty Sellars.

The Society of Arts has issued its lists of music for the Practical Examination in Music. The examiners are Dr. Ernest Walker and Mr. Burnham Horner.

Sir Edward Elgar's 'Apostles' is announced to be performed in Berlin on February 23 by the Singakademie, under the direction of Herr Schumann.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

ABBOTS LANGLEY.—The Woodside Choral Society gave a good performance on January 8 of Gaul's cantata 'Joan of Arc' in the beautiful Recreation Hall of the Leavesden Asylum. The solo vocalists were Miss Irene Moncrieff, Mr. James Parish, Mr. E. J. Saltwell, and Mr. E. H. Slade. The chorus parts were well sustained throughout, and great credit is due to the conductor, the Rev. E. Athelstan Clark. On the following evening the work was repeated for the inmates of the Asylum.

BATH.—Miss Lilian Holbrook made her final appearance, on January 4, at the Pump Room orchestral concerts, where she has been accompanist for five years. Miss Holbrook appeared at both afternoon and evening concerts as solo pianist, playing Liszt's Concerto in E flat and 'Humoreske' by Dvorák on both occasions with considerable success.

BENFIELDSDALE (DURHAM).—Sullivan's Festival Te Deum was given in commemoration of the King's accession by the choir (thirty-six voices) of St. Cuthbert's church on January 21. Mr. A. Swordy, the choirmaster, conducted and Mr. H. W. Brown presided at the organ.

GRAHAMSTOWN.—The second concert of the Grahamstown Orchestral Society took place in the Town Hall on November 29, and judging by its success and the appreciation of the audience the Society may now be considered to be firmly established. The programme included Mendelssohn's 'Cornelius' and 'Wedding' Marches, Haydn's Symphony in D, 'Novellette,' Coleridge-Taylor, and one of Handel's Bourrées. Mr. Bernard Streatfield was the vocalist, and solos were contributed by Mrs. W. Deane (pianoforte) and Herr Israel (violin). Mr. W. Deane who conducted deserves every encouragement in his efforts for the cause of good music in this locality.

HOVE.—The Brighton and Hove Symphony Orchestra gave its first concert in the Town Hall, Hove, on January 9, an interesting programme including Beethoven's Symphony in C minor, Mozart's Overture 'Die Zauberflöte,' and the 'Menuet' and 'Marche Hongroise' from Berlioz's 'Faust.' The performance of these works under the tactful direction of Mr. Edward Stephenson was excellent. Miss Agnes Nicholls was the vocalist.

LEICESTER.—The Vocal Society recently gave a most creditable performance of 'The Death of Minnehaha' (Coleridge-Taylor). Miss Honor Bright and Mr. Norman Ridley were the solo vocalists and Mr. Gatty Sellars conducted. Violin solos were contributed by M. Zacharewitsch.

MORETONHAMSTEAD.—The choral union organized by Miss Esther West, shortly after her appointment as organist of the Parish Church, gave a performance of Gaul's 'Ruth' in Smethurst Hall on January 4. The choir sang efficiently, and gave evidence of careful training by Miss West, who will no doubt be encouraged by the satisfactory results which were obtained.

STOURBRIDGE.—On New Year's Day the Concert Society gave its ninety-fourth concert. The work performed was Coleridge-Taylor's 'Scenes from Hiawatha.' The performance was excellent in all respects. The choir sang with great expression and intelligence, and the band did full justice to the graphic and picturesque orchestration. The principal vocalists were Miss Ethel Lister, Mr. Ripley-Evans and Mr. Charles Tree. Mr. Halford conducted with much skill and discretion. In the interval the choir and orchestra made a presentation to their able conductor of a fine Zeiss field-glass.

SWANSEA.—Elgar's 'King Olaf' was performed by the Choral Society in the Albert Hall on January 16, for the first time in this locality—indeed it is stated to be the first performance of any of the distinguished composer's works in Swansea, and the occasion was consequently an event of some importance. The choir, trained by Mr. J. D. Thomas,

contributed materially to the success of the performance, and the orchestra gave an excellent interpretation of the accompaniments. The solo parts were in the capable hands of Miss Perceval Allen, Mr. Evan Williams, and Mr. Meurig James. The cantata, which was warmly appreciated, was preceded by a miscellaneous selection.

UNBRIDGE.—The Unbridge and Hillingdon Choral and Orchestral Society gave its first concert of the season on January 10, under the conductorship of Mr. Louis Hamand. 'The Revenge' occupied the first part of the programme, and an excellent performance was secured, the chorus and orchestra numbering over 100. In the second part of the programme the orchestra gave a good account of themselves in German's 'Nell Gwyn' dances and Elgar's 'Pomp and Circumstance' march, besides supplying the accompaniments to Max Bruch's 'Kol Nidrei,' admirably played by Mr. Charles Warwick-Evans, and one of Stanford's 'Songs of the Sea,' for bass solo (Major B. C. Green), male chorus and orchestra. The choir also sang part-songs by Parry, Stanford, Elgar and Hatton.

VENTNOR.—The programme of the Musical Society's concert on January 17 at the Town Hall included Spohr's 'Last Judgment' and Mozart's Twelfth Mass, preceded by Wesley's anthem 'The Wilderness.' The choir and orchestra numbered 100, and the solo vocalists were Miss Alice Baxter, Madame Kate Munns, Mr. Alexander Webster and Mr. Daniel Richards. Mr. Evan Jones conducted.

## Answers to Correspondents.

C. H. H.—Michael Este's 'Seventh Set of Bookes,' &c., was published (quarto) in 1638, and dedicated 'To the truly noble lover of learning and patron of arts, Sir Christopher Hatton.' The title-page reads:

The Seventh Set of Bookes, Wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 parts for two treble Viols and a Base Violl: so made as they must be plaid and not sung. Lastly Ayerie Fancies of 4 Parts that may be as well sung as plaid. Lately set out by Michael Este. The 'Fancies of 4 Parts' are entitled:

Name right your notes.	Not over long.
Sing this as that.	Somewhat short.
Some alteration.	Softly at last.
A re the first.	Play not too fast.
A re the second.	The last but one.
A re the third.	This and no more.

G. G. (a) The Rev. William Felton (1713-1769) was a vicar-choral of Hereford Cathedral in 1741, custos of the vicars-choral, and chaplain to the Princess Dowager of Wales (Augusta of Saxe-Gotha). There seems to be no record of any sermons preached by this divine, but in addition to writing for the harpsichord and organ, on which he was a skilled performer, he is said to have composed the glee 'Fill, fill the glass,' and to have acted as steward at the Three Choirs Festival, Hereford, in 1744, and Gloucester in 1745. He died December 6, 1769, and was buried at Hereford Cathedral. Mr. Felton composed a single chant which is found in most collections. For an amusing account of Handel's refusal to subscribe to the reverend gentleman's organ concertos see p. 106 of our present issue. (b) Yes, there are solo and duet pianoforte arrangements of Tchaikovsky's 'Capriccio Italien.'

SHARP-PITCH.—The high pitch—formerly called the Philharmonic pitch—was due to Costa in seeking after brilliancy, and remained in vogue from 1846 to 1895. In 1896 the Philharmonic Society adopted the Diapason Normal, which, however, Messrs. Novello, as far back as 1869, used at their Oratorio Concerts conducted by the late Sir Joseph Barnby. British military bands unfortunately still stick to the high pitch which in equal temperament agrees with  $a^1 452.4$  and  $c^2 538$  double vibrations, at a temperature of 60° Fahrenheit.

A. M. T.—There are biographies of Liszt (in German) by L. Ramann (Leipzig, 1880-1894), E. Reuss (Dresden, 1898), and R. Louis (Berlin, 1899). The first-named has been translated into English.

CANTOR.—We do not know of any book which gives the names of former choristers of St. Paul's, and it is quite possible that even the authorities may not have a record of the boys who have been in the choir. Write to the Headmaster of St. Paul's Cathedral Choir School, Carter Lane, E.C. 'The organists of St. Paul's,' by Mr. John S. Bumpus, is out of print, but we understand the author intends to issue a new edition of that useful work.

J. L.—Hipkins, in his 'History of the pianoforte' primer (Novello), gives the following information in regard to the 'touch-weight' of pianoforte keys. 'A trial of the weight required to produce the faintest *pianissimo* in one of Broadwood's concert grand pianos with repetition action, gives approximately for:

Lowest A	Middle C	Highest C
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J. B. M.—Accompanying is an art that cannot be learned from books. Experience, combined with musicianship, is the best teacher. You should attend any concerts within your reach and pick up all you can by observation, and, in addition, take a few lessons from a capable pianist who has made accompanying a specialty.

ORGANIST.—(1) If you have a good three-manual organ and a competent player it will perhaps be advisable to restrict your orchestral accompaniment to players on stringed instruments. (2) There are two methods of getting your compositions published: either by inducing a music publisher to purchase them, or to issue them at your own expense.

M. C. Y.—(1) The 'silver piano' which formed one of the fair bride's presents was doubtless a model instrument, and not a full-sized grand. (2) You should make inquiries of the organists of the churches in your neighbourhood as to the conditions upon which you could obtain practice on the organs in those sanctuaries.

W. T.—The 'Master Musicians Series,' published by Messrs. Dent & Co., is issued in uniform binding, each volume—of which eleven have been published—is devoted to the life of one composer. Good engravings of the old masters are only to be obtained through a second-hand print-seller.

CONTRALTO.—For contralto songs published with orchestral accompaniments see 'Rock of ages' (in E), by T. Adams; 'Slumber song,' by J. S. Bach; 'The soul's expression,' four sonnets, by S. Coleridge-Taylor; and 'There is a green hill far away' (in D), by Gounod.

G. C. J.—For books on the training of boys' voices see Sir George Martin's primer 'The art of training boys' voices' (Novello); 'The boy's voice,' by J. S. Curwen (Curwen); and 'A treatise on a practical method of training choristers,' by J. Varley Roberts (Clarendon Press).

L. R. A. M.—You will find full and trustworthy information on the proper interpretation of ornaments in pianoforte music in Dannreuther's 'Musical Ornamentation' primers and Franklin Taylor's 'Technique and expression in pianoforte playing.'

AMATEUR VIOLINIST.—There is no bar in the second violin part of Schubert's B minor symphony (*Allegro moderato* movement) corresponding to that which you send. Your quotation is probably from an arrangement.

M. J.—Yes, it is possible 'to play a church service on a two-manual and pedal pipe organ without using the pedals, but we doubt the 'efficiency' resulting from such a limitation of the instrument's capabilities.

WIMBORNE.—There are two forms of the 'Tannhäuser' overture: (1) that which is complete in itself, and (2) a version subsequently written by Wagner which leads without break into the 1st Act of the opera.

DUMKA.—A biographical sketch of Sir William Sterndale Bennett appeared in THE MUSICAL TIMES of May, June and August, 1903.

R. W.—Thanks for your suggestion. 'Dotted Crotchet' has his eye on the two cathedrals you name.

A. D.—We cannot give the names of scholastic agencies.

A. R. C. O. (TRURO).—See answer to L. R. A. M.

T. L.—Yes, the metronomic rates to Beethoven's pianoforte sonatas vary in the different editions.

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GOD GOETH UP WITH SHOUTING - - -	<i>Gott fährt auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
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Spring, with her April tears and sunlight after the gloom.

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VERDI'S "REQUIEM." LEEDS CHORAL UNION.

"Mr. Herbert Parker in the bass part made a step in advance. He sang exceedingly well, not only correctly and with good musical effect, but with a close appreciation of the words and the mood of the music, showing intelligence as well as considerable vocal powers, of which his impressive reading of the 'Mors stupebit' may serve as an example."—*Yorkshire Post*, Feb. 16, 1906.

"The soloists were Mdlle. Antonia Dolores, Signorina Giulia Ravogli, Mr. Henry Brearley, and Mr. Herbert Parker, who, one and all, sang with fine artistic effect."—*Yorkshire Observer*, Feb. 16, 1906.

BEETHOVEN'S "CHORAL SYMPHONY."

LEEDS CHORAL UNION.

"Mr. Herbert Parker declaimed the opening baritone recitative with good effect."—*Yorkshire Post*, Feb. 15, 1906.

"Mr. Parker was excellent throughout."—*Leeds Mercury*, Feb. 15.

"ELIJAH." LICHFIELD MUSICAL SOCIETY.

"The honours of the occasion were, however, borne away by Mr. Herbert Parker, who sustained the rôle of the Prophet with really magnificent effect. It was his first appearance in oratorio since his election as Vicar-Choral of the Cathedral, and much as was expected of him, his singing proved a revelation and surprise. He was in splendid voice, and won the highest admiration and elicited loud and appreciative applause."—*Staffordshire Advertiser*, Dec. 16, 1905.

"HIAWATHA." MORLEY CHORAL SOCIETY.

"Mr. Herbert Parker was excellent as the baritone, and invested the 'Farewell' with fitting dignity and depth of expression. He is quite one of the best of our younger baritones."—*Leeds Mercury*, Dec. 8, 1906.

"THE APOSTLES." GLASGOW CHORAL UNION.

"The performances of Mr. John Harrison and Mr. Herbert Parker were artistic in the extreme."—*Evening Citizen*, Dec. 20, 1905.

MR.

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DUBLIN.—ORPHEUS CHORAL SOCIETY.

"Dr. Culwick was fortunate enough to be able to reinforce his list of artists by a baritone of quite exceptional endowments. . . . Among the songs contributed by Mr. Montague Borwell, a distinguished baritone who has sung in Westminster Abbey and at the Queen's Hall concerts, were 'Zueignung,' 'Allerseelen,' and 'Ich Liebe Dich' (R. Strauss). It was flattering to our linguistic pride that a visitor to our shores should assume that songs with German words would prove as delectable to our ears as those in English. However, we are all able to appreciate a voice as rich and as artistically used as that of Mr. Borwell. He is a truly splendid artist, and his series of songs, the singing of which was characterised by brilliancy of tone and thoroughly refined art, delighted his audience. The finest effort of the series was Handel's 'Oh, Ruddier than the Cherry,' which was given with brilliancy and consummate ease. He was enthusiastically encored, and his concession to the demand took the form of a dainty Irish number, which proved equally popular. Again he had to respond to a thunderous encore, and this time he illustrated his skill in gentle shading—equally to the delight of his audience."—*IRISH TIMES*, February 7, 1906.

SOUTHAMPTON.—PHILHARMONIC CONCERT.

"Mr. Montague Borwell, who is gifted with a rich and refined voice, capable of wide musical appreciation, is possessed of the somewhat uncommon power of expressing in the language of song the poetical spirit which sleeps in the soul of the written page, and which can only be called forth by the artist who continuously seeks the correct interpretation of the composer's meaning. The tremendous applause which continuously greeted Mr. Borwell's efforts demonstrated the keen appreciation of true talent. Mr. Borwell's choice of numbers was a representative one. His contributions to the first part of the programme consisted of three of Rubinstein's best known compositions, viz., 'The Dewdrops Shine,' 'The Azra,' and 'The Wood Witch,' the peaceful and suggestive beauty of the first, the pathos and pain of the second, and the dramatic intensity of the last, being all the subject of sympathetic interpretation at the hands of Mr. Borwell. Leoncavallo's Prologue to 'I Pagliacci' was also particularly well received. Mr. Borwell's effort in the second part of the programme was a brilliant one, entailing considerable vocal strain, consisting as it did of no less than five of Stanford's settings of Henry Newbolt's 'Songs of the Sea,' in succession, viz., 'Drake's Drum,' 'Devon, O Devon,' 'Outward Bound,' 'Homeward Bound,' and 'The Old Superb.' These works constitute a study in contrast, at one moment being identified with wild vigour and dauntless courage and the next wrapped in tender melancholy. 'The Old Superb' was perhaps the most popular number, and vociferous applause followed Mr. Borwell as he retired from the stage, having rendered each song with splendid effect."—*Southampton Echo*, February 3, 1906.

AND

**MISS WINIFRED MARWOOD**

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Of the Royal Albert Hall, Alexandra Palace, Crystal Palace, and Queen's Hall Promenade Concerts, &c.

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"ACIS AND GALATEA."—"Mr. William Coleman, who can be assured of a hearty welcome on his next visit, was well suited to the part allotted to Polypheme. 'O ruddier than the cherry' was perhaps the tit-bit of the work, his pleasing bass voice being well suited for the part—an encore was demanded."—*The Hants County Press*.

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Engaged for THE HUDDERSFIELD CHORAL SOCIETY, Oct. 19, 1906.

STANFORD'S "SONGS OF THE SEA."—LEEDS, Feb. 8, 1906.—"His voice is admirably suited to them. . . . The exclamations, 'Devon! O Devon! in wind and rain,' were brought out with thrilling effect, while a well-polished climax was reached in 'The Old Superb.'"—*Yorkshire Post*.

"Contributed Stanford's 'Songs of the Sea' with rare incisiveness and vocal volume."—*Leeds Mercury*.

HARTLEPOOL, Feb. 14, 1906.—"New to local audiences, but last night he established himself in the good graces of those present in the Town Hall by his masterly renderings. . . . In Stanford's 'Songs of the Sea' he put some vivid character, great spirit and a boldness or tenderness, as occasion required, which appealed to the audience strongly, carrying their interest unflinchingly from start to finish."—*Northern Daily Mail*.

LIVERPOOL METHODIST CHORAL UNION.—"MESSIAH."—Dec. 26, 1905.—"Mr. John Browning's full and sonorous bass voice invested 'Why do the nations' with great impressiveness, and his singing evoked the warmest approbation."—*Post*.

"Roused enthusiasm with his singing."—*Courier*.

DUNFERMLINE CHORAL UNION.—"MESSIAH."—Dec. 19, 1905.—"Mr. John Browning received quite an ovation for his vigorous singing of 'Why do the nations.'"—*Times*.

"By his skill in managing the long runs and the expression he put into his rendering, quite brought down the house."—*Journal*.

GAINSBORO' CHORAL SOCIETY.—"SAMSON."—Dec. 13, 1905.—"The enthusiasm was intensified at the conclusion of Mr. Browning's great rendering of 'Honour and Arms.' It is hard to think that there could be a more perfect rendering of this favourite solo. I have heard it sung almost times without number, and I cannot call to mind a superior performance. Every squaver received its value, and the whole of the solo was given with fiery declamatory power and admirable emphasis. Three times Mr. Browning was compelled to rise and bow his acknowledgments."—*Times*.

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## MR. ARTHUR WALENN

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PHILHARMONIC SOCIETY, RICHMOND, May 3. Of this Concert—*The Herald* says: "Mr. Arthur Walenn's fine baritone voice was heard to much advantage in the exacting solos for *Everyman*."

*The Surrey Comet*: "Mr. Arthur Walenn gave to the character of *Everyman* the deepest expression and impressiveness, at the same time avoiding that exaggeration which would tempt a singer of less culture."

*The Richmond Times*: "Of the soloists, the place of honour must certainly be given to Mr. Arthur Walenn, who, as *Everyman*, had so much to do. It was always difficult, requiring great variety and expression, to ward off a suspicion of dullness that might otherwise have crept in. In Mr. Walenn's hands nothing of the kind happened; he has a bass voice of very pleasing quality, well under control, and was evidently thoroughly acquainted not only with the music itself, but with the spirit of the work."

*South Wales Daily Telegraph*: "HIAWATHA" (conducted by the composer).—"Mr. Arthur Walenn was heard to real advantage. The first part was full of poetry and imagination, and in the 'Vision' ('True is all Iago tells us') he sang with a dramatic intensity which was little short of a revelation."

*Tunbridge Wells Courier*: "ELIJAH."—"Mr. Arthur Walenn afforded us an intellectual and musical treat in his embodiment of the idea of the Prophet *Elijah*. To enact a character of this kind, an arduous duty is imposed on the singer, who not only requires a voice of good power and range, but an artistic insight into the nature of the subject to be dealt with is imperative. That Mr. Walenn fulfilled these attributes is undeniable, and nothing but praise can be accorded him for a really superb delineation of the part."

*Liverpool Daily Post*: The "MESSIAH" at Liverpool.—"Mr. Arthur Walenn was very successful in sustaining the bass solos, both voice and vocalization being excellent."

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## MR. HERBERT TRACEY

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WARWICK MUSICAL SOCIETY.—"CARACTACUS."—"Among the principals *premier honours* fell easily to Mr. J. Coleman, who interpreted the title-role with distinction. . . . His powerful and mellow voice, and his dramatic method, were eminently adapted to the music."—*Warwick Chronicle*, Feb. 10, 1906.

"The *palm*, however, belonged to Mr. James Coleman, whose rich baritone voice produced a fine effect in the 'Lament,' and in other places where dramatic delivery was essential."—*Warwickshire Advertiser*, Feb. 10, 1906.

"An admirable quartette of principals had been engaged, and among these stood *pre-eminent* Mr. J. Coleman, who rendered the music of the title-role with a *power and ability rarely heard*."—*Warwick Daily Circular*, Feb. 8, 1906.

COVENTRY MUSICAL SOCIETY.—"ELIJAH."—"The triumph of the evening was unquestionably that of Mr. J. Coleman: a *finer* exponent of the *Prophet* none could wish to hear. Among the chief characteristics of his singing were an intense devotional fervour, combined with a dramatic power, which raised the audience to the very highest pitch. His glorious organ seemed to permeate the whole building, and throughout the arduous task he never showed the slightest sign of fatigue. Those who had the pleasure of listening will not readily forget."—*Coventry Herald*, Jan. 19, 1906.

WARRINGTON MUSICAL SOCIETY.—"ST. JOHN'S EVE."—"Mr. Coleman confirmed the already high opinion which had been formed of him as a vocalist of the *front rank*."—*The Guardian*, Dec. 23, 1905.

DERBY CHORAL UNION.—"MESSIAH."—"Mr. J. Coleman made a welcome re-appearance, and fairly carried off the honours among the soloists."—*Derbyshire Advertiser*, Dec. 29, 1905.

Engagements booked for 1906 include: Birmingham Festival Ch. Soc., "THE APOSTLES"; "ST. JOHN'S EVE," Newcastle-on-Tyne; Brahms's "REQUIEM"; "KING OLAF"; "CREATION"; "ELIJAH"; "HIAWATHA," &c., &c.

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## HIGHER EXAMINATIONS, DECEMBER, 1905.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres in December, 1905:—

### DIPLOMAS IN PRACTICAL MUSIC.

#### LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Nora Brennan, Ada C. Brown, Alice M. Barnes, Edith M. Bingham, Alice L. Cartledge, Lucy Craigie, Edith C. Crane, Elizabeth Crane, Ada M. Crompton, Alice Coker, B. Maude Chalmers, Blanche R. Dunkin, Elizabeth L. Dawson, Emily Daneby, Gladys Dugan, May L. Donnan, Florence Donaldson, May Evoston, Elizabeth E. Ellis, Sidney C. G. Fillery, Amos Fugler, Effie Ferguson, Maggie Fallon, Gertrude Foster, Ethel Green, Beatrice M. Gladwell, Maria T. Gaunt, Ivy L. Green, Mercedes Gorry, Pauline Glover, Irene Grainger, Hilda D. Hughes, Gertrude Hopper, Ethel Hardman, Mabel M. Horn, Ivy A. Hibbard, May Hindmarsh, Angela M. Heagney, Trixie Hudson, Annie Alicia Jones, Gladys I. Jones, Muriel James, Elsie M. Jones, Renee G. Joyce, Gertrude Kenny, Kathleen Lloyd, Elsie List, Grace Lane, Kathleen McKee, Mary Maycock, Daisy E. Makepeace, Stella L. Martin, Mary McInerney, Clara McDonald, Vivian K. Murray, Nellie McMillan, Winifred E. Moore, Louisa Nicholls, Mary J. Noonan, Florence C. Newland, Stella D. Newton, Alice K. Philp, Kathleen Pembroke, Elsie Peddle, Violet R. Phillips, Mary Pearce, Leila W. Purnell, Ivy May Pratt, William Richards, Elizabeth M. A. Ritchie, Isobel Reid, Samuel Robinson, Linnie N. Richards, Charles Small, Percy W. Seymour, Linda M. Saul, Pansy F. Simpson, Elsie L. Shaw, Gartha Thompson, Beatrice Taylor, Lilian J. Walton, Lilian A. Wood, Muriel V. W. Waddy, Florrie Weeks, Emily Wilson.

VIOLIN PLAYING.—Mary C. Byrne, Lily Whiteoak, John Waugh.

BASSOON PLAYING.—James Alfred Hamlin.

SINGING.—Hilda Clough, Emily B. Hutchison, Nellie Jefferson, Eva M. Moon, Sallie Watkins.

#### ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Isabella Anderson, Joseph D. Arnold, Florence A. A. F. Adolphus, Lilian E. Ashley, Lilian E. Austin, Cissie Ashton, Walter H. Adams, Ethel Allcock, Elizabeth I. Atkinson, Mildred Ainsworth, Maggie Alexander, Lorna E. Andrews, Fanny Amphlett, Reginald Amery, F. Claude Goodin Allen, Helena A. Berwick, May Butler, John M. Bridge, Jane Blagburn, Carrie Bishop, Anne C. Blagburn, Edith M. Barker, Harold H. Birchall, Florence L. Brough, E. Blodwen Barnes, Mabel Birkenshaw, Reginald J. Bruford, Alice J. Barnes, Florence Bonn, Annie E. Birch, Alice E. Brown, Minnie Barr, Alice Boydell, Dorothy S. Brennan, Rose M. Bardney, Leila M. Ball, Robert D. W. Blockley, Winifred N. Boot, Lily Baird, Arline Brook, Jennie Black, Ivy Brown, Mary Byrne, Irene Bishop, Mary Butler, Nellie R. Biggs, Louisa M. Burlace, Violet M. Barry, Queenie F. B. Bray, Ethel I. Briggs, Elsie Boulton, Jenny A. Bilby, Grace Beashel, Caroline G. B. Baker, Jessie A. Bennie, Queenie E. Basford, Ethel A. 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SINGING.—Cissie Boden, Agnes Coffey, Jeannie Copley, Elsie Clifford, Jessie E. Deane, Florence M. Fielding, Florence E. Johnson, Ellen E. H. Jackson, Frances C. Louche, Edith M. Pickford, Ulrica S. Peterson, Alice E. Privett, May Alice Peach, Richard Roberts.

VIOLIN PLAYING.—James H. Cumming, Annie Crosskey, Garfield Carse, Helen B. Campbell, Richard F. Heads, Josephine T. Hesketh, William Hindmarsh, Robert Johnstone, Gladys M. Keane, May Maloney, Helen C. Morrin, Florence E. M. Morris, Alice Mackenzie, Mary Rutledge, Robert B. Symington, Jeannette Tournier, Olive P. Thompson, Arthur Verity, Lily M. Wood, Mary A. A. Welsh.

ORGAN PLAYING.—Robert Brown, E. May Freer, Fanny King, William Lovelock, Frank P. Saffel, George Williamson.

CLARINET PLAYING.—George H. Coffin.

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LIST OF SUCCESSFUL CANDIDATES—*continued.*

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LICENTIATE IN MUSIC (L.Mus.L.C.M.).

Charles H. Evans.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

John Edge, Lilian Edwards, Joseph Kirkham, Mabel Kerr, Arthur E. Lambert, John T. Massey, David W. Roberts, Mary Lyle Ross, William H. Sheppard, Hazel C. Smith, Leonard W. Thompson, Emily Taylor, Kate M. Walker.

TEACHER'S DIPLOMA.

PIANOFORTE PLAYING.—Eleanor M. Oxland, Elizabeth Whiteside.

THE EXAMINERS were: Horton Allison, Esq., Mus. Doc., Dublin, Mus. Bac., Cantab.; C. H. Briggs, Esq., Mus. Doc., Cantab.; J. Maude Crament, Esq., Mus. Bac., Oxon.; Frederick Cambridge, Esq., Mus. Bac., Dunelm.; Arthur C. Edwards, Esq., Mus. Bac., Oxon., F.R.C.O.; G. A. Higgs, Esq., Mus. Bac., F.R.C.O.; Josef Holbrooke, Esq.; Frederick Holden, Esq.; Arthur S. Holloway, Esq., Mus. Doc., Oxon.; G. Augustus Holmes, Esq.; F. J. Karn, Esq., Mus. Doc. T.C.T., Mus. Bac., Cantab.; George F. King, Esq.; M. Kingdon, Esq., Mus. Bac., Cantab.; Orlando A. Mansfield, Esq., Mus. Doc., T.C.T., L.Mus. L.C.M., F.R.C.O.; W. R. J. McLean, Esq., Mus. Bac., Dunelm.; W. Arundel Orchard, Esq., Mus. Bac., Dunelm.; F. W. Pacey, Esq., Mus. Bac., Oxon.; G. D. Rawle, Esq., Mus. Bac., Lond.; Roland Rogers, Esq., Mus. Doc., Oxon.; T. H. Slater, Esq.; Joseph Stephens, Esq.; H. Lyell-Taylor, Esq., L.R.A.M.; T. S. Tearne, Esq., Mus. Bac., Oxon.; C. Reginald Toms, Esq.; W. E. Thomas, Esq., Mus. Doc., Oxon.; Ernest Wood, Esq.; H. Woolley, Esq., Mus. Doc., R.U.I., B.A.

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# The Musical Times.

MARCH 1, 1906.

## HEREFORD CATHEDRAL.

There we heard a most sweet Organ, and voyces of all parts, Tenor, Counter-Tenor, Treeble, and Base; and amongst that orderly snowy crew of Queristers, our Landlord-Guide did act his part in a deep and sweet Diapason.

*From a Diary of three visitors to  
Hereford Cathedral in the year 1634.*

Homogeneity in diversity sounds paradoxical. Hereford Cathedral, however, furnishes proof of the statement. Its architecture embraces every single example, from Early Norman down to the Perpendicular of the 16th century, and yet no incongruity is apparent, all styles seeming to blend in perfect harmony. Although the early history of the building is lost in obscurity, there has been an unbroken succession of bishops since A.D. 676, when Putta, Bishop of Rochester, was translated to Hereford by Sexwulf, Bishop of Lichfield. 'An admirable stone church' ('ecclesiam egregiam, lapidea structura') was built, on the site of a former edifice, by Milfrid, Viceroy of Mercia. This Saxon church, which stood about two centuries, was rebuilt by Bishop Athelstan in the time of Edward the Confessor. After having been destroyed by fire it is said to have remained in ruins from the year 1055 to 1079, when Robert de Lozing (or Lorraine), on his consecration, began to build the present cathedral, his beneficent work forming the main portion of this mother-church which stands to this day.

Externally the grouping of the various parts is not without a pleasing effect. The great central tower, with its profusion of ball-flower ornament, is a fine example of Decorated work, while its massiveness forms a stern contrast to the graceful Lady Chapel. The Chapter House is, alas! in ruins, only the foundations and the south wall remaining; plans have been prepared for its re-erection, and their carrying out is only awaiting some generous-minded benefactor with the necessary funds. Until recent years the cloisters—of which the Lady's Arbour forms so interesting a feature—were also in a dilapidated state. Owing to the wise régime and energy of the present Dean, the Hon. and Very Rev. J. W. Leigh, much has been done in the way of restoration. For instance, a part of the cloisters has been admirably adapted for the Cathedral Library—of which more anon—and a portion utilized as a choir-practice room, called 'The Song School.'

Two bays of the western cloister are still non-existent; these and also the southern portion of the west front are only waiting the needful funds for the work of restoration to be completed. On Easter Monday, 1786, the west front, with its superimposed tower, fell with a terrible crash, destroying a considerable portion of the upper part

of the nave and roof in its fall. The rebuilding was unfortunately entrusted to that arch-despoiler of English cathedrals, James Wyatt, who, at Hereford, surpassed his previous efforts at vandalism. Not only did he alter the whole proportion of the building by shortening the nave to the extent of fifteen feet by the removal of a bay, but he erected a new west front of a 'neat gothic pattern,' and, moreover, removed all the Norman work in the nave above the nave arcade and substituted a design of his own! No wonder that a critic remarked: 'The cathedral was only in ruins in 1786; it was not ruined until Wyatt had done with it.' The west front has been rebuilt (dedicated by the Archbishop of Canterbury, March 25, 1904), 'and,' in the words of the Dean, 'is a grand piece of architecture in the 14th century style of Decorated Gothic, elaborately adorned with statues and beautiful carving, the whole being in harmony with the fine central tower and other parts of the cathedral.' The new west window, designed and executed by Messrs. Clayton & Bell, is a memorial to Queen Victoria, and was subscribed for by 8,000 women of the county and diocese.

On entering the building its magnificent Norman pillars at once attract attention. Another Norman feature is the font, of which a photograph appears on p. 158. All the figures of the twelve Apostles around the basin have been broken, but the demi-griffins or sea-lions at the base have been spared. In strong and not altogether pleasant contrast to the grandeur of the Norman work is Sir Gilbert Scott's gorgeous metal screen placed at the entrance to the choir; and it is to be hoped that ere long the unsightly modern gaselier suspended from the lantern-roof will disappear. While no one could object to the opening-up of the lantern, the result is rather disastrous to realising the best effects of the music as heard under the tower or in the nave; the addition of a false roof of plate glass would be a great improvement in this respect and yet retain the openness of the lantern. For the remainder of the interior the reader is referred to the various views which illustrate this article. Mention may be made, however, of the following special features of interest.

The north transept (c. 1240-68) was entirely rebuilt for the reception of the shrine of Bishop Thomas de Cantelupe upon the removal of his body from the Lady Chapel in 1287, after the hundreds of miracles reported at his tomb had largely increased the revenues of the cathedral. The bishop bequeathed his heart to his friend, Edmund, Earl of Cornwall, and it was sent to Ashridge, in Buckinghamshire; part of his body was buried at Orvieto (Italy), where he died in 1282; and his bones were deposited at Hereford. Bishop Cantelupe, the last Englishman to be canonised, wore a hair shirt under his episcopal garb, and he rigorously excluded all women, however old and ugly, from his household. The unusual shape of the arches and the fine effective windows of this north transept cause it to be one of the most distinguished English specimens of

middle geometrical style. In the south transept much of the fine Norman work remains, although this part of the church 'seems to have been the happy hunting-ground of successive races of builders, who have left the side walls in admired confusion': the use of the word 'admired' in this 'confusion' connection is exceedingly happy.

Like many cathedrals, Hereford originally had an apsidal ending. No one could regret the substitution of the exceedingly beautiful north-east and south-east transepts which, together with the vestibule of the Lady Chapel, form so striking a feature of the east end of the noble fane. From the retro-choir a few steps lead to the no less beautiful Lady Chapel (c. 1220) with its glorious



THE NORMAN FONT.

(Photograph by Mr. W. H. Bustin, Hereford.)

east window of five narrow lancets recessed within arches supported by clustered shafts. Fergusson, in his 'History of Architecture,' remarks:

Nowhere on the Continent are such combinations to be found as the Five Sisters at York, the east end of Ely, or such a group as that which terminates the east end of Hereford.

Underneath the Lady Chapel is the Crypt, which, like the Lady Chapel, is Early English. Professor Willis has pointed out that Hereford is the only old cathedral in England whose crypt is later in date than the 11th century. Among the stained-glass windows in the cathedral are four in memory

of the following musicians: John Hunt, George Townsend Smith, and Langdon Colborne (former organists), and the Rev. Sir F. A. Gore Ouseley, a former precentor. Dr. S. S. Wesley has still to be commemorated in this the first cathedral in which he held the office of organist.

A specially interesting appurtenance of Hereford Cathedral is The College of Vicars-Choral, a very ancient foundation. There seems to be no means of ascertaining the date of the first creation of a body of vicars-choral previous to the charter of Richard II. in 1396: the present charter, under which the vicars hold their lands and other rights and privileges, is dated 1583, in the reign of Queen Elizabeth. Before Elizabeth's charter there were twenty-six vicars, now their number is reduced to four, whose office corresponds to that of minor canons in other cathedrals; formerly, however, the vicars sang the whole service, a duty which is now discharged by lay-clerks. To quote further from the Diary of the three visitors to Hereford in the year 1634:

'Next came wee into a braue, and ancient priuilegd'd Place, through the Lady Arbour Cloyster, close by the Chapter House, called the Vicars Chorall, or Colledge Cloyster, where 12 of the Singing Men all in Orders, most of them Masters in Arts, of a gentile Garbe, haue there, their conuenient seuerall dwellings, and a fayre Hall, with richly painted windowes Colledge-like, wherein they constantly dyet togeather; and haue their Cooke, Butler, and other Officers, with a fayre Library to themselves, consisting of all of English Bookes, wherein (after wee had freeilie tasted of their Chorall cordiall Liquor) wee spent our time till the Bell toll'd vs away to Cathedrall Prayers.'

'Chorall cordiall Liquor' is now merely a tradition, but nothing could be more cordial than the manner in which the venerable Custos of the College of Vicars, the Rev. W. D. V. Duncombe, M.A., ciceroned the present writer through the ancient buildings of which he (the Custos) has been an inhabitant for forty years. The college is connected with the cathedral by a cloister, the roof of which consists of beautifully carved beams of chestnut wood, late 15th century work. Quadrangular in design, the buildings date from *circa* 1462 to 1472, but the hall was rebuilt in the 18th century. At the present time only two of the vicars live in the college, which was originally adapted for the use of celibates who dined at a common table. 'One of the statutes (unrepealed to this day) allowed no female to live in the college, except a near relative of a vicar, and that only in case of illness. This was revived in its stringency against one of the vicars early in the 19th century, and his wife was compelled to turn out, though to do so the vicars dismissed a female cook before the Dean and Chapter would enforce her withdrawal.\*' The Common Room—now

\* The Rev. W. D. V. Duncombe in 'Memorials of Old Herefordshire,' Bemrose, 1904, p. 50.

only used for business purposes — contains a Gainsborough portrait (full length) of the Rev. Isaac Donnithorne, vicar from 1736 to 1765, and

and he Rev. F. T. Havergal, whose 'Fasti Herefordensis' (1869) is a valuable contribution to the history of the cathedral.



HEREFORD CATHEDRAL, FROM THE SOUTH-EAST, SHOWING THE CLOISTER LEADING TO THE COLLEGE OF VICARS.

(*Photograph by Mr. W. H. Bustin, Hereford.*)

the books preserved in this room include a Caxton. The best known of former vicars is the Rev. William Felton, composer of the funeral chant, while in later years we find the name of the Rev. John Goss, a son of the St. Paul's organist,

Hereford has every reason to be proud of its Cathedral Library. Either the Rev. Dr. Thomas Frognall Dibdin did not visit it, or else the Dean and Chapter of his day were too wide awake to allow Lord Spencer's librarian to carry off Caxtons

in exchange for encyclopædias, &c., as being 'more useful as books of reference'! To spend an hour in the library at Hereford in company with the erudite Dean is a most pleasant experience. Here we look upon a greater number of chained volumes than is to be found in any other collection of the kind. Moreover, these ancient tomes repose in the original bookcases, with chains attached. (See the photograph on the opposite page). One of them—bound in oak, written on vellum, with iron clasps and chain—contains a very curious, circular, carved book-marker of the 12th century.



THE EAST WALL OF THE SOUTH TRANSEPT.  
(Photograph by Mr. W. H. Bustin, Hereford.)

The aroma of antiquity pervades a copy of the Anglo-Saxon Gospels, written in the 8th or 9th century; the coloured titles in three of these remain, viz., the Gospels of St. Matthew, St. Mark, and St. John. This thousand-year-old volume, said to have been bequeathed by the last Saxon bishop of Hereford, has coloured initial letters with the runic knot, and interlaced animals interwoven with wondrous intricacy and perfection of execution, similar to the remarkable MSS. found in the Durham Gospels and the Book of Kells. A 'Book of the Gospels' of the 13th century has some fine

illuminated initials, and at the end of the second gospel is a symbolical representation of St. Mark. A precious treasure is the 13th century MS. of the Hereford Use, the only known copy containing the music. In 1834 this tome was bought at a bookstall in Drury Lane by William Hawes, Almoner of St. Paul's Cathedral, who, upon discovering its contents, sold the volume to the Dean and Chapter of Hereford for twelve guineas. The chief interest in this, the earliest and most important example of the Hereford Use, lies in the first two pages, the Kalendar, and the instructions in music, beginning at the ninth page from the end: it has sometimes been called an antiphoner, by reason of the musical notation of the anthems contained therein, but as it contains the lessons and all parts of the choir services it may properly be described as a noted breviary.

Scarcely less interesting is a copy of the Bangor Use (c. 1400). In the middle of the volume is a curious charm for the toothache! But a less painful feature of this venerable tome is the Marriage Service in *English*, containing the ancient form of the betrothal, the placing of the ring successively on each finger of the hand. It reads thus:

Wyth this gold ryng y ye wedde . gold a~  
siluer ich ye zeve [give] . a~ with my bodi  
ich ye worschep . a~ with al my worldelych  
catel I ye hounoure (*Ad primum digitum*) In  
nofe patris . (*ad secundum digitum*) et filii  
(*ad trinum digitum*) et spt~ sancti . (*ad  
quartum digitum*) Amen.

One of the largest and finest volumes in the library is the celebrated 'Decretum Gratiani' (12th century) with numerous initials executed with great skill, several pages being entirely covered with very rich colouring, and containing the donor's inscription, written on a slip of parchment covered with a piece of horn and attached by nails to the boards. An equally fine copy is that of Wycliffe's Bible, written in 1420, which contains a local reference to a Hereford speciality in these words: 'he shal not drinke wyn nor Sider.' (St. Luke i, 15.)

The library is strong in the early Incunabula of the 15th century—e.g. 'Nonius Marcellus' (1476), printed at Venice by the unrivalled Nicolas Jensen; the 'Nuremberg Chronicle' (1493), with 2,000 woodcuts, of which there are two copies. But perhaps the most precious treasure in the whole collection is the first edition of 'The Golden Legend,' printed by Caxton in 1483. The volume is in splendid condition; original binding, metal work and chain, letters H.R., roses and portcullis stamped on the sides; moreover, it is one of the most perfect copies known, only fifteen leaves are missing, and these relate to the martyrdom of Thomas à Beckett, which Henry VIII. ordered to be taken out. The very rare edition of Ralph Higden's 'Polycronicon,' printed, in 1527, by Peter Treveris, of Southwark, finds a place on these shelves; the title-page of the volume contains a fine woodcut of

St. George and the Dragon. A Latin Bible, with commentary interlinings on every page, five volumes folio, by Nicholas de Lyra (1485) is cased in an old cover of oak, with richly stamped leather and brass studs and old clasps. This Bible is said to have been the means of Martin Luther's conversion, or in the words of the old saying: 'Si Lyra non lyrasset, Luther non saltasset.' Coming to later times we find the works of King James, which contain that monarch's 'Counterblast to Tobacco,' and a sealed Prayer Book of Charles II. (1652).

during the reign of Canute, 1017-1035. This legal document concludes thus (translated):

Then Thurkill the White stood up in the moot and requested all the Thanes to deliver free to his wife all the lands that her kinswomen had given to her, and this they so did. And after this Thurkill rode to St. Ethelbert's Minster, and by leave and witness of all the folk caused the transaction to be set in a Christ's book.

Considerations of space will only permit the mere mention of a few things of special interest which the Dean points out. In one of the cases is an ancient chasse or reliquary, representing the



CHAINED BOOKS IN THE CATHEDRAL LIBRARY.

(*Photograph by Mr. W. H. Bustin, Hereford.*)

The oldest record in the library is the original Charter of Cuthwulf, the Saxon Bishop of Hereford and the congregation of the church (at Hereford), with the consent of Berthwulf, King of the Mercians, to Aelfstan, Duke, conveying certain lands for three lives, and afterwards to the monastery of Bromyard. At the end of the Book of Gospels of the 8th or 9th century is an ancient instrument recording a suit in the County Court,

martyrdom of St. Thomas of Canterbury: on the lower part the murder, on the upper part the entombment of the saint. This relic, of oak, is richly overlaid with Limoges enamel, the colours used being blue, light blue, green, yellow, red, chocolate, and white. Those familiar dates in English history—1066 to 1087—are recalled when we look upon a seal of William the Conqueror. Here is a perfect specimen of a pre-Reformation

chalice and paten taken from the coffin of Richard de Swinfield, who died in the year 1316. A noteworthy fragment in the library is to be found pasted to the end cover of a copy of 'Zabarella super Clementinis' (1494). It consists of a remarkable ink drawing of the Crucifixion, full of mediæval character and deep feeling, and, in the Dean's opinion, evidently a work of the 13th century. But we must hasten on.

No account of Hereford Cathedral would be complete without reference to the wonderful map

'founded on the cosmographical treatises of the time (*circa* 1282-1300), which generally commence by stating that Augustus Cæsar sent out three philosophers, Nichodoxus, Theodotus, and Policitus, to measure and survey the world, and that all geographical knowledge was the result. The world is here represented as round, surrounded by the ocean. At the top of the map (the *east*) is represented Paradise, with its rivers and tree; also the eating of the forbidden fruit and the expulsion of our first parents. Above is a remarkable

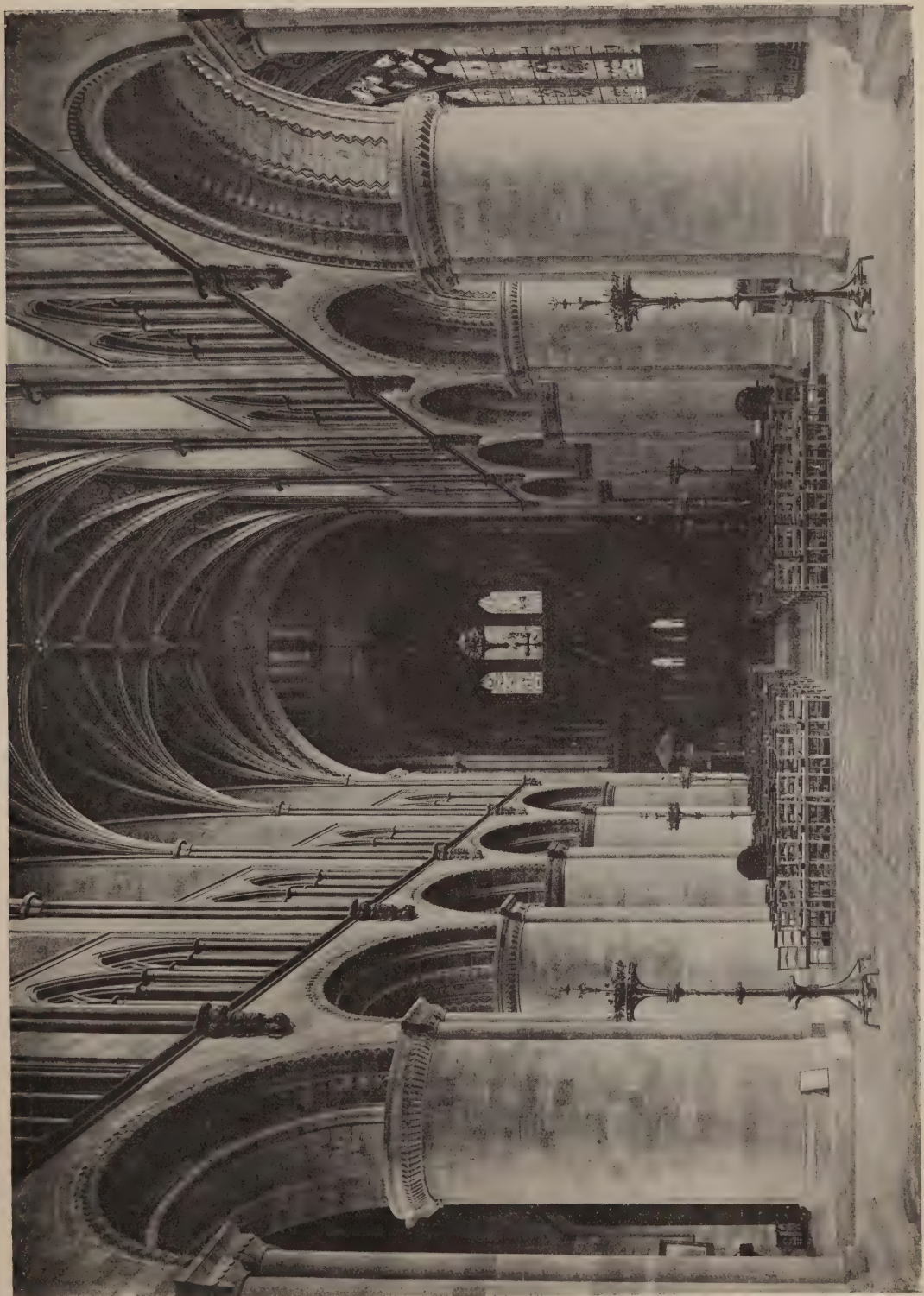


THE ALTAR, WITH THE LADY CHAPEL BEYOND.

(Photograph by Mr. W. H. Bustin, Hereford.)

which is exhibited in the south aisle of the choir. This quaint 'Mappa Mundi,' drawn on a single sheet of vellum, and probably at one time used as an altar-piece, is the work of an ecclesiastic who is supposed to be represented in the right-hand corner on horseback, attended by his page and greyhounds. He has commemorated himself under the name of Richard de Haldingham and Lafford, in Lincolnshire, but his real patronymic is Richard de la Battayle, or de Bello, who held a Prebendal stall in Hereford Cathedral in 1305. This map is

representation of the Day of Judgment, with the Virgin Mary interceding for the faithful, who are seen rising from their graves and being led within the walls of heaven. The map is chiefly filled with ideas taken from Herodotus, Solinus, Isodore, Pliny, and other ancient historians. There are numerous figures of towns, animals, birds, and fishes, with grotesque creatures, such as mediæval geographers believed to exist in distant parts of the world. The four great cities are made very prominent—Jerusalem as the centre of the world;



[Mr. W. H. Bustin, Hereford.

Hereford Cathedral.

Photograph by]

Babylon, with its famous tower; Rome, the capital of the world; and Troy as *civitas bellicosissima*. It is interesting to find that in Great Britain (located at the left-hand corner of the map, near the bottom) most of the cathedrals are mentioned. The numerous points of interest in this map may be sampled by the following pictorial representations:

The Columns of Hercules—the Labyrinth of Crete—the Pyramids of Egypt—the House of Bondage—the Journeys of the Children of Israel—Mount Sinai, with a figure of Moses and his supposed place of burial—the Phoenix—Jews worshipping the molten image—Lot's wife—Noah's ark—Pelican and nest—Warriors in combat with a griffin—Scythian cannibals, &c.



THE ORGAN AND STALLS.

(Photograph by Mr. W. H. Bustin, Hereford.)

At the bottom of the map is the following, in Norman-French:

All who have, or shall have, or shall read, or shall see this history, pray to Jesus in Deity, (that) he may have mercy on Richard of Haldingham and of Lafford, who has made and contrived it, that joy may be given to him in Heaven.

The musical associations of Hereford Cathedral are as important as they are interesting. Nothing at present seems to be known about the early

organ or organs, as the Act Books of the Dean and Chapter are unindexed; but as Canon Capes is now going through the records he may bring to light some information on this point. In 1686 Renatus Harris erected an organ, said to have been the gift of Charles II., but there is nothing in the Act Books to confirm this statement: moreover, that the cost of this organ was £515, and that in the same year (1686) George Dallam was paid £5 for a 'chaire' organ, as stated in Hopkins and Rimbault's book on the organ—all this lacks confirmation in the cathedral records, though it may be perfectly true. It is certain, however, that Harris contracted to amend his organ for £50 in 1707, and a trumpet stop (the gift of Lord Scudamore) was added soon afterwards. Various builders—Snetzler, Green, Avery, Lincoln, Byfield, and Bishop—made many alterations in Harris's instrument, which till the year 1841 was located on the screen placed under the tower. In 1864 Gray & Davison rebuilt and enlarged the organ, when it was erected in its present position above the stalls on the south side of the choir. For the re-opening of the organ Goss composed his fine anthem 'Stand up, and bless the Lord your God.' In 1879 Henry Willis came upon the scene and amplified the instrument, and again, in 1892, the same artist built the present noble organ, of which the following is the specification:

GREAT ORGAN (16 stops).			
	Feet.		Feet.
Double Diapason .. ..	16	Principal .. ..	4
Bourdon .. ..	16	Harmonic Flute .. ..	4
Open Diapason, No. 1 ..	8	Twelfth .. ..	3
Open Diapason, No. 2 ..	8	Fifteenth .. ..	2
Open Diapason, No. 3 ..	8	Mixture (3 ranks) ..	
Stopped Diapason .. ..	8	Double Trumpet .. ..	16
Clariabel .. ..	8	Trumpet .. ..	8
Gamba .. ..	8	Clarion .. ..	4
SWELL ORGAN (14 stops).			
Contra Gamba .. ..	16	Fifteenth .. ..	2
Open Diapason .. ..	8	Mixture (3 ranks) ..	
Stopped Diapason .. ..	8	Double Trumpet .. ..	16
Salicional .. ..	8	Trumpet .. ..	8
Vox Angelica .. ..	8	Hautboy .. ..	8
Principal .. ..	4	Clarion .. ..	4
Lieblich Flöte .. ..	4	Vox Humana .. ..	8
CHOIR ORGAN (9 stops).			
Bourdon .. ..	16	Lieblich Flöte .. ..	4
Dulciana .. ..	8	Gemshorn .. ..	4
Spitz Flöte .. ..	8	Piccolo .. ..	2
Lieblich Gedacht .. ..	8	Corno di Bassetto ..	8
Clariabel Flute .. ..	8		
SOLO ORGAN (3 stops).			
Harmonic Flute .. ..	8	Tuba .. ..	8
Harmonic Flute .. ..	4		
ECHO ORGAN, played on the Solo Organ Manual (7 stops).			
Viola da Gamba .. ..	8	Orchestral Oboe .. ..	8
Voix Celeste .. ..	8	Tromba .. ..	8
Höhl Flute .. ..	4	Glockenspiel .. ..	
Clarinet .. ..	8		
PEDAL ORGAN (8 stops).			
Double Diapason .. ..	32	Violoncello .. ..	8
Open Diapason .. ..	16	Octave .. ..	8
Violone .. ..	16	Trombone .. ..	16
Bourdon .. ..	16	Trumpet .. ..	8

Manual compass CC to A, 58 notes.  
Pedal compass CCC to F, 30 notes.

ACCESSORIES.	
Swell to Great.	Swell to Pedals.
Choir to Great.	Solo to Pedals.
Solo to Great.	Great Pistons to Compositions.
Swell to Choir.	Swell Pistons to Compositions.
Swell Sub-Octave.	Choir Pistons to Compositions.
Great to Pedals.	Pedals to Compositions.
Choir to Pedals.	

There are eighteen pneumatic combination pistons and nine composition pedals. The combinations to be worked by these pistons and pedals can be fixed in a moment by means of interchangeable pneumatic combination knobs, of which there are nearly 300.

The whole of the action is pneumatic, and the bellows are blown by five hydraulic engines. The organ contains 3,629 speaking pipes.

Very early in the 'compotus rolls' the 'custos organorum' appears as receiving a stipend of 5 marks, or £3 6s. 8d. In the 17th century he had £12 + 8 marks from Chapter and College. He was required to tune as well as play the instrument. In olden times one of the vicars-choral discharged the duties of organist, but the office was sometimes held by a layman. The first of the lay performers, and one of the most

in olden times; for instance, in the 16th century one John Farrant resigned his appointment at Hereford after being 'admonished for alleged insolence.' The Rev. Hugh Davies (or Davis) was informed 'that he be spared from the choir so that he be ready in ye organ loft to play before ye reading of ye first Lesson.' Mr. Miles Coyle, a lay organist (1789-1805), evidently considered the Dean and Chapter to be very easy-going, judging



DR. JOHN BULL.

A FORMER ORGANIST OF HEREFORD CATHEDRAL.

FROM A PICTURE PAINTED IN ENGLAND IN 1589.

(The reproduction is from Dr. W. H. Cummings's history of 'God save the King'.)

distinguished of the Hereford organists, was Dr. John Bull, the reputed composer of the National Anthem, who held the office from 1582 to (?) 1591. The portrait of Dr. Bull, who was the first Gresham Professor of Music, given above, represents him in the year 1589, during his organistship at Hereford; round the four sides of the frame is this couplet:

The bull by force in field doth raigne,  
But Bull by skill good will doth gayne.

The vicar-choral organists, notwithstanding their clerical vocation, were not always above reproach

from the following 'request' which appears in the Act Books:

The organist in consideration of his time being much occupied with Pupils, requests the Dean and Chapter to dispense with his playing a voluntary before the Communion Service on Holidays, except on Christmas Day, the State Holidays, and when the Bishop visits or confirms.

MILES COYLE.

In surveying the organists within the last hundred years, honourable mention should be made of Aaron Upjohn Hayter, who subsequently went to America and rendered valuable service to the Handel and Haydn Society of Boston. To him

succeeded John Clarke, afterwards Dr. John Clarke-Whitfield (not Whitfield, as his name is so often wrongly spelled), who became Professor of Music in the University of Cambridge, and who is so widely known as the composer of the anthem

George Townsend Smith, who faithfully discharged the duties for thirty-four years (1843-77), to whom succeeded Langdon Colborne, who died in 1889.\* For many years the office of Precentor was held by the Rev. Sir F. A. Gore Ouseley, at whose



A MISERERE.

(Photograph by Mr. W. H. Bustin, Hereford.)

'I will lift up mine eyes unto the hills.' Great distinction was bestowed upon the music at Hereford when Samuel Sebastian Wesley, as a young man of twenty-two, became organist and master of the choristers. It was his first cathedral appointment, and he commenced his duties, in November, 1832, by composing for the re-opening of the organ his far-famed anthem 'The Wilderness.' Hereford also gave birth to 'Blessed be the God and Father,' composed to be sung on an Easter Sunday when only boys and *one* bass voice were available! 'How could such conditions prevail?' is a question that might seriously be asked. The explanation of, but not the justification for this lamentable state of affairs, is that all the vicars-choral (there being no lay-clerks) held livings, or had other clerical duties to perform; and that, as they had sung at an early morning service on Sundays, they considered that their cathedral duties had been discharged. Tradition says that the solitary bass on the occasion of the first rendering of 'Blessed be the God and Father' was the Dean's butler! The temptation to dwell on Dr. Wesley's cathedral career must be resisted: and has not the life-story of this genius-musician already been told in these columns? To that biographical sketch the reader is referred (*THE MUSICAL TIMES*, May, June, and July, 1900).

On the removal of Wesley to Exeter Cathedral—after his marriage with Dean Mereweather's sister—John Hunt held the office from 1835 to 1843. In the latter year he met his death by falling over a pile of plates that had been left on a narrow staircase in the Vicars' College after an audit dinner. His adopted nephew, a chorister in the cathedral, was so distressed at his uncle's untimely end, that he died three days after from the effects of the shock, and both bodies were buried in the same grave. To Hunt succeeded

death the Rev. John Hampton, M.A., Warden of St. Michael's College, was appointed.

Before referring to the present organist, something may be said about various other musical associations of the cathedral. And the first place must be accorded to the Festival of the Three Choirs, Hereford forming one of the trio in this ancient and still flourishing organization. The actual year in which these Festivals commenced is not known, but their founder and great promoter, the celebrated Rev. Dr. Thomas Bisse, Chancellor of Hereford, preached a sermon on the Anniversary Meeting as far back as 1720. In its published form the distinguished divine's discourse is thus described:

A RATIONALE ON CATHEDRAL WORSHIP OR  
CHOIR SERVICE.

A Sermon preach'd in the Cathedral Church of Hereford, at the Anniversary Meeting of the Choirs of Worcester, Gloucester, and Hereford, Sept. 7, 1720. By THO. BISSE, D.D., and Chancellor of the said Church. Publish'd at the Request of the Audience.

There is very little doubt that these annual meetings (now the Festivals) germinated in the musical clubs held in the three cities. That at Hereford met weekly in the common-room of the College of Vicars. The performances were all gratis, except that Mr. Woodcock—an excellent performer on the violin, and who kept a coffee-house in Hereford—received 'the nightly pay of five shillings.' The members of the club, both performers and non-performers, were regaled with ale, cider, and tobacco. Hereford can claim the

\* A detailed list of the organists of Hereford Cathedral is given in Mr. John E. West's 'Cathedral Organists, past and present.' London: Novello, 1899.

honour of being the first cathedral in which the 'Messiah' was performed entire; this was at the Festival of 1759, the year of Handel's death. The Rev. Richard Clack, one of the vicars and organist, conducted the performance, at which 'none were to be admitted without tickets, which would introduce the bearers *gratis* to the ball in the evening'! In 1834, when Dr. S. S. Wesley, as organist, conducted his first Festival, the locale of the performers was transferred from the choir to the nave, the band and chorus occupying a specially erected orchestra at the eastern end in front of the organ, which then stood on the screen at the intersection of nave and transepts. In order to make this Festival (of 1834) specially attractive, the Stewards in their address to the public waxed eloquent in these words:

In furtherance of this view, as well as in compliance with scruples to which they willingly defer, they have concurred with the Dean and Chapter in a determination to transfer the scene of the musical performances from the choir to the nave of the Cathedral, where the more ample accommodation for the auditory, the impressive character of the architecture, and the improved sphere for the undulation of harmonious sounds, will combine to augment that unspeakable fascination which is the never failing effect of the grand compositions selected for the occasion.

'Wilderness' and 'Blessed be the God and Father'—the actual copies from which he played while he held the organistship, from 1832 to 1835. During his recent visit to Hereford, the present writer had the pleasure of bringing to light a companion volume of *Services* (MS.) in which he found a transcript of Purcell's *Te Deum* in C (transposed from D) in Wesley's own hand. To the title Wesley has added the following caustic ascription:

Being an alteration and Digestion of Mr. Stafford Smith, as that gentleman [word, or words illegible] of a 'Grand *Te Deum*' by Purcell.

Immediately following this 'Digestion' version of Purcell's 'Te Deum' is another transcript, also in Wesley's hand, headed 'Morning and Evening Service, S. Wesley Senior': the transcript of this well-known service in F is an interesting tribute of filial affection, and it is quite probable that 'young Sam' also copied out the parts in his own bold and legible hand. In all, Wesley has filled thirty-six pages of this oblong folio book: at the end of page 54, we find the inscription 'S. S. W. 1835.' This volume will now be carefully bound and placed under lock and key.

Dr. Sinclair.

The Rev. John Hampton, M.A.,  
Precentor.

Mr. Percy C. Hull,  
Assistant-organist.



'Ben,' the Organist's dog.

#### THE CATHEDRAL CHORISTERS AND OTHERS.

(Photograph by Mr. Gus Edwards, Hereford.)

The choir library contains eight out of the ten parts of Barnard's Cathedral Music, the remaining two parts being manuscript copies. Of special interest is an oblong folio organ-book, which contains the autograph MSS. of S. S. Wesley's

A commendable feature of the music at Hereford is the attention which is given to the compositions of the old church writers—Purcell especially—that glorious company of creative musicians of whom we may justly be proud, and

whose works are unique in the history of the art. Special attention is given to unaccompanied music—services and anthems: on the occasion of our visit Ouseley's Communion Service in A was sung without the organ, and with deep feeling and absolutely in tune. In the accompanied services and anthems Dr. Sinclair uses his splendid instrument with rare restraint—one's ears are not tortured with a constant boom of the pedals, nor wearied by the blare of reeds. Evensong on Sunday at 6.30 (there is no afternoon service) is attended by a large congregation, seated in the nave. At the evening service the old and pleasing custom of the middle voluntary is

falling between the Psalms and the reading of the First Lesson, greatly added to the beauty and reverence of a truly devotional service. And when it is added that Wesley's 'Ascribe unto the Lord' formed the anthem, what more need be said?

Dr. Sinclair takes a special and personal interest in his choristers, fourteen in number, some of whom reside together and some are town boys who live at home. In training his young gentlemen he inculcates a natural sense of expression, rhythm and phrasing—this is especially noticeable in the old contrapuntal music, which is not allowed to be rendered as if it were a portion of the multiplication table, set to music and called 'Somebody in Q.' Except the very smallest boys, all the choristers sing solos and verses, the chief being Master Carrodus, son of Mr. Bernhard Carrodus, the well-known violinist, and grandson of the former leader of the Philharmonic orchestra. All the boys are inspired with a keen interest in music beyond their cathedral duties. They take an active part in the various musical societies of the city, as violinists, big drummer, cymbalist and, of course, vocalists. An ex-chorister, H. A. Smith, has obtained an Open Scholarship at the Royal College of Music, and he also gained the Stainer Exhibition at the Royal Academy of Music, which he had to relinquish on beginning his studies at Kensington; his future career, therefore, will be watched with interest. Of organists that have been trained by the present 'chief musician' of Hereford, it is only necessary to name Mr. Ivor Atkins (Worcester Cathedral); Mr. Edgar C. Broadhurst (St. Michael's College, Tenbury); Mr. Fuller (Hong Kong Cathedral); and Mr. Fritz Jones, who holds an important church-appointment in America; and last, but not least, Mr. Percy C. Hull, the able assistant-organist of Hereford Cathedral.

Dr. George Robertson Sinclair, the present organist and master of the choristers, although born at Croydon, on October 28, 1863, has both Scotch and Irish blood in his veins, as his ancestors, though of Scotch descent, have for several generations been settled in the Emerald Isle, and he is proud to proclaim himself an Irishman. His father, an LL.D. of Trinity College, Dublin, held the appointment of Director of Public Education in Bombay. At the early age of eight, Master Sinclair became a student at the Royal Irish Academy of Music, where he studied under Sir Robert Stewart. In 1873, aged ten, he gained a choral scholarship at St. Michael's College, Tenbury. There he remained for six years, singing in the daily services, deputising at the organ, gaining much valuable experience—and profiting by his intercourse with Ouseley, as Stainer had done years before. The death of his father changed the course of Dr. Sinclair's life: his parents had intended him to become a clergyman, but at the age of sixteen he was thrown upon his own resources. In May, 1879, he became a pupil of Dr. Harford Lloyd, then



THE ORGAN KEYBOARDS, ETC.

(Photograph by Mr. H. J. Unwin, Hereford.)

retained. Concerning this 'Voluntary after the Psalms' the learned Rev. Dr. Jebb—who, by-the-way, was a Canon of Hereford—says in his 'Choral Service of the United Church of England and Ireland':

If used at all, due regard should be had to the time and place in the selection of them, and all shewy gavots, and noisy trumpet pieces, carefully avoided. It should be a slow movement, chiefly upon the diapasons and unisons. This was Dr. Boyce's practice, as appears in his *Life*, prefixed to his *Cathedral Music*.

On the Sunday evening of our visit, Dr. Sinclair carried out Dr. Jebb's injunction by playing a soft movement which lasted four minutes; the tranquillity and restfulness of these strains, gently

organist of Gloucester Cathedral, acting as deputy there and at the same time holding the organistship of St. Mary-de-Crypt in the city.

Ouseley had kept his eye on the boy during his choristership at Tenbury, and when Bishop (afterwards Archbishop) Benson, of Truro, asked Ouseley to recommend him a young man for the organistship of the proposed Cornish Cathedral, he at once nominated Sinclair. Thus at the early age of seventeen the youth became organist and choirmaster of Truro Cathedral. The young organist went to Bishop (afterwards Archbishop) Benson to receive his instructions and to seek his advice—'in fact,' he says, 'I was a sort of prefect, with the Bishop as head-master.' The late Canon Donaldson, in his book 'The Bishopric of Truro,' referring to Sinclair and the limited resources then at his disposal, says (p. 284):

Coming as a youth to Truro, he attracted Dr. Benson by his ardent love for his art and his untiring energy. Step by step he led on the choir, until he succeeded in making them fit to render the best cathedral music.

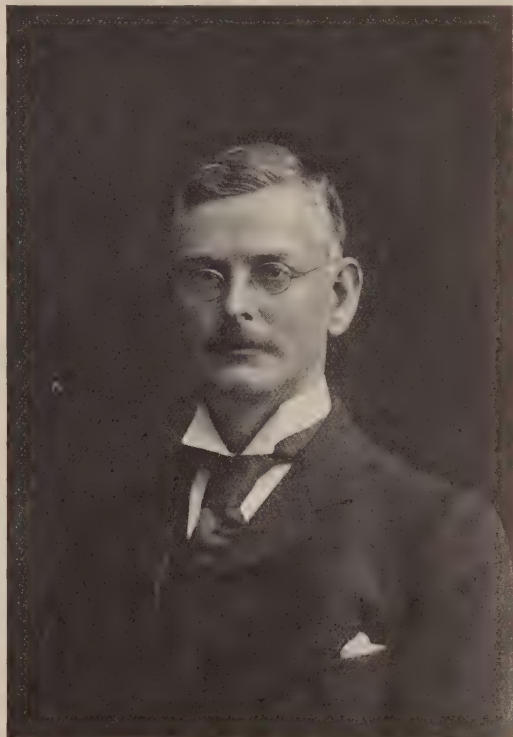
At the important ceremony of the consecration of the new Cathedral of Truro (November 3, 1887), this exceedingly youthful cathedral organist greatly distinguished himself; and he designed the fine four-manual organ. 'I quite thought that I should never leave Truro,' he says. 'I was very happy there; I had my little yawl, and seemed to be a fixture. But, almost against my inclination, I was urged to apply for this post, here at Hereford, then vacant by the death of my predecessor, Dr. Langdon Colborne. I believe I was run very close by another man, but I got it, and here I have been ever since.' That was in the year 1889.

In addition to conducting, with marked success, the Three Choirs Festivals at Hereford of 1891, 1894, 1897, 1900, and 1903, Dr. Sinclair personally raised the sum of £2,300 for the rebuilding of the cathedral organ. The Ouseley memorial window is chiefly the result of his fund-raising achievements, while the money for electrically lighting the choir and for some of the statuary in the new west front, has been provided by the offertories at his organ recitals. His pedal-playing technique is recorded in the opening of the 'G. R. S.' movement in Sir Edward Elgar's 'Variations on an original theme.' But his influence on music reaches beyond the confines of the cathedral organ loft. He is conductor of the Hereford Choral Society (an organisation which is sixty-eight years old); the Herefordshire Orchestral Society (80 members); the Herefordshire Choral Union (church choirs); and the Ross Musical Society. To these outlets for his boundless energy must be added the conductorship (since 1900) of the Birmingham Festival Choral Society (chorus of 400 voices, band of 80 performers), an important post, the offer of which came to him quite spontaneously from the Birmingham people.

In 1899 he received the Canterbury degree of Doctor of Music: he is an Honorary Member of the Royal Academy of Music and an Honorary Fellow of the Royal College of Organists. As a keen

Freemason he has made his mark: *e.g.* Past Grand Organist of England, Past Grand Organist of the Grand Lodge of Mark Masons; and he has held high rank in Provincial Grand Lodge and is a Past Master of the Palladian Lodge, No. 120: and on February 17 he was installed, by Sir Edward Letchworth, the Grand Secretary, as the first Worshipful Master of the new 'Vaga' Lodge, No. 3146.

In conclusion, a few words must be said in regard to Hereford as a city. In marked contrast to the time of Domesday Book, when there were only '103 men within the walls and without,' Hereford now has a population of about 22,000



DR. G. R. SINCLAIR,  
ORGANIST AND MASTER OF THE CHORISTERS.

(Photograph by Messrs. Jakeman & Carver, Hereford.)

persons. A quiet, old-world place—not unlike The Hague in this respect—it is, on the authority of Sir Edward Elgar, who is one of its most distinguished residents, a desirable city wherein to dwell. Easy of access, tramless, and *sans* manufactories, the place has a restfulness which is delightful to one whose lot is cast in the bustle and turmoil of London or other centres of restless activity. One thing Hereford lacks, an adequate hall for concert-giving. Proposals have been made and plans prepared for the enlargement of the present Shire Hall. Will not some wealthy lover—be he English or American—of our beautiful cathedral cities come forward with the necessary funds for this purpose?

It might form a permanent memorial to some Herefordshire worthy.

For valued help in the preparation of this article, thanks are tendered to the Dean of Hereford (the Hon. and Very Rev. J. W. Leigh, D.D., F.S.A.); to the Rev. W. D. V. Duncombe, M.A., Custos of the College of Vicars; to Dr. G. R. Sinclair, organist and master of the choristers; and to Mr. Alban Moore, Dean's Verger: also to the various Hereford photographers whose names appear under the excellent views and portraits taken by them.

DOTTED CROTCHET.

## A FAMOUS MUSIC-PRINTER.

JOHN DAY.

(1522-1584.)

*Arise, for it is Day!*

John Day, Daye, or Daie, was born in St. Peter's Parish, Dunwich, on the Suffolk coast, a few miles south of Southwold. Formerly the capital of East Anglia, it was a place of considerable importance, in fact from 673 to 870 it was the head of a bishop's see; but that Dunwich is now at the bottom of the sea. Its fifty-two churches and chapels and 400 houses stood on ground that the ocean has claimed, and its two Members of Parliament, its Mayor and Corporation have become things of the past, with the result that Dunwich of to-day is only a village.

The Suffolk youth made his way to London, and he is believed to have learned his art—for true artist he became—from Thomas Gibson, whose punning device 'Arise, for it is Day' he adopted as an aid to business. Moreover, he extended the pun in the name of his first house, which was 'in Sepulchres parishe, at the signe of the *Resurrection*, a little above Holburne Conduit.' His earliest books he mostly printed with William Seres. The first of these is entitled: 'The Tragical death of David Beaton, bishop of St. Andrewes' (1546). Some of the titles of the first-fruits of his printing-press are quaint, e.g.:

An Heavenly acte of parliament, concerning how men shall liue: made by our soueraigne Lord God, the father, the sonne, and the holy Ghost, and the whole clergie in heauen consenting to the same. (1547.)

In the year 1549 Mr. Day removed to one of the old city gates, Aldersgate, and, as Stow says, he 'dwelled in this Gate, and builded much upon the Wall of the Citie, towards the parish church of St. Anne.' The first publication bearing the imprint: 'dwellinge at Aldersgate' seems to be 'The fyrste Sermon of Mayster Hughe Latimer' (1549), followed in the same year by 'The Byble,' 'Imprinted by Jhon Day dwellynge ouer Aldersgate,' subsequently changed to 'ouer Aldersgate beneth Saint Martins.' The Bible printed by him in 1551 contains Day's rebus at the bottom, viz., 'Cupid waking a person asleep, and pointing to the rising sun, with these words on the sides, Arise, for it is Day.' That the famous printer had a shop at this time is proved by the following, forming part of the

colophon of 'Commentarye upon Mycha' (1551): '¶ These bokes are to bee sould at his shop in Schepesyde, by the Litle Countuit at the sygne of the Resurrection,' thus showing that he retained his Holborn sign. In September, 1552, Edward VI. granted Day a licence to print the English version of 'A Short Catechisme . . . for all Scholemaisters to teache,' this book, compiled 'for to roote out the discord of opinions, and stablish the agrement of trew religion,' was ordered to be printed in Latin and English by Wolf and Day respectively—'they bothe may joyne in prynting the said Catechisme.'

As John Day was a zealous reformer, the accession of Mary was not favourable to his typographical output; indeed, he is said to have suffered imprisonment with John Rogers. Yet he was made of sterner stuff than to sacrifice his principles in consequence, or to allow persecution to interfere with his life-work. In the original charter of the Stationers' Company, granted in 1556, the name of John Day appears among the freemen. A year later he printed his first music-book, the Sarum Missal, folio. There is a fine copy of this work in the British Museum: the notes are printed black, the stave red. Below the title ('Missale ad vsum insignis ecclesie Sarisburiensis,' &c.) are the arms of England in a garter, and crowned 'Vivat Re,' on a riband at the top, and M.R. at the bottom. On the sides are two pillars, with J. D. (John Day) on their bases.

A marked increase in typographical excellence is shown in the 'Cosmographical Glasse, conteining the pleasant Principals of Cosmographie, Geographie, Hydrographie, or Nauigation, compiled by William Cunningham, Doctor in Physicke' (1559). This, one of the most magnificent productions of the press of John Day, is a folio volume printed throughout in a large, flowing italic type, well leaded, and embellished with a variety of woodcuts, chiefly connected with mathematical subjects. There is no need to give the full title of this splendidly printed book, its purport may be judged from the following lines on the title-page:

In this Glasse if you will beholde  
The Sterry Skye, and Yearth so wide,  
The Seas also, with windes so colde,  
Yea and thy selfe all these to guide:  
What this Type meane first learne a right,  
So shall the gayne thy trauaill quight.

At the end of this book is the device, frequently used by Day, representing a venerable gentleman teaching a nobleman, in the prime of life, this lesson of mortality, *Etsi mors, indies accelerat*. He is pointing to a skeleton, which reposes on a monument, from which issues a flourishing tree, bearing this motto: *Post funera virtus vivet tamen*. The device (of which a facsimile is given on p. 173) is doubtless, an allusion to Day's sign of the resurrection; moreover, in the drawing the sun is seen to be rising in the distance—'Arise, for it is Day.'

In the year in which he printed the 'Cosmographical Glasse' (1559) it would seem that he was engaged upon an edition of the Metrical

Psalms, as the following entry in the Stationers' Registers records :

Receuyed of John Daye for a fyne for printinge of serten copies without lysense and contrary to the orders of this house . a *quartron of psalmes* with notes the ij. de of octobre . . . . . xijs.

An extraordinarily rare book is Day's 'Certaine notes' (*folio*, 1560), entitled :

Certaine notes set forth in foure and three parts to be song at the morning Communion, and euening praier, very necessarie for the Church of Christe to be frequented and used : and unto them added diuers godly praiers & Psalmes in the like forme to the honor & praise of God.

Of this work there appears to be the title-page only, prefixed to the bass part of the 1565 edition (Bodleian, Douce collection. B. 348).

We now come to a most interesting feature of John Day's career, his printing of the metrical Psalms as versified by Sternhold and Hopkins. In his invaluable monograph, 'The Earliest English Music Printing' (Bibliographical Society's Illustrated Monographs, No. XI., 1903), Mr. Robert Steele assigned the 1560 edition of the Psalms (copy at Christ Church, Oxford) to Day, but in a private letter to the present writer Mr. Steele modifies his opinion by stating that the book is, 'almost certainly, not English, but printed in Geneva.' There is no doubt, however, about the 1561 edition having been issued from the Aldersgate press : here is its title, from the copy in the possession of the Society of Antiquaries :

Psalmes of Daud in Englishe Metre, by Thomas Sterneholde and others : conferred with the Ebrue, & in certain places corrected (as the sense of the Prophet required) and the Note ioyned withall.

¶ Veri mete to be vsed of all sortes of people priuatly for their godly solace and confort : laiying aparte all vngodlye Songes & Balledes, which tende only to the nourishing of vice, and corrupting of youth.

Newly set fourth and allowed, accordyng to the order appointed in the Quenes Maiesties Iniunctions, 1560.

Imprinted at London, by Ihon Day, dwelling over Aldersgate. Cum gratia & priuilegio Regiæ Maiestatis.

*Colophon* : Imprinted at London by Iohn Day, dwelling over Aldersgate, beneath Saint Martin's. These bokes are to be sold at his Shop under the gate. 1561. [*Quarto*.]

No less interesting is the title of 'The whole Psalmes,' issued in 1563, which reads :

THE WHOLE PSALMES in foure partes, whiche may be song to al musically instrumentes, set forth for the encrease of vertue : and abolishyng of other vayne and triflyng ballades. [*Small Oblong*.]

This book was issued in four separate parts—Tenor, Contra Tenor, Medius, and Bassus. Three of the four parts are enriched by an illustration which is reproduced below from Mr. Alfred Littleton's fine copy of this rare Psalter. The picture represents a man instructing his wife and children in the art of music.

An equally interesting Psalter, which appears to have escaped the notice of some bibliographers, is the Utenhove Psalter, which came from Mr. Day's printing-press, in the Dutch language. The title reads :

Hondert Psalmen Dauids. Mitsgaders het ghesangk Marie, t'ghesangk Zacharie, t'ghesangk Simeons, de thien Gheboden, de artikels des Gheloofs, t'ghebed des Heeren, &c. Ouerghesett in Nederlandschen dichte, door Ian Wtenhove.

*Colophon* : Ghedruckt te Londen, by Ian Daye voordien voorseyden Ouersetter, 21 Junii 1561. Cum Gratia & Priuilegio Regiæ Maiestatis, per septennium.



FROM 'THE WHOLE PSALMES' PRINTED BY JOHN DAY IN 1563.

# Imprinted at London, by Iohn Day, dwelling ouer Aldersgate, beneath Saynt Martynes,

*Cum gratia & privilegio Regie Maiestatis,*

**These Booke are to be solde, at hys shop  
under the gate. 1565.**

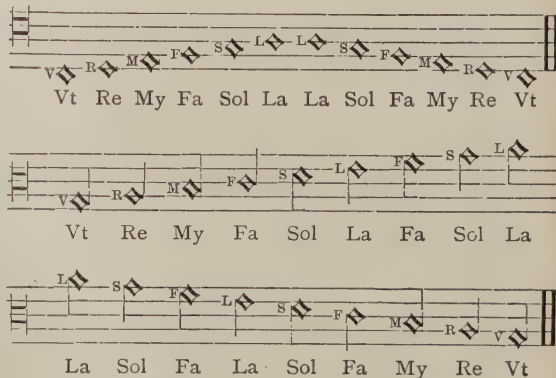
AN OLD-WORLD IMPRINT.

Jan Utenhove, the compiler of this selection of 100 Psalms, was a Dutch refugee and reformer who came to London in 1548. During Mary's reign he absented himself from England, but returned on the accession of Elizabeth and died, in London, in the year 1565. Utenhove was evidently an important man, for in 1560 he was the chief elder of the well-known Dutch Church in Austinfriars, in the City of London, and we read of him as 'a man of noble rank and quality, and formerly assistant to a "Lasco," a minister of the church.' A man of culture, Elder Utenhove set to work to prepare a metrical Psalter for the use of his fellow refugees and fellow worshippers at the Dutch Church, and with practical wisdom translated 100 Psalms for the congregation's 'godly solace and comfort.' The preface to this Psalter—in Dutch, of course—is a most interesting one. It appears that an earlier translation made by him had been 'mutilated and altered' without his consent, but that his present book 'will give you [Christian reader] a better understanding as regards the purity and sincerity of the eternal and saving truth of God.' After a modest request that those who use the book will 'overlook any shortcomings in the translation which may not sufficiently impress you' (*i.e.*, the worshipper), he begs, 'in the name of the Lord Jesus Christ, that no one will lightly take upon himself to alter these my translations in any way or under any pretext.' A certain author once said that if he were to translate the Bible he would render a familiar verse thus: 'Printers have persecuted me without a cause.' Utenhove appears to have suffered in a similar manner, because towards the end of his Preface he refers to 'the unsatiable cupidity of many book-printers, who daily cause an unspeakable amount of harm to the well-being of the community.' He then goes on to say that he has chosen Master Jan Day to be his printer, 'whose piety is sufficiently known.' The illustration on the opposite page is a facsimile of the last page of Mr. Littleton's copy of this interesting and little-known book. Another Dutch Psalter by Utenhove, 'in Nederlandischer songs-ryme,' published in 1566, after his death, was printed by Day (16<sup>mo</sup>): on the title-page the compiler is described as 'Ian Wtenhoue van Ghent.'

The edition of the English psalter which John Day issued in 1572 contains the following interesting note, and cast in a distinctly educational vein. Was it from the distinguished printer's own pen? :

## TO THE READER.

Thou shalt vnderstand (gentle Reader) that I haue (for the helpe of those that are desyrous to learne to syng) caused a new Print of Note to be made with letters to be ioyned to euerie Note. Whereby thou mayst know how to call euerie Note by his right name, so that with a very little diligence (as thou art taught in the Introduction printed heertofore in the Psalmes) thou mayst the more easilie by the vewing of these letters, come to the knowledge of perfect Solfyng: wherby easely thou mayst sing the Psalmes the more spedely and easier: The letters be these V for Vt, R for Re, M for My, F for Fa, S for Sol, L for La. Thus where you seest any letter ioyned by the note, you may easilie call him by his right name, as by these two examples you may the better perceiue.



Thus I committe thee vnto him that liueth for euer, who graunt that we sing wyth our hartes and mindes vnto the glorie of hys holy name. Amen.

The first Psalter printed by Day was probably that known to have been compiled by Archbishop Parker (1560)—'The whole Psalter translated into English Metre, which containeth an hundreth and fifty Psalmes.' As an account of this interesting book,—in which Tallis's famous evening hymn-tune first appeared—was given in THE MUSICAL TIMES of November, 1903 (p. 722), there is no need to repeat the details here. This was the first attempt made by one person to metricise the *entire* Psalter.

We may for the moment leave 'The hole psalter translated into englishe myter,' as his printing license describes this important publication, and refer to some other works printed by Day. And here it may be mentioned that although he began to print in 1546 he was not admitted to the Livery of the Stationers' Company until 1561; between 1564 and 1575 he was chosen warden on four separate occasions, and became master in 1580. 'A work of prodigious bulk, expense, and labour'—to quote Dibdin—was the first edition of what is known as Foxe's Book of Martyrs, printed by Day in 1563 (folio) with the title 'Acts and monuments of these latter and perillous dayes . . . by John Foxe.' Concerning this far-famed publication Dibdin (in his 'Typographical Antiquities,' 1819), says: 'The department of art alone must have been very important. The cuts are numerous; and the subjects are generally drawn, composed, and engraved with very considerable skill. They have a freedom and force worthy of some of the more celebrated foreign artists; by whom, in all probability, they were executed. . . . The first letter, C, of the dedication [to Queen Elizabeth] is decorated in a most elaborate manner, by the portraits of her Majesty and her three counsellors of state . . . there is not, perhaps, throughout the volume a more finished specimen of the art of engraving than that which is exhibited in this magnificent letter. . . . Such was the popularity of the work, and the rapidity of the sale or such fondness for it by the printer, that not fewer than three subsequent editions of it issued from the press of Day: namely, the second in the year 1570, the third in 1576, and the fourth in 1583.'

Wood says that 'on the accession of Elizabeth Foxe returned to the mansion of his old patron, the Duke of Norfolk, at Christ Church, in London: from whence he travelled weekly every Monday to the house of John Day, the printer, to consummate his *Acts and Monuments of the Church*.' Among the many squibs that the Book of Martyrs brought into existence, this, written in a blank leaf at the end of a MS. of the 'Pricke of Conscience,' at the Bodleian Library, may be quoted:

The grave counsell of Gravesend barge  
Gevethe Jhon Daye a pryvilege large  
To put this in prynt for his gaynes  
Because in the Legend of Iyes he takethe paynes  
Commandinge other upon pyne of slavery  
That none prynt this but *Jhon Daye*, the  
prynter of *Foxe his Knavery*.

A less hostile reference to John Day took this form:

He set a Fox to write how martyrs runne  
By death to type.

A quaint dedication of Day's may be quoted from: it appears in the 'Commentaries of Peter Martir' (1564) and reads thus: 'To the ryght honourable, my most singular good Lord and Maister the Lord Robert Duddley, Earle of Leicester, K.G., and Maister of her Maiesties horse . . . Hauing had nothing meeter wherby to expresse my faithfull hart, good mynde, &

duty to your honourable Lordshyp, then thys the simple labour of my plowe: the fruite whereof cannot be but yours, that are ouner of me.—Your Lordships humble, faithfull & redy seruant John Daye.'

Reference has been made to a Dutch Psalter printed by Day: from his press came, in 1568, a French book, entitled 'Le Theatre, &c., par le Seigneur Jean Vander Nort.' In the following year (1569) he issued 'A Booke of Christian Prayers,' known as Queen Elizabeth's prayer-book, of which every page is ornamented with 'fine cuts, done from the greatest masters,' in addition to a portrait of Good Queen Bess on her knees.



Ghedrukt te Londen, by Ian Daye  
voor den boosfeyden Quersetter, 21. Junii 1561.

Cum Gratia & Priuilegio Regie  
Majestatis, per septennium.

JOHN DAY'S DEVICE FROM UTENHOVE'S  
'HONDERT PSALMEN DAUIDS.'

A year later he printed the first English translation of Euclid thus entitled:

The Elements of Geometrie of the most auncient Philosopher EVCLIDE of Megara. Faithfully (now first) translated into the Englishe tongue, by H. Billingsley, Citizen of London. Whereunto are annexed certaine Scholies, Annotations, and Inuentions of the best mathematicians, both of time past and of our age. [Folio, 1570.]

Another educational publication bore the following title:

The Scholemaster Or plaine and perfite way of teachyng children, to vnderstand, write, and speake, the Latin tong, but specially purposed for the priuate brynging vp of youth in Ientlemen and Noble mens

houses, and commodious also for all such, as haue forgot the Latin tonge, and would, by themselves, without a Scholemaster, in short tyme, and with small paynes, recouer à sufficient habilitie (*sic*), to vnderstand, write, and speake Latin. ¶ By ROGER ASCHAM. An. 1570.

A secular music book, Whythorne's 'Songes,' came from Day's press in 1571; it is entitled:

Songes of three, fower, and fīue voyces, composed and made by Thomas Whythorne, gent. the which Songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both, also some solemne, and some pleasant or merry, so that according to the skill of the singers (not being musitians) and disposition or delite of the hearers, they may here find Songes for their contentation and liking. Now newly published. An. 1571.

At London. Printed by Iohn Daye, dwelling ouer Aldersgate. [Tenor. Contratenor. Medius. Triplex. Bassus.]

At the end of the Tenor Title (in the Britwell copy) is the following notational information:

At ye end of this Book ye shall finde an aduertisement concerning the use of ye flats and sharps yt are set with this musicke also of ye most needful faults to be amended yt are escaped in ye printing of these fine Books.

In the year 1572 John Day had a large stock of books valued at from £2,000 to £3,000, a very large sum in those days, and 'living under Aldersgate, an obscure corner of the city, he wanted a good vent for them,' so Strype, in his 'Life' of Archbishop Parker tells us. To further quote from this source of information:

Whereupon his [Day's] friends, who were the learned, procured from the Dean and Chapter of St. Paul's a lease of a little shop to be set up in St. Paul's church-yard. Whereupon he got framed a neat handsome shop. It was but little and low, and flat roofed and leaded like a terrace, railed and posted, fit for men to stand upon in any triumph or shew; but could not in any wise hurt and deface the same. This cost him forty or fifty pounds. But *φθονεὶ δὲ τέκλον*, his brethren the booksellers envied him, and by their interest got the Mayor and Aldermen to forbid the setting it up, though they had nothing to do there, but by power. Upon this the Archbishop [Parker, of Canterbury] brought his business before the Treasurer [Lord Burghley] and interceded for him, that he would move the Queen to set her hand to certain letters that he had drawn up in the Queen's name to the city, in effect that Day might be permitted to go forward with his building. Whereby, he said, his honour would deserve well of Christ's church, and of the prince and state.

Curiously enough, however, the new shop in St. Paul's Churchyard is only mentioned in the imprints of the year 1578, thus: 'At London, Printed by John Daye, dwelling ouer Aldersgate. And are to be solde at his long shop, at the West doore of Paules.' The reference in the above quotation from Strype to the terraced-roof plan of the 'neat handsome shop' in St. Paul's Churchyard and its fitness 'for men to stand upon in any triumph or shew' is interesting, and recalls the scene of Queen Victoria's Diamond Jubilee in 1897.

In the year of this fresh acquisition to his business premises, Day was entrusted with the typography of the first privately printed book. It was written by Archbishop Parker and is entitled

'De Antiquitate Britannicæ Ecclesiæ & Priuilegiis Ecclesiæ Cantuariensis, cum Archiepiscopis eiusdem 70. An. Dom. 1572.'

This rare book is printed throughout, except the Latin preface, 'in a full-sized, close, but flowing italic letter.' And here it may be mentioned that John Day was the first to cut Roman and italic type uniformly; before his time these two founts were not mixed, and were not cut to range. In a letter addressed to Lord Burghley, Queen Elizabeth's right-hand man, Archbishop Parker says: 'I have spoken to Daie, the printer, to caste a new Italian letter, which he is doinge, and it will cost him xl. marks.' This is doubtless the 'flowing italic letter' which in the Archbishop's book usurped the black-letter type then in use.

F. G. E.

(To be continued.)

## Occasional Notes.

Where gripyng grefes the hart would wounde,  
And dolefull dumps the mynde oppresse,  
There music with her silver sound  
With spede is wont to send redresse.  
Of troubled mynds, in every sore  
Swete musicke hath a salve in store.

In joy it makes our mirth abound;  
In woe it cheers our heavy sprights;  
Bestraught heads relief hath found,  
By Musics pleasant, swete delights:  
Our senses all, what shall I say more?  
Are subject unto Musics lore.

The gods by Music have their praise;  
The life, the soul, therein doth joy:—  
For as the Romayn poet says:  
In seas, whom pirates would destroy,  
A dolphin saved from death most sharp,—  
Arion playing on his harp.

O heavenly gift! that rules the mind,  
Ev'n as the stern doth rule the ship!  
O Music! whom the gods assigned  
To comfort man, whom cares would nip!  
Since then both man and beast doth move,  
What beast is he, will thee disprove?

RICHARD EDWARDS (1523-1566).

To the long list of incidental music to plays, must be added the strains specially composed by Mr. Coleridge-Taylor for Mr. Stephen Phillips's 'Nero,' magnificently produced by Mr. Tree at His Majesty's Theatre on January 25. The composer keeps himself in the background, so much so indeed that he might very well have more strongly asserted himself in the Processional March accompanying Nero's entry into Rome, in his chariot drawn by three milk-white steeds abreast. Some exceedingly happy touches characterise the music, especially a charming 'Eastern Dance' in Act II. Considering that so many people improvise a conversational accompaniment to theatre music, we are glad to hear that portions of Mr. Coleridge-Taylor's 'Nero' music have been cast in Suite form, and will shortly be published. This will render them available for concert-room performance, where they can be listened to with undivided attention.

The 'Napoleon of conductors'—we need scarcely say he is Dr. Hans Richter—has more than sustained his great reputation by his masterful conductorship of two recent London Symphony Orchestra concerts at Queen's Hall. As the years go on, Dr. Richter's hand loses none of its cunning, and the same all-conquering generalship, unflinching resourcefulness, dignified fervour, and broad-minded versatility are as much in evidence as ever. His thoroughness, too, merits the highest praise. An instance of this fine trait has come to our knowledge in connection with the preparation of a young Englishman's new work, at the rehearsal of which he took infinite pains and spared himself in time and trouble not a whit in order to secure the best results. Conscientious work such as this deserves full acknowledgment and again proves that Dr. Richter has full claim to Napoleonic distinction in wielding the bâton.

Mr. Edwin York Bowen, the young English composer above referred to, was born in London on February 22, 1884. He received his earliest instruction in music from his mother, a gifted pianist, who



MR. YORK BOWEN.

(Photograph by Messrs. Russell &amp; Sons.)

laid a good foundation for her son's technique of the instrument. After studying under Mr. Alfred Izard, young Bowen, then aged fourteen and 'in knickerbockers,' became a student at the Royal Academy of Music, through gaining, in 1898, the Erard Scholarship (pianoforte) tenable for three years. His professors at Tenterden Street were, for harmony and composition, Mr. Battison Haynes (a short time only, until Haynes's premature death) and Mr. Frederick Corder. The pianoforte he studied throughout the whole of his Academy course—seven years—under Mr. Tobias Matthay, of whom and of whose remarkable method he speaks in terms of the highest praise. He also took up the clarinet and horn, and he is able to take his place in the orchestra, or accompany a church

service on the organ. He appears to have had a voracious appetite for prizes at the Academy. In addition to the Scholarship above mentioned, he gained in competition the following awards: Hine prize (composition) in 1899; Heathcote Long prize (pianoforte) in 1900; Sterndale Bennett prize (pianoforte) and the Charles Lucas medal (composition) in 1902; the Walter Macfarren prize (pianoforte) and the Dove prize (general excellence, &c.) in 1903; besides some smaller prizes and all the medals and certificates of the Academy; also the Musicians' Company's medal in 1905. He is an Associate and was a sub-professor of his *alma mater*.

Mr. York Bowen concentrates his musical energies on the pianoforte—to which he devotes five hours a day—and to composition. He has played at the Queen's Hall Promenade Concerts (Tchaikovsky's B flat minor pianoforte concerto), and he is announced to perform, for the first time, his new Pianoforte concerto (in one movement) at an approaching Philharmonic concert. His other important compositions include a Concert overture (played at one of the Patron's Fund concerts); a Symphonic poem, 'Tasso'; a Concertstück for seven instruments—pianoforte, string quartet, clarinet, and horn (Broadwood concerts); and two sonatas for pianoforte and viola. The production of his 'Symphonic Fantasia,' under Dr. Richter (who, by-the-way, has promised to play it at Manchester) is referred to on p. 189. 'This work has absolutely *no* programme,' the young composer definitely asserts. 'I am very strong on *absolute* music,' he says; and adds, 'while I have been very lucky so far in getting my things performed, I only wish that conductors and others would give new works a second hearing, so as to give them a better chance of life.' Mr. York Bowen's future career will be watched with interest and expectation. May all success attend his artistic aims and earnest endeavours.

The letters which we frequently receive from various parts of the world in appreciation of THE MUSICAL TIMES are exceedingly gratifying. It is not our custom to publish these pleasant communications, but an exception may be made to a letter recently received from a bank manager in Western Australia, dated January 4, 1906, which concludes thus: 'I wish to tender you a 119° appreciation—our temperature to-day, and this is more than *fff*—of the excellent value I find THE MUSICAL TIMES. I receive magazines dealing with the occult sciences, banking, philately, business, &c.; but I am glad to acknowledge that the one devoted to *Music* is that most eagerly anticipated and most eagerly devoured—aye, even down to the advertisements. Yours &c., HOMELAND.' Although the temperature in the Old country is lower than in Western Australia, we very warmly thank our 119° friend for his generous words of appreciation.

Among the papers of the late J. O. Grimm, hundreds of letters from Madame Schumann, Brahms and Dr. Joachim have been found, as well as the original autograph of Brahms's Op. 1 (the pianoforte Sonata in C) and the lovely song 'O versenk' (from Op. 3). There are also several compositions by the master which were copied out for Grimm's use by Brahms's faithful friend, Clara Schumann. The 'Missa canonica,' for four female voices, the discovery of which we have already announced, exists in two copies. The work consists of four movements, Kyrie, Sanctus, Benedictus ('a wonderful piece' according to Grimm's dictum in a letter to the composer) and Agnus Dei.

'L'entente cordiale' which so happily exists between France and Great Britain has recently been further cemented by the interchange of municipal and musical courtesies. What can be more natural than that the chords of goodwill should be strengthened by the harmony of sweet sounds? This question finds an answer in the visit to England last month of the famous band of the Garde Républicaine from Paris, who delighted English audiences by their refined and admirable performances. This is not the first time that a French military band has been welcomed to our shores, though the greeting was never so warm-hearted as at the present time. In October, 1854, during the Crimean war, the celebrated band of the Imperial regiment 'Les Guides' played at the Crystal Palace in combination with twelve of our chief military bands. The French band—of fifty-six performers and using the then newly-invented instruments of the famous Adolphe Sax—gave a concert at Exeter Hall amid a perfect furore of enthusiasm, evinced especially in the brilliant interpretations they gave of the 'William Tell' and 'Zampa' overtures. Before their departure, the 'Guides' were entertained by the Royal Artillery Band at Woolwich. Then in 1862, the band of the Zouaves and of the Gendarmerie of the Imperial Guard, delighted English folk by the performances given at the Royal Horticultural Gardens at Kensington, during the Exhibition. To return to the visit of the band of the Garde Républicaine, which made its first appearance in a series of promenade concerts at Covent Garden Theatre on February 17. Under the conductorship of M. Gabriel Parès, the band of eighty players performed a varied and interesting programme in excellent style. The music, almost entirely French, selected for the first concert, included the following works:

Bizet	-	-	-	-	L'Arlésienne (suite).
Lalo	-	-	-	-	Le Roi d'Ys (overture).
Massenet	-	-	-	-	Manon (selection).
Massenet	-	-	-	-	Les deux pigeons (suite).
Saint-Saëns	-	-	-	-	Coronation March.
Saint-Saëns	-	-	-	-	Le Rouet d'Omphale.

To the foregoing must be added a bright and effective overture entitled 'Richilde,' composed by the conductor, M. Parès; an effective arrangement of Handel's variations known as 'The harmonious blacksmith'; a fantasia on Hérold's 'Pré aux Clercs' for clarinet, which served to display the exceptional skill of M. Paradis, a most gifted player on that instrument and, of course, the National Anthem of France and our own 'God save the King.'

After the first concert given by the Band of the Garde Républicaine, the members were entertained at supper at the Trocadero Restaurant by the Band of the Coldstream Guards in a warm stream of true English hospitality meted out to their genial French confrères. Lieutenant J. Mackenzie Rogan, Bandmaster of the Coldstreams, presided, and among the guests were Colonel A. E. Codrington (Commanding Officer of the Regiment), M. de Fleurian (Second Secretary of the French Embassy), Commandant Huguet (French Military Attaché), Baron Mercier de l'Ostende (French Naval Attaché), Sir Alexander Mackenzie, and others. After Colonel Codrington had proposed 'The French Nation,' and Commandant Huguet had replied thereto, the Chairman gave in generous terms the toast of the evening—'Health and prosperity to the Band of La Garde Républicaine.' This was supported by Sir Alexander Mackenzie,

Principal of the Royal Academy of Music, who, in the course of his remarks, said:

He was assuming a privilege, which he knew would be readily granted to him by his own colleagues, in speaking on behalf of a still larger number of musicians than those present, who represented an even wider field and many varied branches of their art. They would, he knew, deeply regret it were they not permitted to join in and strengthen the public chorus of warm appreciation and cordial esteem which must be still ringing in the ears of M. Parès and his excellent instrumentalists even at that late hour. Whatever qualities our native musicians might or might not possess, there was one virtue he fancied which we could claim without much danger of contradiction, and that was our eclecticism, our all-round knowledge and appreciation of all that was distinguished and estimable in the art of the nations. Indeed, it was questionable whether another city existed in which art, irrespective of its national sources, or from where it came, was cultivated in so wide and cosmopolitan a spirit, and to so much purpose, as just this London of ours. They might perhaps consider that as a somewhat doubtful or negative species of merit, seeing that, strictly speaking, no other condition, no other attitude towards universal art ought to prevail anywhere. However, M. Parès would soon realize that he and the music he brought with him were at home here, since for many years we had had constant opportunity of knowing and admiring the creations of the great French masters of the past—as well as the works of the most prominent composers of the present. And there could be but very few, if any, of the distinguished artists and executants of France with whose powers we were not perfectly familiar. The advantage was ours. To catch some of that graceful elegance and wonderful brilliance which had ever been distinguishing features in all departments of French art must surely be an object for which every student—young or old—should strive, a goal he should endeavour to reach. These native and rare qualities were once more strikingly exemplified in the performances of the Garde, and were both quickly recognized and enthusiastically applauded by the audience that night. It was to be expected, and speaking for English musicians generally, he thought he might say that, no matter to what regiment they might individually belong, they were neither slow to perceive nor to acknowledge the advent of a good thing in any branch of the service of music. With the enthusiastic reception which the city of Paris ungrudgingly accorded only a few weeks ago to the London Symphony Orchestra fresh in our memory,—and the gratification which that event gave them all was lasting—we could not but view this visit of M. Parès and his band as another weighty link in the rapidly strengthening chain of good intent between French and English artists. Significant as it was of a clearer and better understanding of the music of both nations, of a reciprocal desire to know more of each other artistically and personally, we hailed its inevitable consequences and most desirable results with the greatest confidence and satisfaction. And he felt he was only voicing the thought of all his colleagues when he assured M. Parès that we desired nothing better than a long and unbroken continuance of these friendly and encouraging exchanges of amity between the musicians of France and England.

M. Parès, who was warmly cheered on rising to respond, replied in French:

He expressed his sincere thanks to Colonel Codrington and Lieutenant Rogan, as well as to the band of the Coldstream guards representing as it did the bands of the British army, for the tokens of deep sympathy which they were giving them at the present time. He and his colleagues were very proud of the honour that had been done them, but they were modest enough to attribute most of what had been said to the esteem in which the French army was held—that army of which they were proud to be an integral part. He would wish all his colleagues to recognize that the honour done them was really done

to the French army. They would be wrong not to be proud of the sympathy which had been shown them since their arrival. With regard to their appearance at Covent Garden, he wished they could have shown their knowledge of foreign works, and especially of those of the British musicians, to a greater extent, but they had not had time to learn much of the work of British composers. He proposed, however, to put some of their compositions in his programmes when he returned to Paris. There was a technical difficulty in regard to performing foreign music to which he would venture to refer on that occasion. It was that the orchestration for military bands was not the same in all countries. If it were it would be better for everyone, and it would be of great assistance to the conductors of military bands. He hoped that they would be able to reach some middle way which would enable them to make known to each other the military music of all countries. That would be a most cordial and harmonious *entente*. He thanked the Press for the goodwill which it had shown to the Garde Républicaine. The Press had shown itself desirous of promoting the *entente cordiale* from the time of its inception and the visit of King Edward VII. to Paris until now. Finally he thanked Sir Alexander Mackenzie for the kind words he had spoken, which were appreciated all the more on account of the very high position which he occupied in the musical world. He wished he could say all that was in his heart, but that was impossible, and he could only conclude by asking them to drink to the success of military bands, to the health of the British Army, and to the health of the British people.

The function was in every way thoroughly successful and the evening—or rather the early morning—proved to be a very enjoyable one, the members of the two Bands fraternising in the most friendly manner. As showing that Scotland found a place at this *entente cordiale* supper, the proceedings ended with the singing of ‘Auld lang syne,’ to which followed the ‘Marseillaise’ and ‘God save the King.’

The following letter, from the veteran king of baritones, on the subject of pitch, will be read with interest :

TO THE EDITOR OF ‘THE MUSICAL TIMES.’

DEAR SIR,—I beg leave to call your attention to an error in THE MUSICAL TIMES for the present month. In ‘Answers to Correspondents’ you say ‘the high pitch was due to Costa, &c.,’ which is not correct.

I was paying him a visit about the time there was much talk about pitch, and I told him I understood he was responsible for the high pitch. He took out two tuning-forks from a drawer in his writing-table—one the pitch used before he conducted the Philharmonic Society and one of the pitch used during his conductorship—the latter was a shade, but a perceptible shade lower than the former.—I remain, dear Sir, yours faithfully,

67, Carlton Hill, N.W.

C. SANTLEY.

February 1, 1906.

While not in the least degree wishing to cross swords with Mr. Santley, it may not be without interest if we briefly state the facts of the case, basing our remarks on the information furnished by so acknowledged an authority as the late Alexander J. Ellis in his ‘History of musical pitch’ (1880). Under the head of ‘London concerts’ (pp. 329 and 334) he gives the following number of vibrations for the note A formerly adopted by the Philharmonic Society :

1846 to 1854.	Mean of Philharmonic	}	452·5
	under Costa		
	Highest Philharmonic		
			454·7

This difference is very trifling. When we turn to the same authority (Ellis) under ‘Opera’ we find

Covent Garden, Costa’s fork, Allen’s copy 453·4

which is a shade higher than the Philharmonic, from which Society Costa retired in 1854. Therefore,

it is evident that Costa favoured the high pitch, or else, autocrat as he was, he would have taken steps to have it lowered, just as he introduced equal-temperament in the tuning of the Exeter Hall organ in 1848, and in the same year the employment of ladies to sing the alto part in the choruses at the Sacred Harmonic Society. Ellis says (p. 329) that, in 1874, Broadwood’s pitch was sharpened ‘at the suggestion of Mr. Charles Hallé’ to 454·7, as given above. He also records that when conducting the Wagner Festival concerts at the Royal Albert Hall in 1877, Wagner ‘complained bitterly of the inconvenience his singers had been put to, on account of the fact that the pitch they were obliged to sing to here was so much higher than that which they were accustomed to.’ The pitch of the Albert Hall organ is given by Ellis as 455·1. Is it not time that it was lowered to the French pitch, that which is now generally adopted?

The following letter appeared in the *Athenæum* of February 24 :

MOZART: A CORRECTION.

My attention has been drawn by Mr. J. S. Shedlock to a strange mistake in the new edition of Köchel’s ‘Thematic Catalogue of Mozart’s Works,’ which has recently been brought out by Count Paul von Waldersee. On p. 19 it is stated that the autograph anthem (which Köchel calls a madrigal!) presented by Leopold Mozart to the British Museum in 1765 bears in the margin (‘Auf dem Rande’) the following remarks: ‘This extremely curious and interesting Composition is not in Mozart’s handwriting (sic!),’ &c. In this description there are three mistakes: (1) the note—which is in the handwriting of Vincent Novello—is not in the margin of the autograph, but bound up with it, and mounted separately; (2) Novello spells the word ‘interesting’ correctly, and not with an additional s; (3) the word ‘not’ does not occur in the original.

As my name is mentioned in the preface to the new edition of Köchel as having supplied information with regard to the Mozart autographs in this country, I wrote to the publishers to inquire what was the origin of these strange mis-statements. In reply Count von Waldersee informs me that he is unable now to say where he derived his authority for inserting the word ‘not,’ and that he drew attention to the matter by adding ‘(sic!)’ to the copy. Count von Waldersee adds that he will take the opportunity of publishing this correction in a musical paper.

WM. BARCLAY SQUIRE.

The above communication refers to Mozart’s anthem ‘God is our refuge and strength,’ of which we gave a facsimile of the MS. in our February issue. It seems extraordinary that such a mistake could be made in so important a book of reference as a new edition of Köchel’s Mozart Catalogue. Even if any satisfactory explanation is forthcoming, the erroneous information is much to be regretted, especially as it more or less implicates Mr. W. Barclay Squire in a mis-statement for which he was in no way responsible.

Country concert criticisms continue to afford amusement. We read, in the report of a music-making in Yorkshire (the journal from which we quote is not the *Yorkshire Post*) that, in a violin sonata, ‘the octave passages were especially brought out and in perfect unison’; that a ‘talented artist fully realized the importance of the interlaced harmonies so profusely used by this composer’; and, lastly, there is a reference to ‘the able manner in which she (a lady violinist) held her corner in the quintet.’ We were always under the impression that the ‘corner’ performer was the special privilege of Christy Minstrels.

On February 17 a meeting of school teachers, conductors and others concerned with the Metropolitan Evening School Singing Classes, and the Choral Unions formed from the Classes, was held in the Marlborough Road (Blackfriars) School, for the purpose of conferring as to ways and means of expanding and improving the work, and to discuss the advisability of forming an Association of instructors. Mr. H. Way, Secretary of the West London Choral Union, presided. Dr. McNaught delivered an address on the work of the Classes and the Unions, and what they might do for London. Mr. Allen Gill spoke very highly of the results achieved. After an animated discussion it was agreed to form an Association, and a committee was elected to prepare a scheme.

The Evening School Classes and district Choral Unions bid fair to be important factors in the musical development of London. Not many people, even amongst those interested in musical education, are aware of the extent to which these State and rate-aided musical societies are quietly growing up. Evening Schools are supported by a Board of Education grant, and they meet in very comfortable quarters provided by the local rates, and the teachers are paid by the local education authority. The singing and other classes are open to adults of any age. As isolated classes were rarely able to gather a balanced choir, the idea of combining all the units in a district into a Choral Union was formed. There are now six of these Unions, all working at various programmes, which will be performed in large halls in April and May. Each Union has an orchestral class formed mainly for the purpose of providing the accompaniments. Amongst the music down for performance we note the following works: 'Hiawatha's Wedding-Feast' (Coleridge-Taylor), 'The May Queen' (Bennett), 'May Day' (Macfarren), 'The First Walpurgis Night' (Mendelssohn). The size of the choirs is limited only by the accommodation available. The N.E. London Union having the Alexandra Palace as an arena commands the services of a choir of 1,200 voices. There are undoubtedly great possibilities of the expansion of such work in this vast city. Meantime the movement deserves encouragement and sympathy.

The 'English sheet' of the *Journal* of the International Music Society (February issue) furnishes some curious topographical information in regard to London—E. G. (capital letters, please, Mr. Printer):

Fleet Street, London, E.G.  
Charing Cross Road, London, W.G.

Such gross errors might be avoided were the 'English sheet' to be printed 'not in Germany,' as then the careful 'readers' in English printing-offices, to whom writers are so greatly indebted, would E.C.-ly discover such misprints.

Overheard at Queen's Hall, after the recent performance of Richard Strauss's symphonic-poem, 'Don Quixote':

He. What did you think of the sheep music?

She. Not at all bad: but how many bleats are there in a baa? (*Shades of Charles Lamb!*)

A concert undertone. Blanche (to her fiancé, and pointing to the analytical programme): 'It can't be a nigger melody, dear, because the tune contains some white notes.'

## Church and Organ Music.

### THE NOMENCLATURE OF ORGAN STOPS.

Any book which throws light on this polyglottic subject deserves a welcome, therefore we greet with much satisfaction 'A Comprehensive Dictionary of Organ Stops' (The Vincent Music Co., Ltd.), which Mr. James Ingall Wedgwood has carefully compiled. Anyone who, judging from the mere title, might assume that this 'Dictionary' is a dry, technical book would soon realize that its pages are as readable as they are informing. That the work has been thoroughly done may be instanced by the space devoted to main subjects: e.g., *Diapason*, 12 pages; *Mixture*, 8 pages; *Reed*, 6 pages; *Tuba* and *Vox humana* each 4 pages; and *Swell-box* 2 pages. Research, too, is evident in such information as that a bearded dulciana by Snetzler is to be found at All Saints' Church, Pavement, York, thus giving an earlier instance of the introduction into England of beards to pipes than is usually supposed. The word 'helper,' associated with the organ at Leeds Parish Church during Wesley's organistship, is thus explained:

HELPER.—A stop, the function of which was to assist the speech, or improve the tone, of some other stop or stops. A helper was introduced by Bridge at Christ Church, Spitalfields (1730).

Mr. Wedgwood's erudition and investigations are productive of not a little humour. It is quite surprising to find how aviary-like organs have been, for instance, the stop named *Adlerzug*. How many Fellows of the Royal College of Organists, not to say the examiners of such, could give the use of that particular stop? It is

A mechanical movement setting in motion the wings of a huge eagle suspended over the organ and flying towards an artificial sun.

Mr. Wedgwood gives two instances (in Germany) of this eagleistic stop as being still in existence. *Avicinum* is also of the aviary type—'a few odd pipes bent down into water and so caused to emit a sputtering noise or twitter in imitation of birds.' The *Cuckoo* stop is 'an arrangement whereby the cuckoo was imitated by pipes speaking an interval between a major and a minor third apart,' while we are told that *Hahn* (cock) is

a stop, found in some Continental organs, imitative of the crowing of the cock to announce the dawn of day (particularly Christmas-day), or reminiscent of St. Peter's denial. Magdeburg Cathedral (1604).

Beasts share with birds in the nomenclature of organ stops, though not in the sense of 'a beast of a stop,' as some organists are disposed to designate obnoxious registers. The *Bärpfefe* is

a reed stop of smothered growling tone, introduced into the organ in the 16th century, in imitation of the growling of the bear.

Dangerous, no less than sly, is a stop associated with the fox, called *Fuchsschwank*, of which we read in these interesting pages:

One of the strange accessories sometimes found in old German organs. A stop-knob bearing the inscription 'Noli me tangere' (Do not touch) was attached to the console. As a reward for their curiosity, persons who, regardless of this injunction, touched the knob, thereby set free the catch of a spring, causing a huge fox-tail to fly out into their faces. Sometimes the fox-tail was simply attached to the stop knob. Having once drawn the tail out of the jamb, it was a matter of some difficulty to replace it.

No less humorous is the *Hummel* stop :

A device for causing two of the largest pipes in the organ to speak simultaneously, originally with the intent of summarily arousing such poor mortals as succumbed to the frailties of the flesh and snored in the sermon.

Mr. Wedgwood rather cruelly adds : 'Were some enterprising builder to revive this stop in our own time, no doubt his services would be much in request.'

But we must pass on to notice some 'elements' stops, of which one is called *Syringa*, in the Exhibition, York. 'Why it received such an extraordinary title is unknown ; it has even been suggested that the stop was provided in case of fire !' In that case there would be no need for the engines to play upon it. A *Grêle* (hail) stop formerly existed in the organ at St. Sulpice, Paris, while the *Storm pedal*—which draws down successively six or seven notes from the bottom of the pedal-board upwards—is, according to our author, to be found at Manchester Town Hall, Sheffield Albert Hall, and, we may add, at Doncaster Parish Church. What more natural than sunshine after a storm? Thus we find that *Sonnenzug* is 'a stop setting into motion an imitation sun suspended over the organ,' of which an instance may be found in the Garrison Church, Berlin (Joachim Wagner). An equally silent, if less brilliant stop is the *Vox ineffabilis*, which is thus described :

A facetious pleasantry indulged in by some mediæval organ builders. The stops so named extended no further than dummy stop handles ! Sycophantic organ builders take note !

We must, however, stop quoting from a book which is sure to interest many readers. It only remains to be added that this 'Dictionary' contains many illustrations of organ pipes, in addition to a useful bibliography. In a future edition an index of names and places would be a valuable adjunct to a book which is excellent in every way.

#### CATHEDRAL SERVICES FOR THE PEOPLE.

The example set by Gloucester nearly a full score of years ago, and recently followed by Chichester, of providing an evening of sacred music for the people in those stately fanes is one to be commended and still further emulated. In this connection it may not be without interest to reprint the letter written to the Editor of the *Gloucester Journal* by the then Dean of Gloucester (now Master of Trinity), setting forth the object and scope of these services, which owe their origin to his thoughtfulness. Dr. Butler's letter speaks for itself, and it is hardly necessary to say that his trusted lieutenant in the inauguration and initial carrying out of so excellent a proposal was Mr. C. Lee Williams, organist of Gloucester Cathedral from 1882 to 1897.

#### MUSIC FOR THE MASSES.

To the Editor of the *Gloucester Journal*.

SIR,—May I be permitted to invite attention through your columns to an arrangement which may, we trust, be acceptable to all classes of our fellow-citizens, and not least to the poorest and those who have least leisure?

During the next six months a performance of sacred music, conducted by Mr. C. L. Williams, will be given in the Nave of the Cathedral on the evenings of the second and fourth Thursdays of each month. The music will consist partly of singing and partly of playing on the organ.

Our object is not so much to advance the cultivation of this great and noble art—for which important end other means are elsewhere provided—as to bring under the notice of those who are least instructed in music the simplest, most pathetic, and most majestic passages from oratorios, anthems, chorales, and hymns.

It is believed that such passages, as they become familiar, will prove to many hundreds of our citizens a delight at all times, a comfort in sorrow, and a real help to religious devotion.

Offers of assistance from competent singers will be gratefully welcomed, and may be sent at once to C. L. Williams, Esq., Palace Yard. In all cases the assistance will be given gratuitously. Those who offer it will, it is hoped, recognise and value the Christian privilege of enabling others to share those treasures of refined enjoyment and spiritual refreshment which have become precious to themselves.

The success of our plan will depend largely on ministers of religion, employers of labour, and masters and mistresses of families. It is in their power to notify and recommend to those whom we chiefly have in view the opportunity which is now offered to them. I venture respectfully to ask for their kind sympathy and co-operation in what they will feel, I think, to be a Christian work.

I cannot end this letter without expressing my very grateful acknowledgments to Mr. Williams for the hearty zeal with which he has entered into our proposal. Without him we could have done nothing. On him must necessarily lie by far the chief part of the burthen.

The Cathedral doors will be opened on each of the Thursdays in question at 7.45 p.m. The performance will begin punctually at 8.0 p.m., and last for about an hour. Printed copies of the words sung will be found in the seats. Admission will, of course, be free.

I am, Sir, faithfully yours,

H. MONTAGU BUTLER.

The Deanery, Sept. 23rd, 1886.

A cathedral organist says that when he officiates at a wedding he always plays a certain chorus from Handel's 'Samson,' because of its unrivalled appropriateness. The chorus thus honoured is a setting of these words :

To man God's universal law  
Gave power to keep his wife in awe ;  
Thus shall his life be ne'er dismay'd,  
By female usurpation sway'd.

Up to the present, however, this particular cathedral organist—who, by-the-way, is a bachelor—has not had the courage to cause the above chorus to be sung at any nuptial ceremony for the music of which he has been responsible.

Mr. Frederick Hammond Burstall, organist and choir-master of St. Peter's Church (the Cathedral), Liverpool, has been the recipient of a gratifying testimonial in appreciation of his twenty-five years' work in connection with the cathedral services which he established a quarter of a century ago. The presentation—made at the Church House (Liverpool), on February 15—took the form of an address, a gold watch and chain, and a bracelet for Mrs. Burstall. In handing these tangible tokens of esteem to Mr. Burstall, the Bishop of Liverpool spoke of his strong admiration for him as a musician and a very warm personal regard for him as a man. Dr. A. L. Peace, speaking on behalf of the Liverpool organists, said that they all held Mr. Burstall in the highest esteem, adding that it would be difficult to name any cathedral choir of higher efficiency than that of St. Peter's; and Sir Edward Russell voiced the feelings of the citizens in paying a tribute of honour to whom honour was due. In returning thanks for the gifts Mr. Burstall, who is a native of the great city on the Mersey, said that it was always his ambition to become a cathedral organist, and, after referring to the initial difficulties attendant on forming the first choir for the cathedral service, stated that they had now a repertoire of 500 anthems and 92 services. The address contained photographs of the two Bishops of Liverpool, Rectors Stewart and Kempthorne, and the recipient, together with a water-colour sketch of St. Peter's Church.

At a special musical service held in St. John's College Chapel, Cambridge, on Sunday evening, February 4, the following music was performed: 'As pants the hart,' for solo voices, chorus, strings, hautboy and organ (Handel); Concerto da Chiesa for strings and organ (Dall'Abaco); 'The surrender of the soul to the Everlasting Love,' motet for double chorus (Cornelius); and Bach's organ prelude and fugue in G minor, played by Mr. W. L. Raynes. Mr. Cyril B. Rootham conducted.

The Requiem of Brahms was sung for the first time in King's Lynn on January 29, the performance taking place in St. Margaret's Parish Church, of which Dr. Burney was at one time organist. A chorus of sixty-five voices was accompanied by organ (Dr. A. H. Mann), pianoforte (Mrs. Arthur Shirley), two flutes, clarinet, two cornets, two trombones and tympani. The soloists were Miss Margaret Alvis and Mr. Freeman E. Wright. Mr. Arthur Shirley, organist and choirmaster of the church, conducted.

The London Sunday School Choir gave its usual Spring concert at the Royal Albert Hall on February 7, when the choir and orchestra of 1,200 performers had the valuable co-operation of Miss Ada Crossley and Mr. Ben Davies. Miss Margaret Layton also sang, and Mr. Horace G. Holmes was at the organ. Mr. W. Whiteman conducted various choruses, which—as indeed all the programme—gave great satisfaction to a large audience.

Dr. Arthur W. Pollitt, organist and director of the choir at St. Mary's Church for the Blind, Liverpool, has been presented by the congregation of the church with a set of full-dress Mus. Doc. robes, as a mark of their appreciation of his work.

Mr. Fred Jones, for twelve years a lay-clerk of St. David's Cathedral, died on February 16, aged thirty-two years.

#### ROYAL ACADEMY OF MUSIC.

The following programme was performed at the Students' organ recital on February 12 in the Concert Room of the institution: Fantasia and Toccata in D minor (Stanford), Mr. Ralph Letts. Scherzo Passacaglia, from Sonata in E minor, Op. 132 (Rheinberger), Mr. Redgewell Dansie. 'Phantasie' (MS.), violoncello and organ (Montague F. Phillips), Mr. Kenneth Park and Mr. Montague F. Phillips. Canon in B minor, Sketch in D flat and in C (Schumann), Mr. B. J. Dale. Spozalizio (Liszt), Mr. Montague F. Phillips. Fugue in D major (Bach), Mr. Thomas Stracy.

#### ORGAN RECITALS.

Mr. G. Bernard Gilbert, Public Hall, Canning Town.—O Sanctissima, *Chipp.*

Mr. R. C. W. Pullen, Holy Trinity Cathedral, Shanghai.—Sonata in E flat minor, *Rheinberger.*

Mr. F. C. Poulter, St. Thomas's, Douglas, Isle of Man.—Andante in F, *Silas.*

Mr. Charles J. King, St. Matthew's, Northampton.—Solemn March, *Smart.*

Mr. William Snow, Waterloo Road Baptist Church, Wolverhampton.—Festival March, *Heap.*

Mr. F. de G. English, Parish Church, Halifax.—Prelude (in form of minuet), *Stanford.*

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford.—Impromptu in E, *Faulkes.*

Mr. W. A. Roberts, St. Paul's, Liverpool.—Suite for organ, *van Eyken.*

Mr. Alfred H. Dudley, Oxtou Road Congregational Church, Birkenhead.—Grand Chœur in A, *Salomé.*

Mr. A. E. Jones, Town Hall, Bolton.—Voix Sraphique, *J. H. Maunder.*

Mr. G. E. Mott, Much Hadham Church.—Con Grandezza, *C. Vincent.*

Mr. Paul Rochard, St. Aidan's, South Shields.—Air with variations in A, *Smart.*

Mr. Henry Maxfield, St. John's, Altrincham.—Overture in E minor, *Morandi.*

Mr. R. E. Parker, Parish Church, Wilmslow.—Andante, *Schnecker.*

Mr. W. D. Boseley, Town Hall, Reading.—Variations on the hymn-tune 'St. Luke,' *E. H. Thorne.*

Mr. W. F. Kingdon, St. Michael and All Angels', Little Ilford.—Allegro appassionata from Sonata in C sharp minor, *Harwood.*

Mr. J. C. Casson, Parish Church, Ulverston.—Grand Chœur, *Lemmens.*

Mr. W. J. Lancaster, Parish Church, Bolton.—Sonata in C minor (94th Psalm), *Reubke.*

Mr. William Reed, Chalmers Church, Quebec.—Triumphal March, *Hollins.*

Mr. T. W. North, Parish Church, Dudley.—Fantasia and Fugue in E minor, Best.

Mr. W. A. Roberts, St. Paul's, Liverpool.—En forme d'ouverture, *Smart.*

Mr. Franklyn Mountford, Harborne Parish Church, Birmingham.—Festal March in B flat, *Sinclair.*

Mr. H. G. Bishop, St. Nicholas, Worcester.—Andante cantabile, *Lemare.*

Mr. James Tomlinson, Public Hall, Preston.—Meditation, *D'Evy.*

Mr. H. T. Gilberthorpe, Furrrough Cross Church, Torquay.—Finale (Sonata in C minor), *Hainworth.*

Mr. C. H. Kempling, St. John the Divine, Kensington.—Chorale with variations, *Smart.*

Mr. W. Paget Gale, Knox Church, Dunedin, New Zealand.—Romance, *Steggall.*

Mr. Henry Riding, St. Peter-upon-Cornhill.—Fantasia on two chant themes, *C. W. Pearce.*

Mr. W. L. Twining, Parish Church, Torquay.—Pastorale in E, *Faulkes.*

Mr. Gustave Rhodes, Parish Church, Petschen, Bohemia.—First Sonata da Camera, *A. L. Pearce.*

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. G. Sterndale Bates, St. Thomas's Church, Stourbridge.

Mr. Raymond S. C. Bennett, Rampton Church, Lincoln.

Mr. W. H. Jacques, St. Luke's Church, Sheffield.

Mr. A. E. Leatherland, Parish Church, Radford.

Mr. E. Arthur Morris, Parish Church, Oystermouth.

Mr. R. C. W. Pullen, Cathedral Church of the Holy Trinity, Shanghai.

Mr. Paul Rochard, Holy Trinity Church, South Shields.

## Reviews.

*Musical Criticisms.* By Arthur Johnstone. With a Memoir of the author by Henry Reece and Oliver Elton.

[Sherratt & Hughes, Manchester and London.]

Few journalistic musical critics would care to republish the recorded opinions of past years, formed as they must too often have been under stress and before novel developments in the art could be sufficiently assimilated to justify positive judgment. Yet, whether such criticisms are found ultimately to be bad or good, blind or far-seeing, at least they often form interesting illustrations of the evolution of trained opinion and, incidentally, their resurrection may serve to chasten the critic of to-day who may be inclined to dogmatise too freely. It is hardly likely that the modesty and habit of self-effacement of the late Mr. Arthur Johnstone would have permitted him to reprint the criticisms on musical matters he contributed to the *Manchester Guardian*. No doubt had he lived he would have preferred to write a better proportioned contribution to the historical and critical literature of the art. Nevertheless, his friends are, we think, fully justified in rescuing from oblivion selections from the exceedingly able, highly educational, and deeply interesting articles by which Mr. Johnstone made a reputation not excelled in his day by any other newspaper critic in the country.

The volume includes a memoir of Mr. Johnstone, from which we learn that he was born in 1861, and after going to Radley College and elsewhere he entered Keble College in 1880, and after a few years, not very happily spent, he left Oxford without taking a degree and entered the Cologne Conservatoire of Music, where he stayed just long enough to

convince himself that lack of early training made it impossible for him to excel as an executant. He determined to become a modern language teacher, and in 1888 returned to England and now took his degree at Oxford. He then went to Russia as a tutor and acquired the language. On returning home he accepted a mastership at the Edinburgh Academy. Whilst there he contributed articles on various matters to *The Manchester Guardian*, and in 1896 he accepted the post of musical critic to that journal. Practically all his life had been an unconscious but fit preparation for the task to which he now untiringly and enthusiastically devoted himself. His intimate acquaintance with foreign languages and modern literature, his broad artistic training and literary skill, combined with a fine, if somewhat austere taste, enabled him to write luminous criticisms on music, plays, and art matters generally that were eagerly read, enjoyed and sometimes feared by a constantly widening public. Even if we are unable to agree with opinions expressed in these criticisms, we could not but admire their force and lucidity, or fail to derive educational stimulus from their constant and apt allusiveness. It is impossible to estimate the influence Mr. Johnstone must have exerted in creating critical standards in the minds of Northern amateurs.

The book quotes criticisms on most of the great musicians. We are told that the 'St. Matthew' Passion is the greatest work of sacred musical art in existence; Berlioz is described as the Columbus of music, for he discovered the new world; the lack of appreciation of Liszt as a composer is deplored; the first three sections of 'The Ring' are declared to be satisfactory, but 'Götterdämmerung' is said to be a monster of a disordered imagination. It is suggested that Strauss has a deliberate intention to abolish rhythm, or, at least, that he systematically subordinates the rhythmic interest, whereas with Tchaikovsky this interest enormously predominates. Dvořák it is impossible to class, but his music is full of racy and full-blooded melody. Mr. Johnstone was one of the first to recognise the genius of Elgar. 'Caractacus,' 'Gerontius,' the 'Enigma' Variations, the 'Cockaigne' overture, 'The Apostles,' are all discussed. He misses in 'The Apostles' the crowning artistic unity he finds in 'Gerontius.' Strauss is dealt with in twenty-three interesting pages, and his genius is recognised with some qualifications. Thus it is said that the battle scene in 'Heldenleben' is an atrocity, an unparalleled extravagance, a monstrous excrescence, a product of musical insanity bearing no trace whatever of that genius which produced the lovely and perfect 'Tod und Verklärung.' One of the most valuable sections of the book is a criticism of the philosophy of Nietzsche and its influence on music. We have said enough to show that the book with all its inevitable limitations of due proportion can be read with interest and profit by all earnest students of the art.

Mr. Johnstone was married in June, 1904, and died on December 16 of that year. He had just completed his forty-third year, and, in the plenitude of his powers, was apparently entering upon the happiest and most useful period of his life.

*The Oriana collection of early Madrigals, British and Foreign.*

[Novello & Co., Limited.]

This splendid collection and exemplification of the skill in polyphonic writing for voices exhibited by our forefathers, will no doubt be welcomed by choral societies large and small. It is not to our credit as a nation that, with our proud reputation for choral performance, the fine madrigals included in the famous collection known as 'The Triumphs of Oriana,' published in 1601, in praise of Queen Elizabeth, are so little known by British choralists. It may be that this neglect has arisen from the fact that the music was not published in a popularly available form. If so, the new, cheap octavo edition now issued under the aptly chosen title given above, and edited by Mr. Lionel Benson, who is one of the most distinguished authorities upon music of this class, effectually removes this obstacle. Although only twenty-five madrigals were included in the first edition of 'The Triumphs,' four others were apparently composed for the series, and these are therefore included in the present edition. But, as indicated in the title, the 'Oriana' series will also contain many other madrigals by both foreign and British composers, and of

these fourteen are at present issued. They include some already well-known specimens, such as 'Lady, your eye' (Weelkes); 'Phyllida' (Vecchi); 'Adieu, sweet Amarillis' (Wilbye). But there are also, amongst others, some extremely fine and little known compositions of Wilbye, 'Sweet love, 'When shall my wretched life,' and 'Why dost thou shoot,' all in six parts, which should afford infinite pleasure to choralists and audiences. It is probable that the taste for unaccompanied and choral music written with loving care for the human voice divine may greatly expand. Big choral works associated with the full orchestra have their necessary place in the development of the art, but it must be acknowledged that such works often use voices quite remorselessly and as though they were indestructible. No other music than that under notice is likely to be found to be a better corrective to the strenuous and aggressively and, we had almost said, contemptuously unvoiced music too often written by modern composers of the storm and stress school. We commend the new series to the sympathetic attention of all lovers of pure choral music, and especially to competition festival committees who are often able to direct the taste of their supporters. Is it too much to hope that the Welsh, with their choral genius, will take to madrigal singing? We do not remember seeing a madrigal in the programme of a Welsh Eisteddfod.

*The Cathedrals of England and Wales.* Second series. By T. Francis Bumpus.

[T. Werner Laurie.]

The same note of commendation sounded when we noticed the first series of this excellent compilation must be resounded after perusing the second volume. Mr. Bumpus has gathered together much information on the Cathedrals of Exeter, Canterbury, York, St. Paul's, Winchester, Norwich, Peterborough, Exeter and Wells, and he has such a pleasant way of imparting his knowledge that even his technical descriptions are by no means dry reading. Of special value in the present book is the account of our Metropolitan Cathedral. The story as told by Mr. Bumpus is of thrilling interest, and he has managed to compress within some fifty pages a mass of information concerning that wonderful creation of Sir Christopher Wren. He records the fact that St. Paul's was totally devoid of stained glass until the year 1867, and he prints a curious and practically unknown petition of one Joshua Price, 'glass painter,' presented, early in the 18th century, 'To the Honourable the Commons of Great Britain in Parliament assembled,' wherein he asked 'to admit him to the Honour of shewing his Talent, in the upper Window towards the East, by painting the Figure of St. Paul, which Ornament Proportioned thereto, for the further Beautifying that Pompous and admired Structure, the Charge whereof will be justly worth One Hundred and Fifty Pounds.' This interesting quotation serves to sample a book that is full of good things and one that is sure to find acceptance.

*Te Deum, Benedictus, Kyrie Eleison and Nicene Creed,* in G minor. By Richard Farrant. Edited by John E. West. [Novello & Co., Ltd.]

Good churchmen well know the merits of Richard Farrant's service music, and many doubtless will welcome an octavo edition of the above settings edited by Mr. John E. West. The influence of the old mode is very perceptible in these compositions, and imparts an archaic atmosphere and rugged strength to the music. In the *Te Deum* the voice parts are occasionally divided, and the section beginning 'When Thou tookest upon Thee' is set in 'verse.' An impressive effect is secured at the close by the sentence 'O Lord, let Thy mercy,' &c., being sung by altos and basses only, the full choir entering with the words 'O Lord, in Thee have I trusted.' Several of the inflections met with in the *Te Deum* recur in the *Benedictus*, and generally the continuity between the settings is marked. In one or two places the choristers will have to be alert to take up crisply their several entrances, but no unusual difficulties are presented in the music. The *Kyries* are essentially devotional in spirit, and the part-writing in the *Nicene Creed* will be found very singable. Mr. West's editing merits high praise.

(Continued on page 188.)

## 'Tis sweet to hear the merry Lark.

March 1, 1906

## FOUR-PART SONG.

Words by HARTLEY COLERIDGE.

Composed by JOHN POINTER, Op. 2, No. 3.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*  
*mf stac.*

SOPRANO. *mf stac.*

ALTO. *mf stac.*

TENOR. *mf stac.*

BASS. *mf stac.*

'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

'Tis sweet to hear the mer-ry lark, That bids a blithe good-mor-row; But

*Allegro. ♩ = 152.*

(For practice only.) *mf stac.*

sweet-er to hark, in the twink-ling dark, To the sooth-ing song of sor-row, the

sweet-er to hark, in the twink-ling dark, To the sooth-ing song of sor-row, the

sweet-er to hark, in the twink-ling dark, To the sooth-ing song of sor-row, the

sweet-er to hark, in the twink-ling dark, To the sooth - - - ing

*dim.*  
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

*dim.*  
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

*dim.*  
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

*dim.*  
song of sor - row. O Night - in - gale! what doth she ail? And

*dim.*  
sooth - ing song of sor - row. O Night - in - gale! what doth she ail? And

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

is she sad or jol - ly? For ne'er on earth was sound of mirth So

*mp* *poco rit.*  
like to me - lan - cho - ly, so like to me - lan - cho - ly.

*mp* *poco rit.*  
like to me - lan - cho - ly, so like to me - lan - cho - ly.

*mp* *poco rit.*  
like to me - lan - cho - ly, so like to me - lan - cho - ly.

*mp* *poco rit.*  
like to me - lan - cho - ly, so like to me - lan - cho - ly.

*mp* *poco rit.*  
like to me - lan - cho - ly, so like to me - lan - cho - ly.

*a tempo.*  
*mf*  
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

*a tempo.*  
*mf*  
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

*a tempo.*  
*mf*  
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

*a tempo.*  
*mf*  
 The mer - ry lark, he soars on high, No world - ly thought o'er - takes him ; He

sings a - loud to the clear blue sky, And the day - light that a - wakes him, the

sings a - loud to the clear blue sky, And the day - light that a - wakes him, the

sings a - loud to the clear blue sky, And the day - light that a - wakes him, the

sings a - loud to the clear blue sky, And the day - light

*dim.*  
 day - light that a - wakes him. As sweet a lay, as loud, as gay, The

*dim.*  
 day - light that a - wakes him. As sweet a lay, as loud, as gay, The

*dim.*  
 day - light that a - wakes him. As sweet a lay, as loud, as gay, The

*dim.*  
 that a - wakes Him. As sweet a lay, as loud, as gay, The

night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

night - in - gale is trill - ing ; With feel - ing bliss, no less than his, Her

*mp poco rit.* lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. *p a tempo.* Yet ev - er and a - -

*mp poco rit.* lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. *p a tempo.* Yet ev - er and a - -

*mp poco rit.* lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. *p a tempo.* Yet ev - er and a - -

*mp poco rit.* lit - tle heart is thrill - ing, her lit - tle heart is thrill - ing. *p a tempo.* Yet ev - er and a - -

*poco cres.* - non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

*poco cres.* - non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

*poco cres.* - non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

*poco cres.* - non, a sigh Peers through her lav - ish mirth ; For the lark's bold song is

of the sky, And her's is of the earth, the earth, and her's is of the earth. By

of the sky, And her's is of the earth, the earth, and her's is of the earth. By

of the sky, And her's is of the earth, the earth, and her's is of the earth. By

of the sky, And her's is of the earth. By

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to -

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to -

night and day she tunes her lay, To drive a-way all sor-row; For bliss, a-las! to -

- night must pass, And woe may come to-mor-row; For bliss, a-las! to - night must pass, And

- night must pass, And woe may come to-mor-row; For bliss, a-las! to - night must pass, And

- night must pass, And woe may come to-mor-row; For bliss, a-las! to - night must pass, And

- night must pass, And woe may come to-mor-row; For bliss, a-las! to - night must pass, And

woe may come to - mor - row, and woe may come to - mor - - row, and  
 woe may come to - mor - row, and woe may come to - mor - - row, and  
 woe may come to - mor - row, and woe may come to - mor - - row, and  
 woe may come to - mor - row, may come . . . . .  
 woe may come to - mor - row, may come to - mor - row, to - mor - - row.  
 woe may come to - mor - row, may come to - mor - row, to - mor - - row.  
 woe may come to - mor - row, may come to - mor - row, to - mor - - row.  
 to - mor - row, may come to - mor - row, to - mor - - row.  
 woe may come to - mor - row, may come to - mor - row, to - mor - - row.

*p*  
*p*  
*p*  
*pp*  
*rall.*  
*pp*  
*rall.*  
*pp*  
*rall.*  
*p*  
*pp*  
*rall.*  
*pp*  
*rall.*

## REVIEWS—(Continued from page 181.)

*Save me, O God. The Lord hear thee.* Composed by John Blow.

*O pray for the peace of Jerusalem. If the Lord Himself.* Composed by Dr. William Child. Novello's Octavo Anthems. Edited by John E. West.

[Novello & Co., Ltd.]

There is no better practice for promoting precision, steadiness and dignity in church choral singing than the works of the old masters, who laid the foundations of the unrivalled school of English service music. The above anthems by John Blow are excellent examples of this sturdy musician's style, and moreover they possess a stately dignity reflective of the sanctity of age. Dr. Child's music will be found somewhat more difficult, but any extra time bestowed upon its preparation will be fully compensated. The opening of 'O pray for the peace of Jerusalem' is beautiful music, and the deep sincerity pervading this little work is most impressive. Several carefully marked details attest to thoughtful editing.

## BOOKS RECEIVED.

*Grove's Dictionary of Music and Musicians.* Edited by J. A. Fuller Maitland. Vol. ii., E to L. Pp. 794; 21s. net. (Macmillan.)—*Theodor Leschetizsky.* By Annette Hullah. Illustrated. 'Living Masters of Music Series.' Pp. 85; 2s. 6d. net. (John Lane.)—*Singing, or method of song and speech.* By a Singer (LL.D., D.C.L.). Pp. 112; 3s. 6d. (Elliot Stock.)—*The deeper sources of the beauty and expression in music.* By Joseph Goddard. Pp. 119. (William Reeves.)—*Stories from Wagner.* By J. Walker McSpadden. Pp. xiv. and 231; 2s. 6d. net. (George G. Harrap & Company.)

## LEONARDO LEO.

Mr. Edward J. Dent read an interesting paper on the above composer at the meeting of the Musical Association on February 19. In the course of his remarks the lecturer said that Leo's compositions fall into three principal classes: serious opera, comic opera, and sacred music. In his serious operas he began by imitating Scarlatti, but since his first opera, 'Pisistrato' came out in 1714 it was of course not the best period of Scarlatti's style that he took as a model. To trace the development of Leo's own style in serious opera is difficult, owing to the disappearance of many of his scores. His best operas are 'Demofonte,' 'Ciro Riconosciuto,' and 'L'Olimpiade.' His airs suffer from the inevitable conventionality of form and style, but they are notable for a dignity and purity that remind us of Cherubini.

As a writer of comic opera Leo is most important. His work in this department has been curiously neglected by the two official historians of the Neapolitan school, Florimo and N. D'Arienzo: the latter in his recently published history of Italian comic opera does not mention his name. Justice has been done to Leo's comic genius only by the patient researches of a collateral descendant, Cavaliere Giacomo Leo, to whose published books and to whose personal kindness the lecturer expressed his deep indebtedness. Leo's most famous comic opera is 'Amor vuol sofferenze,' also known as 'La finta Frascatana,' or 'Il Cioè.' It was produced in 1739, and Des Brosses gives an enthusiastic account of it in his letters. Leo improved upon the concerted *Finale*s of Scarlatti, though he did not infuse them with the wonderful humour of Logroscino, and it was left to Galuppi to hit upon the device of linking several movements. Leo's *Finale*s are almost all in one movement, rarely in two. Like his contemporaries, he employs folk-song in his Neapolitan comic operas, and examples are to be found that strikingly resemble the modern Piedigrotta type. He also has a keen sense of musical parody, and the caricature of grand opera became a recognized feature of the opera buffa.

Mr. Dent went on to say that Leo, as a composer of sacred music, to which he devoted himself mainly during the last ten years of his life, was less popular than Durante, since he consistently avoided the sentimentality which disfigured the work of Durante and his school. His eight-part *Miserere* and *Dixit Dominus* in C (edited by Sir Charles Stanford and

published by Messrs. Novello), are well-known. The Fitzwilliam Museum also possesses a *Dixit Dominus* in D for ten voices and orchestra, which is as fine as that in C. A good fugue is printed in Professor Prout's 'Fugal Analysis.' Leo is at his best in massive contrapuntal movements, and was one of the first to establish the modern style of fugue, especially double and triple fugue, with subjects well contrasted in rhythm. His aria movements are formal and florid, but none the less beautiful and dignified.

Finally, Leo is a composer for his own period, not for all time, like Alessandro Scarlatti and Mozart. His name sounds much more old-fashioned to us than Scarlatti's. He stands to Alessandro Scarlatti very much as Cherubini stands to Mozart. But he advanced his art in several technical details, notably in the treatment of form; and his airs are much more akin to Mozart's in their general style than those of his contemporaries Bach and Handel. His worst fault is dryness; but he deserves our hearty admiration for having always upheld the loftiest ideals of beauty, dignity and scientific composition in an age generally regarded as one of the most decadent periods through which the art of music has passed.

The following illustrations were sung by Mr. F. C. S. Carey:

'Amaie na mpsa'—folk-song in Neapolitan dialect.

'Io non so dove mi sto'—scena from the opera 'Amor vuol sofferenze.'

Fragment of the Lamentations for Holy Week.

## London Concerts.

## ROYAL CHORAL SOCIETY.

The 'Requiem' of Brahms and the 'Hymn of Praise' by Mendelssohn—two compositions of strong contrast—formed the programme at the Albert Hall on January 25. Owing to the death of Lady Bridge, the performance was conducted by Mr. H. L. Balfour, organist of the Society, who discharged this duty with commendable resourcefulness and skill. Brahms's impressive work was rendered with great refinement, and the choruses, 'How lovely is Thy dwelling-place,' and 'Blessed are the dead,' in particular, were beautifully sung. In Mendelssohn's work the choristers were thoroughly at home, and sang with splendid volume of tone and verve. The soloists were Madame Sobrino, Miss Edith Patching, Mr. John Coates and Mr. Francis Harford. Dr. W. G. Alcock ably presided at the organ.

## QUEEN'S HALL SYMPHONY CONCERTS.

A remarkably varied and attractive programme served to draw a great audience to the concert on February 5. Mozart's 'Haffner' Symphony and Brahms's double Concerto for violin and violoncello, provided food for the classicists, and the symphonic poem 'Don Quixote,' by Richard Strauss—Richard the Second, as he is sometimes called—amply satiated the desires of the extremists. 'Don Quixote' displays Strauss's marvellous talent in exuberance. It is said to be his most characteristic work, and certainly we can conceive of no one else writing anything so perplexing, astonishing and, we are bound to add, at least occasionally fascinating. How far imitative effects such as the bleating of sheep and the sound of the wind,—a good many composers have regaled us with orchestral storms—and how far extraordinarily persistent discords are legitimate means of art expression will never be finally settled, but it would seem to many, even of those who endeavour to suppress bias and who strive to appreciate novelty, that as to this Strauss does not leave much scope for posterity. A feature of this work is the personification of the hero in the form of the violoncello. This difficult part was ably played by Professor Hugo Becker, who also, with Mr. Maurice Sons, played in the Brahms Concerto. Mr. Henry J. Wood conducted, and, as might be expected, secured fine performances.

If no novelty was presented on February 17, the revival of Haydn's early Symphony in C, 'Le Midi,' is much to be commended. It was written in 1761, when Haydn was second conductor of Prince Esterhazy's orchestra, the prince having suggested the subject of noontide for symphonic

illustration. The work is distinguished by having two solo violin parts and two *Adagio* movements, the second *Adagio* beginning with a solo for violin and violoncello, for which elaborate cadenzas are written. Madame Carreño gave a magnificent performance of the pianoforte part of Tchaikovsky's B flat minor pianoforte Concerto, and the concert concluded with a vivid interpretation of Richard Strauss's 'Heldenleben.' Mr. Henry J. Wood conducted.

LONDON SYMPHONY ORCHESTRA CONCERT AT  
QUEEN'S HALL, FEBRUARY 12.

Programme.			
Overture .. ..	'In the South' .. ..	.. ..	Elgar.
Tone-poem .. ..	'Tod und Verklärung' .. ..	.. ..	Strauss.
Brandenburger Concerto in A (No. 4) .. ..	.. ..	.. ..	Bach.
New Symphonie Fantasia .. ..	.. ..	.. ..	York Bowen.
Symphony No. 7, in A .. ..	.. ..	.. ..	Beethoven.

Again this famous orchestra was handled by the masterful Richter. Although the performance of the Overture, the Concerto and the Symphony were deeply appreciated, interest centered on Strauss's truly magnificent tone-poem, the glowing peroration in which is simply overpowering, and especially in the first performance of Mr. York Bowen's Symphonie Fantasia. Mr. Bowen—to whose career reference is made on p. 175—is one of the most prominent and promising of the nation's young composers. He affects no story in his new work. One is, therefore, never driven to extract the meaning of this and that theme or passage. The work is laid out on a large scale, in six sections, which are connected without pause. Many of the themes have much grace, and they are treated and orchestrated with amazing skill. The fourth section, *Allegretto grazioso*, a *Scherzo* movement, has considerable charm, and there are several fine climaxes in the fifth movement, and especially in the sixth movement. It is highly probable that the work would gain by compression. It is fair, however, to add that this feeling may have arisen from the fact that the Fantasia, which undoubtedly demands and deserves close attention, came immediately after three masterpieces splendidly executed. Although, as we have indicated, the work was not well placed in the programme, it created a highly favourable impression, which no doubt will be intensified when further performances are given. Mr. York Bowen in now a marked man in the best sense.

LONDON CHORAL SOCIETY.

This enterprising organization gave its fourth performance of Elgar's 'Dream of Gerontius' at Queen's Hall on February 19. Increased familiarity with the potentialities of this beautiful work of art enabled the choir to interpret the choral music very successfully, the Chorus of Demons in particular realizing the dramatic effect admirably, the only weak point during the evening being a little unsteadiness in the final chorus. The work of the orchestra also left nothing to be desired. Miss Alice Lakin sang the music of the Angel with much sympathy, Mr. Ffrangcon-Davies once more displayed his high artistic qualities as the Priest and the Angel of the Agony, and to Mr. Gervase Elwes must be accorded the warmest praise for his inspired and devotional rendering of the title part. Mr. Arthur Fagge conducted unobtrusively but with a complete control of the forces under his command, and as one thoroughly imbued with the spirit of the work.

THE GUILDHALL SCHOOL OF MUSIC.

A pleasing operetta entitled 'The Gardeners' was produced on February 12 by Miss Eugenie Joachim's pupils at the Guildhall School of Music in the theatre of the Institution. The work, written by Mr. Frederick Fenn and Miss Jetta Vogel, and composed by Mr. Richard H. Walthew, described as a 'Song-play in two acts,' is unpretentious in character, but the music is melodious and bright, and the orchestral writing very tasteful. The two principal characters were cleverly impersonated by Miss E. Barwell-Holbrook and Miss Frances Langton, some 'bird music' was neatly sung by Miss Gladys Scott, and a dance of flowers executed with great spirit. Mr. Walthew, who conducted, has been appointed director of the operatic class at the Guildhall School of Music.

THE LONDON ACADEMY OF MUSIC.

This Academy is a recent amalgamation of five well-established music schools, viz., the London Academy, founded by the late Dr. Wylde, the London Organ School, the Forest Gate School, the Metropolitan College of Music (Finsbury), and the Hampstead Conservatoire. All the above branches, and others at Ealing, Kensington, Ilford, Leytonstone, and Southend, are still maintained, and it is only the general management that is centralised. The prospectus gives the names of over three hundred professors, many of whom are of the highest eminence. Mr. W. Harding Bonner, who is great at organizing, is the managing director, and Dr. Yorke Trotter and Mr. Rene Ortmans are amongst the other directors on the Board. A journal issued monthly records the magnitude and vitality of the work and affords evidence of the sterling character of the teaching. There are no signs of shoddy, no hoods, gowns or other millinery are distributed, the fees are low and the aims are high. In a word, there can be no doubt that the institution well deserves the confidence and support of the community. On February 6 the Academy gave a concert at the Queen's Hall. The most satisfactory feature was the remarkably excellent performance of the full orchestra of about ninety performers, the great majority of whom were students of the Academy. Mr. Rene Ortmans conducted with conspicuous ability, but this fact alone would have meant very little with amateurs. It was evident from the decision of the attack, the fluency and purity of execution, and the expression secured that Mr. Ortmans had drilled his resources with uncommon skill. The pieces performed by the orchestra were the overture 'Euryanthe' (Weber), the two movements of Schubert's B minor Symphony and the 'Leonora' No. 3 overture. Beside these the orchestra played the accompaniments to Miss Maude Dixon's effective performance of the first movement of Schumann's A minor pianoforte Concerto, and Miss Gertrude Gregory's no less talented rendering of the first movement of Max Bruch's D minor violin Concerto. The vocal items were contributed by Madame Blanche Newcombe, Miss Nina Johnson and Miss Grace Butt, all of whom displayed highly trained voices. There was an overwhelming attendance and a very appreciative audience.

MR. THEODORE HOLLAND'S CONCERT.

A promising young composer was favourably introduced to London musical circles at Bechstein Hall on February 16. Mr. Theodore Holland was born at Wimbledon, educated at Westminster School, began his serious study of music at the Royal Academy of Music, and afterwards gained admittance as a violinist to Joachim's class at the Hochschule, Berlin. An operetta for children, 'King Goldemar,' composed before he left London, has had considerable vogue. The concert under notice was given in order to introduce music composed during his sojourn at Berlin. The most important item was a violin and pianoforte Sonata, which proved to be a work that displayed far more than ordinary talent. Mr. Holland does not pose as an ultra-modern; there is nothing difficult to understand in his music. He commands a flow of refined and melodious ideas, which he develops with artistic skill. Another piece, this time for the pianoforte alone, 'Variations on a Swedish air,' was very effective and exhibited occasional glimpses of real power. Eight songs, which were carefully interpreted by Miss Esther Palliser, served to show that Mr. Holland can write expressively in many moods, from melancholy to piquant sprightliness. Mr. Holland did not perform himself. For the violin he employed the beautiful playing of Professor Halir of Berlin, and for the pianoforte the equally artistic and painstaking skill of Miss Evelyn Suart. It is certain that by his concert Mr. Holland has created an exceedingly favourable impression. A performance (the first given in England) of Max Reger's violin and Pianoforte sonata in F sharp minor (Op. 84) concluded the concert. This highly elaborate composition deserves more notice than can possibly be given on this occasion. The first movement is difficult to follow both as regards harmony and form, but the power of the last movement was unmistakable. The executants were as named above, and the performance was a fine one. Professor Halir, who played the violin part in Berlin when the work was first performed, especially distinguished himself. He is a player of the first rank.

## MISS MAUD MACCARTHY'S VIOLIN RECITALS.

This highly-talented young violinist gave two concerts or recitals at the Queen's Hall on February 1 and 13, and a third was announced to be given on February 27. At the first concert Miss MacCarthy played the 'Kreutzer' Sonata with Mr. Percy Grainger and displayed once again the clear beauty and refinement of execution and rather over-restrained individuality that characterized her performances last season. Technically her playing was almost faultless, and this may be said also of her rendering of the Prelude in E, Largo in F, and Allegro in C, by Bach. In the sonata Mr. Grainger played very well, but not sympathetically, with his companion. Mr. Frederic Austin strove with a warmth of feeling worthy of a better cause, to give effect to a collection of eight—to us at least—uninteresting songs by I. Hearne. At the second recital Miss MacCarthy was again associated with Mr. Grainger, and played Beethoven's Romance in F, Mendelssohn's violin Concerto, and notably Brahms's D minor violin Sonata. In these, as in other pieces, the refinement and delicacy of Miss MacCarthy's style were again displayed to the greatest advantage.

The Stock Exchange Orchestral and Choral Society is to be commended for reviving, on February 8, at Queen's Hall, Haydn's Symphony in D, commonly known as the 'Clock,' from the suggestive 'ticking' figure prevailing in the slow movement. The work is the fifth of the second set written for the Salomon concerts, and is dated 1794, and as Haydn arrived in London on February 4 of that year, it may be presumed that this fine symphony was written in London. Mr. Arthur Payne secured an excellent rendering of the genial symphony, and also of the other orchestral works. The parts-ongs selected for the male-voice choir were Hatton's 'Tar's Song,' Abt's 'At Andernach in Rhineland,' Elgar's 'After many a dusty mile,' all of which, with the madrigal 'What ho!' by Beale, were effectively rendered under the direction of Mr. Munro Davison.

At his annual benefit concert—Queen's Hall, February 14—Mr. Robert Newman showed his astuteness as a manager by presenting a programme consisting entirely of popular overtures and preludes. Commencing with the overture to Mozart's 'Magic Flute' and concluding with Tchaikovsky's '1812,' there were included examples by Beethoven, Weber, Rossini, Schubert, Mendelssohn, Ambroise Thomas and Wagner; and as the works were chronologically arranged, the concert was no less instructive than interesting. The variety of styles was thoroughly realized by Mr. Henry J. Wood, who, at the head of the Queen's Hall Orchestra, secured vivid and finished interpretations.

The orchestral concert given by Miss Irene Scharer on January 30 at Æolian Hall brought into prominence this young pianist's gifts. Her touch was delightfully sympathetic and delicate, and florid passages were rippled off with fascinating clearness and lightness. Two concertos were included in the programme, by Saint-Saëns in G minor and by Liszt in E flat, and in both these works the young artist played with marked intelligence. She was supported by the Queen's Hall Orchestra, directed by Mr. Henry J. Wood. A novelty was provided in an overture entitled 'In May,' by Mr. Tobias Matthay, by whom it was conducted. This proved to be a well designed work of sufficiently amorous character to justify its title.

The 'Barns-Phillips' chamber concerts would seem to be firmly established, and a crowded audience attended on February 7, at the third performance of the present season at Bechstein Hall. Miss Barns—who was very warmly greeted on her first public appearance since her illness—was heard in her clever Sonata No. 3, for violin and pianoforte, and Mr. Phillips sang, for the first time in London, Mr. Joseph Holbrooke's scena 'Marino Faliero,' originally produced at the Bristol Festival of October last. Record should also be made of the début here of Miss Elizabeth Fenn, an American soprano, who sang with great charm of voice and style. Three new graceful pianoforte solos by Miss Barns were tastefully played by Mr. Kesteven.

The re-appearance of Miss Mary Münchhoff, the American soprano, was very welcome, for the lady is a vocalist in the first rank of concert singers, and she had not been heard in London since she sang with marked success at a Philharmonic Concert in 1902. The programme at her recital—Bechstein Hall, February 1—presented attractive diversity, and scenes of serious design, and songs grave and gay, were alike interpreted with rare beauty of voice and perfection of style. Miss Münchhoff was assisted by Mr. Wladimir Cernicoff, a pianist new to London, who made a favourable impression in several solos.

M. Léon Delafosse engaged the London Symphony Orchestra, with Mr. Landon Ronald as conductor, for his re-appearance in London at Queen's Hall on February 19. The programme contained his Fantasia in E for pianoforte and orchestra, written in 1900. If the work is loosely constructed, its themes are melodious and the solo part bristles with showy and difficult passages in which virtuosi delight. M. Delafosse, who played with great verve and brilliancy, was effectively supported by the orchestra. Subsequently he was heard in Weber's Concertstück and in solos by Chopin, Schumann and Scarlatti.

Miss Katie Parker, a pupil of Professor Wilhelmj, made a successful début at Queen's Hall on February 20, at an orchestral concert conducted by Mr. Henry J. Wood. Miss Parker, who is a native of London, played expressively and fluently in Wieniawski's Concerto in D minor, and in smaller pieces proved herself a talented and promising young artist. A feature of the concert was the first performance in England of Grieg's 'Lyrische Suite' (Op. 54), which proved to be tasteful orchestral arrangements of four numbers from the fifth book of the well-known 'Lyrische Stücke' for pianoforte solo.

Among the several young vocalists who promise to enchant many audiences is Miss Dorothy Court, the possessor of a charmingly fresh and sympathetic soprano voice, which has been admirably trained at the Royal College of Music. On February 7, at her recital given in Æolian Hall, she presented an artistic and unhackneyed selection of songs which she interpreted with unflinching intelligence and notable clearness of articulation. Songs were also contributed by Mr. Herbert Simmons and several violin solos were neatly played by Mr. Haydn Wood.

The first of a series of six chamber concerts by the Nora Clench Quartet took place, on February 5, at Bechstein Hall. A distinctive work on the programme was M. Debussy's Quartet in G minor, music that in atmosphere may be compared to Turner's most characteristic pictures. The selection also included Brahms's Clarinet quintet in B minor, in which the wind instrument was beautifully played by Mr. Charles Draper.

Distinction was imparted to the third concert this season of the Wessely Quartet at Bechstein Hall, on February 7, by the inclusion in the programme of Mr. Frederick Corder's new 'Fantasy' in G. The title is fully justified by the music, which, by tersely developed themes of well-contrasted significance, presents in turn with masterly resource various phases of emotion. This work should become popular with amateurs.

Miss Kathleen Chabôt, a gifted pupil of Miss Fanny Davies, played with delightful vivacity at her pianoforte recital on February 19 at Æolian Hall. Her interpretation of Schumann's 'Papillons' was remarkable for realisation of the different sentiment of the various movements, and her command of tone-colour and variety of touch bore witness to exceptional talent.

Mr. Herman Sandby, a Danish violoncellist, made a very favourable impression on the listeners at his recital at Bechstein Hall on February 16. He produced a rich tone from his instrument, and rendered *cantabile* passages with refined feeling. Two new pieces, severally entitled, 'Andante funèbre,' and 'Ritornelle,' by Christian Sinding, proved to be respectively expressive and gay.

Miss Lucia Fyde, assisted by Mr. Atherton Smith and the British Symphony Orchestra, conducted by Mr. W. Sewell, gave, on February 16, at Æolian Hall, an operatic recital consisting chiefly of excerpts from Saint-Saëns's 'Samson and Delilah.' Miss Fyde has a powerful voice and dramatic perception, but she would be heard to greater advantage on the stage than in the concert-room.

M. Rivarde, at his concert on February 15 at Queen's Hall, played in Saint-Saëns's Concertstück for violin and orchestra, and Brahms's Violin concerto with refinement and brilliancy. Supported by the London Symphony Orchestra, conducted by Señor Arbos, the clever violinist's performances were most enjoyable.

Mr. Percy Walker, who hails from Luton, played with a verve and brilliancy at his pianoforte recital on February 14, at Bechstein Hall, that quickly won the goodwill of his audience. He was somewhat lacking in passages of deep sentiment, but greater command of expression will doubtless come with further experience.

Mr. Lamond devoted his pianoforte recital on February 17 at Bechstein Hall to Chopin, whose music he interpreted with keen intellectual insight, dramatic point, and consummate command of the keyboard. His readings of this master were not, however, so completely satisfying as those of Beethoven at his previous recital.

Miss Grace Angus, a young soprano who gave a vocal recital at Steinway Hall on February 15, merits a few words of encouragement. Her voice is fresh and musical, and she sang in an unaffected and earnest manner that was very pleasing.

Miss Grace Thynne, yet another young violinist, made a very favourable impression at her first recital, on February 20, at Bechstein Hall. The talented young lady produced a good tone from her instrument, and played with an intelligence and musical feeling full of promise for her future achievements.

Miss Frances Jude, a young violinist from Birmingham, gave a recital on January 31 at Bechstein Hall, at which she gave signs of musical aptitude but the need of further study.

Madame Henriette Schmidt, a pupil of M. Ysaye, gave proof of judiciously cultivated talent at her recital, on February 3, at Æolian Hall. Songs were contributed in pleasing fashion by Mr. Gervase Elwes.

M. Victor Maurel gave the first of four vocal recitals at Bechstein Hall on February 20, when he sang two songs in English, interestingly, but not so enchantingly as those he rendered in his own tongue.

## Suburban Concerts.

The Upper Norwood Glee and Madrigal Society gave the first concert of their third season in the School of Art at the Crystal Palace on January 30. It was in every way an artistic success, and a distinct advance upon previous efforts. Particularly noteworthy was the rendering of some interesting old madrigals, of which the following deserve special mention: 'Where droop the willows' (Waelrent, 1580); 'Come again, sweet days' (Dowland, 1597); and 'Since first I saw your face' (Ford, 1607). The soloists were Miss Gwladys Roberts, the Misses Eyre, and Mr. F. L. Robertson. Mr. E. Victor Williams conducted.

The programme of the Dulwich Philharmonic Society's concert at the Crystal Palace on February 3 included Coleridge-Taylor's 'Hiawatha's Wedding-Feast' and the 'Death of Minnehaha,' and Sir Charles Stanford's 'Songs of the Sea.' The solo vocalists were Madame Conly, Mr. Walter Kirby and Mr. Reginald Davidson, and the performance, under the able direction of Mr. Arthur Fagge, was altogether satisfactory.

The second concert of the combined Ealing Choral and Orchestral Societies took place, on February 13, in the Victoria Hall. The programme included Schumann's B flat Symphony, Tchaikovsky's Marche Solennelle, Dvorák's 'Carneval' and Mendelssohn's 'Ruy Blas' overtures. The choral selection included three madrigals from the Oriana series and one by Orlando Lasso. Miss Edith Evans was the solo vocalist. Mr. J. Cliffe Forrester conducted.

The St. Peter's Choral Society, Brockley, gave its second concert this season on February 13 at St. Peter's Hall, when Elgar's 'King Olaf' was very efficiently performed. The choir sang with much spirit and were well supported by a good orchestra. Miss Teresa Blamy, Mr. Gwilym Richards and Mr. Arthur Walenn were the solo vocalists, the lady being especially excellent, and Dr. C. J. Frost conducted.

## MUSIC IN VIENNA.

### THE MOZART CELEBRATIONS.

February 15, 1906.

In Vienna, and indeed throughout Austria more than in any other part of the world, has the 150th anniversary of the birth of Mozart given opportunity for observing how great, how intense, and universal is the popularity of the works of this wonderful master. Even to-day there is not a single branch of music in which he did not reveal the highest, the superhuman, the divine. That in all cities of Austria in which there is musical life, performances of Mozart's works were given,—in many places, in fact, great musical festivals were instituted—all this was natural enough; but in quite small, even the smallest villages, there were also signs of hearty and genuine enthusiasm. It was clear that the composer more than any other great master was the common possession of all musical mankind, however different men may be in religion, nationality, customs, age, or way of thinking. Before all other cities, Vienna, Salzburg, and Prague honoured Mozart most worthily, for they are cities with which he was personally connected. Salzburg held a solemn religious service with a Mozart mass, various concert performances and, as something quite out of the common, a performance was given of the youthful opera, 'Il Rè pastore,' composed by Mozart for Salzburg in 1775, *i.e.*, when he was nineteen years old. This original idea was carried out by the Orchestral Union of Munich.

In Prague—where one remembers with pride Mozart's saying, 'Meine Prager verstehen mich'—Czechs and Germans, though politically bitter enemies, tried to outvie each other in paying homage to the Master. Concerts of the Philharmonic Society, the Conservatorium, the various chamber music institutions and choral societies performed known and unknown works. In the German and Czech theatres, 'Don Giovanni' was to be seen and heard, and this in remembrance of the fact that, for Prague, Mozart wrote his greatest dramatic achievement. As to Vienna, the number of Mozart performances was innumerable. I have already referred to the one given by the Conservatorium. The Concert Society held a three days' festival. At a Symphony concert, among other compositions, were given the 'Jupiter' symphony, under the direction of Löwe, and the pianoforte Concerto, beautifully played by Busoni. At a chamber concert given on the following day, the Halir Quartet from Berlin, appearing here for the first time, performed the C major Quartet. The programme included the pianoforte (Löwe) Quartet in G minor, and the Serenade in B flat for wind instruments. On the third day, Löwe conducted the G minor Symphony and the 'Requiem.' In addition, the Concert Society gave a popular music festival at a Sunday concert, and a special Mozart concert for the working classes. The Gesellschaft der Musikfreunde and the Philharmonic Society united for a Mozart performance, under the direction of Capellmeister Schalk, for the benefit of the 'Nicolai' Society for sick musicians. Mozart's 'Coronation' Mass and Te Deum were given by an amateur orchestral society. And then the Opera distinguished itself by a noble performance of 'Il Seraglio,' under the able direction of Herr Gustav Mahler.

But Mozart festivals were not confined to musical circles. On January 27 the City of Vienna gave a stately

concert in the Rathaus. In connection with this, Burgomaster Dr. Lueger, with many official representatives of the community, went to the Mozart monument and, with words of high homage, placed wreaths on it. This example was followed by other bodies. By order of the school authorities official Mozart festivals, with speeches and descriptions of the composer's life, were held in the primary, town, polytechnic, and middle schools. Further, memorial sheets were distributed containing Mozart's portrait, a short biography, and a popular account of his art-work and of its import. There was also a solemn Mozart festival at the University, at which an address was delivered by Prof. Adler, while musical performances were given by the students.

The Gesellschaft der Musikfreunde has given an interesting concert at which only a *capella* choruses were sung, viz., the Kyrie from Palestrina's 'Missa Assumpta est Maria'; the 'Et incarnatus' and 'Crucifixus' from Cherubini's great 'Credo' for double choir; Mozart's Offertorium, 'Venite populi'; a new, highly-complicated chorus in sixteen parts, 'Der Abend,' by Richard Strauss; a six-part chorus 'Schweigen,' by Max Reger, and the five-part motet of Brahms, 'Schaffe in mir, Gott, ein reines Herz.' The chorus, of about 300 voices, was under the direction of Franz Schalk.

Among virtuosos Marteau deserves special mention, for he excited the enthusiasm of his audience by his highly artistic and intelligent rendering of the Phantasie for violin with orchestra which Robert Schumann in his later years wrote for the then young Joseph Joachim, a work which most violinists avoid as ungrateful and ineffective.

The Jubilee Theatre, in which are given dramas, comedies, &c., also operas and operettas, has been very successful; but for the future it will confine itself to operas and operettas. Thus we shall have a second opera house, and though the performances will not equal those at the Hofoper, they will be very good considering the modest forces available.

MANDYCZEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

Two excellent chamber concerts were given in the Queen's College Hall on January 26 and 27, the artists being the Brodsky Quartet, with Dr. Walker as pianist and Madame Gertrude Drinkwater as vocalist on one occasion, and Miss M. Kisack on the other. The music performed was well selected and admirably rendered.

The third of the Philharmonic Society's concerts took place on February 2, when the first half of the programme consisted of the closing scene of Wagner's 'Valkyrie,' in which the parts of Brunnhilde and Wotan were taken by Madame Blanche Marchesi and Mr. Arthur Winckworth. The orchestra acquitted themselves creditably in the difficult music, and showed how much can be done by a long course of such training as Dr. Koeller devotes to willing learners. The second part of the concert gave the choir their only opportunity, and they made good use of it in the beautiful unaccompanied work, 'The surrender of the soul,' by Peter Cornelius. The remainder of the concert was devoted to a selection of songs and orchestral pieces in almost bewildering variety.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At the sixth of the Halford Society's concerts, held in the Town Hall on January 30, Hamilton Harty's 'Irish' Symphony was the principal novelty. The work, which proved to be thoroughly interesting and displayed skilful workmanship, was finely played and created a great impression. The Serenade for wind instruments by Richard Strauss, and the 'Spring Song' by Jean Sibelius, were also new at these concerts. Mr. Fritz Kreisler gave a grand rendering of the solo part in Viotti's violin Concerto in A minor (No. 22).—The seventh concert, on February 13, brought to a first hearing here Mozart's Serenade for strings, 'Eine kleine Nachtmusik,' composed in 1787; it was quite refreshing to listen to its melodies and limpid harmonies. Other pieces were Humperdinck's prelude to 'Hänsel und Gretel,' Dvorák's 'New World' Symphony and the tone-poem 'Finlandia,' by Sibelius. Mr. Howard Hadley, a

Birmingham pianist, was excellent as the soloist in Schumann's Concerto, while Mr. Halford conducted in his usual able manner.

Miss Kathleen Arnold gave a concert in the Temperance Hall on January 31. Among the less hackneyed pieces were Purcell's 'Ground,' and an attractive Scherzo (Op. 16, No. 2) by Eugen d'Albert. Mr. Dalton Baker contributed a number of songs, but the anniversary of Schubert's birth was unnoticed.—The Broadwood concerts were resumed in the same Hall on February 3. This was Mendelssohn's natal day, but the framers of the programme overlooked the fact, and none of his music was included. The quartets were Haydn's in D (Op. 64, No. 5) and Dvorák's in F (Op. 96), the executants being Messrs. Max Mossel, D. Reggel, H. Sück, and J. C. Hock. The last-named played some violoncello solos, and Mrs. Helen Trust contributed a number of songs, the most welcome being a series of old English lyrics, ranging from Lawes to Dibdin.—At the last concert, on February 17, Mr. Archy Rosenthal created a very favourable impression in Chopin's Sonata in B flat minor (Op. 35), and pieces ranging from Leonardo Leo to Paderewski and Sjögren. Mr. Gervase Elwes made something like a sensation by his rendering of three Shakespeare songs composed by Roger Quilter; he also gave with taste and refinement songs by Brahms and other composers.

The annual concert of the Police Band took place in the Town Hall on February 14. An excellent miscellaneous programme was interpreted by Miss Gleeson-White, Miss Gertrude Lonsdale, and Messrs. Webster Millar and Charles Tree (vocalists), Mr. William Henley (violinist), Mr. Perkins (organist), and the band, under the conductorship of Inspector Kelly. Dr. Rowland Winn acted as accompanist. There was a crowded and enthusiastic audience.—At Mr. Max Mossel's third drawing-room concert, held at the Grand Hotel the following evening, the concert-giver was associated with Madame Carreño and Mr. Boris Hambourg in a magnificent rendering of Tchaikovsky's great Trio in A minor (Op. 50). Dr. Theo Lierhammer was the vocalist and Mr. G. H. Manton accompanied.—Miss Fanny Davies, who had not been heard in Birmingham for some time, gave a recital in the Masonic Hall on February 20. Her programme included some interesting old Netherlandish music by Fiocco, of Antwerp, Baustetter, and Matthias van den Gheyn, whose 'Cuckoo' prelude was played on the celesta. Pieces by Chopin, Brahms, Schumann and others were included, also a manuscript Concert Allegro by Edward Elgar, a brilliant rhapsody. Miss Davies, who was in brilliant form, had a great reception, and quite entranced her crowded audience.

On February 3, Mr. F. W. Beard gave a Wagner-Tchaikovsky concert with a band of nearly eighty performers, at prices of admission from sixpence to eighteenpence. A performance of the 5th Symphony—the principal work in the programme—was good. Miss Agnes Craig and Mr. R. L. Brown were the vocalists. Mr. Beard conducted with care and skill.—The chief features of the Choral and Orchestral Association's concert of February 10 were Gade's 'Spring Message,' Gaul's glee 'The Shipwreck,' and the phenomenal vocalisation of the Australian soprano Miss Bertha Bird. Mr. Joseph H. Adams conducted.

The 'Handel' concert of the Festival Choral Society takes place too late for notice in my present letter.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The third concert given this season by the Clifton Quintet on February 1, at the Victoria Rooms, attracted a large audience, when Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello) were the executants. Excellent interpretations were given of César Franck's string Quartet in D major and E. Schütt's pianoforte Trio in E minor. Mr. Parsons played with skill a Melodie in E major and Valse in A by Rachmaninoff, and an Etude in G flat by Moszkowski, and Mr. Hunt gave two movements from J. M. Leclair's violin Sonata in E flat major. Miss Gleeson-White was the vocalist.

There was a crowded attendance at the Bristol Post Office concert on February 2 at the Victoria Rooms. The

vocalists were Miss Florence Bulleid, Miss Esmé Atherden, Mr. Walker Hyde, Mr. Randell Jackson, and Mr. Harrison Hill. Miss Ida Home played violin solos acceptably, and Miss Evelyn Pullen afforded pleasure with her performance on the violoncello. Mr. W. E. Fowler was the accompanist.

At the well-attended chamber concert on February 6, at Shirehampton Hall, the performers were Mr. P. Napier Miles (pianoforte), the Rev. E. H. Fellowes, Mr. E. D. Cheetham-Strode, Mr. A. E. Burgess, and Mr. E. S. Kemp (strings). As the concert was held shortly after the 150th anniversary of Mozart's birth, two of his compositions were included in the scheme, viz., the string Quartet in D minor (second of the set of six dedicated to Haydn) and the Fantasia in C minor for pianoforte. Other instrumental features in the programme were Haydn's Quartet in C ('The Emperor'), and Purcell's Sonata in G minor, carefully rendered by the Rev. E. H. Fellowes. Mr. Claud Powell (brother of the Vicar of Shirehampton) was the vocalist.

At a concert in aid of the National Lifeboat Fund, on February 13, in Shirehampton Hall, the choir of St. Mary's Church sang glees, under the direction of Mr. G. Collins, and songs were contributed by Miss Sydney Keith and Captain St. L. Moore. Mr. P. Napier Miles played pianoforte solos by Chopin and Schubert.

The twenty-fifth annual concert of the Bristol Temperance Choral Society was held on February 14 at the hall of the Young Men's Christian Association, under the direction of Mr. F. Stone. The Society was assisted by Miss Winifred Marwood, Miss Maud England and Mr. A. Manby (vocalists), Mr. Sidney Jones (flute), and Miss Adrienne Andean (recitations). Mr. C. A. Inman accompanied.

The Bristol Choral Society on February 17 gave a performance—the first in the city—of Gounod's opera 'Irene,' at Colston Hall, band and chorus numbering 600. The soloists were as follow:—Madame Emily Squire (Irene), Miss Eveline Gerrish (Pascal), Miss Katherine Gerrish (Lolage), Mr. Wilson Pembroke (Muriel), Mr. Watkin Mills (Suliman), Mr. G. W. Brierley (Zoroast), Mr. F. H. Baber (Raffael), and Mr. W. Thomas (Phanoah). Mr. H. Lewis was leader, and Mr. George Riseley directed the performance, which was excellent.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On January 22 Miss Annie Lord gave a pianoforte recital at the Royal Dublin Society in place of Herr Dohnányi, who was prevented fulfilling his engagement. Miss Lord, whose first appearance it was at these recitals, made a good impression, and established herself as a thoroughly reliable pianist.

On February 1 the Dublin Glee Singers gave their first concert for the season at the Antient Concert Rooms, and under Mr. Joseph Seymour's able direction, most expressive renderings were given of a choice selection of ancient and modern madrigals and part-songs, and some choral arrangements of Irish airs by Dr. Jozé and himself. Special mention must be made of the spirited rendering of Benedict's 'Hunting song.' Mr. Melfort D'Alton was the solo vocalist and Miss Marie Douse the solo violinist.

The Orpheus Choir gave the second concert for the season also at the Antient Concert Rooms on February 6. Dr. J. C. Culwick conducted his admirable choir, who sang, in addition to other interesting items, Orlando Gibbons' 'Ah! dere heart,' and Thomas Bateson's 'Sister, awake.' Miss Lizzie Gorman and Mr. Montague Borwell were the solo vocalists, and Mr. Albert Fransella created quite a sensation with his magnificent flute playing.

On February 8, Herr Adolf Wilhelmj and Mr. Alfred Johnson co-operated in a violin and song recital at the Molesworth Hall. The violinist played with Miss Madeleine Moore Grieg's Sonata in G for violin and pianoforte, and besides some smaller pieces, Max Bruch's violin Concerto in G minor. Mr. Alfred Johnson—his first appearance on the concert platform since his return from the Stockhausen Gesangschule in Frankfurt-on-Main—displayed an agreeable tenor voice of good quality, which he uses with good taste and skill. He sang a number of German songs, and some Irish airs charmingly arranged by Dr. Esposito.

The Dublin Orchestral Society gave its first concert for

the season on February 15. Beethoven's C minor Symphony was the chief item in the programme. Mozart's 'Magic Flute' overture, Sibelius's 'The swan of Tuonela,' and Tchaikovsky's 'Caprice Italien' were also performed. The solo violoncellist, Mr. Clyde Twelvetees, played Max Bruch's 'Kol Nidrei,' and Dr. Esposito conducted.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

For the second of the University Historical Concerts (on January 24) Professor Niecks chose a most interesting programme of unaccompanied music of the 16th century, and accompanied choral and solo vocal music of the early 18th century. Of the 16th century creations, the works selected were 'Missa Brevis' (Palestrina), and the mass 'Puisque j'ay perdu' (Orlando Lasso); while of the 18th century the Professor set before us Astorga's 'Stabat Mater' and Leonardo Leo's 'Dixit Dominus.' All these old-world compositions were finely rendered by Mr. Moonie's choir. The third Historical Concert (on February 14) was devoted to Arie di Bravura from Alessandro Scarlatti to Verdi and Gounod, and violin music, Geminiani to Wieniawski. Miss Mary Münchhoff and Miss Margaret Horne charmed and delighted the listeners by their brilliant and artistic exposition of the various pieces.

Only brief notice of the orchestral concerts is necessary, with the addition that the standard of performance is being rigidly maintained at its high level. The ninth concert (January 29) brought forward Tchaikovsky's 'Romeo and Juliet' overture, Dr. Cowen's new Suite of 'Old English Dances,'—which made such a success on its production at Glasgow two days previously—and Beethoven's 8th Symphony. Mlle. Camilla Landi was the vocalist and Dr. Cowen conducted. On February 5 the concert was choral and orchestral, Mr. Kirkhope's choir combining with the orchestra in a fine performance of the 'Flying Dutchman.' The soloists were Miss Gleeson-White, and Messrs. Lloyd Chandos, Lewys James and Arthur Winckworth. At the eleventh concert (February 12) Herr Carl Halir played Tchaikovsky's Violin concerto, and other notable items were Schumann's 'Rhenish' symphony and the symphonic variations, 'Istar,' of Vincent d'Indy, performed for the first time here.

At his second chamber concert, on January 25, Mr. Chollet was again happily associated with Mr. A. W. Dace and Miss J. Scott. The interpretation of the A minor Sonata of Rubinstein, the most exacting item in the programme, showed consummate mastery of every detail by both performers.

The second concert of the Amateur Orchestral Society was notable in that it introduced a young pianist of great promise to public notice, Miss Gordon Mackenzie, the daughter of a well-known local musician. The young lady, who played with remarkable repose and insight in the D minor Concerto of Mendelssohn and other pieces, has been well taught, and should have a brilliant future. The other soloists, Messrs. Stirling Paterson and John Burnett, gave marked evidence of the high level of amateur attainment in this city. The orchestra, under Mr. Collinson's direction, played excellently throughout.

Mr. Denhof's colleagues at his third concert, on January 31, were Herr Kreisler and Miss Minnie Tracy (soprano vocalist). Especially commendable was a Brahms Sonata in G major (Op. 78), for pianoforte and violin, played by Messrs. Denhof and Kreisler. Miss Tracy sang with great refinement, and the accompaniments of Mr. A. S. Jupp were no less charming. The fourth concert, February 13, introduced for the first time here the Brussels String Quartet, who rendered with remarkable delicacy quartets by Grieg and Beethoven, and joined Mr. Denhof in César Franck's Quintet. Miss Mary Münchhoff sang in her own inimitable way, and again Mr. Jupp ably accompanied.

Mr. John E. Borland, in the regrettable absence of the Professor (Sir Frederick Bridge), delivered the Hilary Term Gresham Lectures on February 7, 8 and 9. The subjects of Mr. Borland's four excellent discourses—all musically illustrated—were 'Transposing instruments,' 'Giuseppe Tartini,' 'Folk-song and musical form,' and 'Lully's Operas.'

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The concert of the Choral and Orchestral Union on January 27 was invested with special interest by the production of a new 'Suite of Old English Dances,' composed by Dr. Cowen. The work consists of a 'Maypole Dance,' a 'Peasants' Dance,' a 'Minuet d'amour,' and an 'Old dance with variations.' The audience gave the novelty a very hearty reception and insisted on an encore of the 'Minuet d'amour,' a dainty movement that is likely to become extremely popular. The programme included Tchaikovsky's 4th Symphony and Beethoven's 'Namensfeier' Overture, while the vocalist was Miss M'Allister, and Dr. Cowen conducted. On February 6 'The Flying Dutchman' was performed before an audience whose dimensions testified to the popularity of Wagner's romantic opera even off the stage. With the exception of Act 3, the choral music was splendidly sung, and the solo vocalists—Misses Gleeson-White and T. Grabowsky, Messrs. Lloyd Chandos, Arthur Winckworth and Lewys James—performed their parts excellently. Mr. Joseph Bradley conducted with great skill. At the following concert, on February 13, a first performance here of Vincent d'Indy's Symphonic Variations 'Istar' made little impression, while, on the contrary, Schumann's 3rd Symphony (the Rhenish), a work too seldom heard here, was much enjoyed. In Tchaikovsky's Pianoforte concerto in B flat minor, Madame Teresa Carreño was the soloist in a work which suited her peculiar gifts as a pianist and musician, and a magnificent performance was the result.

On February 1 the Pollokshields Philharmonic Society, under the experienced baton of Mr. John Cullen, gave an enjoyable performance of Parts 1 and 2 of Berlioz's 'The Childhood of Christ,' Massenet's 'Narcissus,' and Coleridge-Taylor's 'Hiawatha's Wedding-Feast.' The two first-named compositions have rarely been given here—Berlioz's delightful work never before with orchestral accompaniment—and Mr. Cullen's forces are to be congratulated on departing from the beaten track in their choral selections. The choruses were sung with praiseworthy accuracy and intelligence, and a band of forty performers from the Scottish Orchestra gave the accompaniments with excellent effect. The solo vocalists were Miss Lily Jeffrey, Messrs. Robert Burnett, Charles Knowles, Thorpe Davie, and J. F. Adams.

On February 15 the Govan Choral Union, ably conducted by Mr. A. Steven, gave a spirited rendering of Handel's 'Judas Maccabæus.' The solo music was sung by the Misses Macanochie and McAlpine, Messrs. Turpenney and Harvey; the accompaniments were played by an orchestra led by Mr. John Daly, and Mr. Thomas Berry presided at the organ. At his second chamber concert, on February 16, Herr Ernst Denhof secured the co-operation of the Brussels String Quartet in a programme which included Grieg's Quartet in G minor, César Franck's Quintet for pianoforte and strings, and Beethoven's 6th Quartet (Op. 18). The members of the Quartet are highly-skilled musicians, and the ensemble was as fine as any we have heard here. Miss Mary Munchhoff sang charmingly some of Schubert's songs, accompanied by Mr. A. Scott Jupp.

The Glasgow Glee and Madrigal Society, under Mr. B. W. Hartley, gave a highly interesting and enjoyable concert on February 19. The programme included a unique selection of motets, madrigals and glees by composers ranging from Arcadelt to Sullivan, and the rendering by the choir was marked by great taste and refinement. Vocal solos by Mrs. Hartley and Mr. Herbert Brown, and organ solos by the conductor, lent variety to the programme.

Mr. Henri Verbrugghen, the accomplished leader of the Scottish Orchestra, appeared as solo violinist at the thirteenth classical concert, on January 30, giving an excellent reading of Max Bruch's second Violin concerto (the first performance of the work at these concerts). Another unfamiliar but very acceptable number on the programme was Mozart's Andantino and Variations for solo oboe, horn, clarinet, bassoon and orchestra.

'The Musical Directory, Annual and Almanack' for the year 1906 is welcomed as an indispensable book of reference. This useful work has now been published for upwards of half-a-century by Messrs. Rudall, Carte & Co.

## MUSIC IN GLOUCESTER.

(FROM OUR OWN CORRESPONDENT.)

The annual concert of the Gloucester Orpheus Society, held at the Guildhall on February 5, showed that the Society has made marked progress and has established itself in popular estimation. The programme was one of very great interest, and every item was rendered in a way that practically defies criticism. To Dr. A. Herbert Brewer is, of course, due much of the praise, but he is willing to concede a great deal to the zeal, the intelligence, and the enthusiasm of the fine body of men under his command. Sir Hubert Parry (the President) contributed two new part-songs, 'Love wakes' and 'Hang care'; Mr. C. Lee Williams, ex-organist of Gloucester Cathedral, one entitled 'To Celia'; Dr. Harford Lloyd one, 'Give a man a horse'; and Dr. Brewer one, 'Shoot, false love'; all these compositions were written specially for, and dedicated to, the members of the Society, and in all cases the composer conducted. Other part-songs were 'Bind my brows' (Stainer); 'I wish to tune my quiv'ring lyre' (S. S. Wesley); 'Peace' (C. Lee Williams); 'Hope' (Garrett); 'There be none of beauty's daughters' (Brewer); 'A wet sheet and a flowing sea' (Lloyd); and 'Street music' (Hamilton Clarke). Pleasant variety from the part-singing was afforded by Miss Bessie Cartwright (soprano), and Miss Warwick Evans (violin). In these pieces the accompaniments were excellently played by Mr. A. Porter, a promising pupil of Dr. Brewer.

Mr. Arnold Lanor Mott deserves a word of hearty praise for his work in the parish of Huntley. He has formed there quite a good choral society, which gave a most creditable concert on February 8. Forty children attending the school sang 'Princess Tiny Tot,' conducted by Mr. Mott, in a delightful manner, and the members of the Society gave several part-songs quite acceptably. Mr. Mott is a well-known local musician and organist of the parish church. Commendable mention must be made of the Ross Choral Society, which gave a concert on February 13, when 'Hiawatha's Wedding-Feast' was performed by band and chorus numbering over a hundred, conducted by Mr. Goodacre.

Probably at no time in the long history of the Gloucester Choral Society has so attractive a programme been presented as that at the concert given in the Shire Hall on February 20. No less than four festival works were given. Gloucester had for the first time the pleasure of hearing the work which Dr. Herbert Brewer composed for the last meeting at Worcester of the Three Choirs, entitled 'A song of Eden,' and 'The Pied Piper of Hamelin,' with which Sir Hubert Parry achieved so remarkable a success at the Norwich Festival last autumn. In addition to the foregoing works, Dr. Harford Lloyd's cantata 'The Song of Balder' (written for the Hereford Festival, 1885), was given, under the composer's direction, and Sir C. V. Stanford's famous 'Songs of the Sea' (Leeds, 1904), with Mr. Plunket Greene as soloist. Madame Esmé Atherden and Mr. Seth Hughes also sang, and two movements of Mr. W. H. Reed's 'Suite Venitienne' were played by the orchestra. Sir Hubert Parry conducted 'The Pied Piper,' and Dr. Brewer the remainder of the programme, except Dr. Lloyd's cantata.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The eighth Philharmonic Concert took place on January 23, when the programme included Haydn's Symphony No. 6, in D, Dvorák's overture 'Der Bauer ein Schelm,' Mozart's Andantino and Variations (from Concertante Quartet) for oboe, clarinet, bassoon and horn with orchestra, and Moszkowski's Spanish Dance in C. M. Zacharewitsch gave a finished performance of Mozart's violin Concerto No. 6, and Madame Knupfer-Egli, a German singer of high attainments, sang songs by Beethoven, Schubert and Schumann with true charm and vocal discipline.

Elgar's 'King Olaf' was given with particularly good artistic results as the prominent feature at the Philharmonic Society's ninth concert on February 6. The choir again came through their task with flying colours. The King's music was splendidly rendered by Mr. Ben Davies, while Miss Agnes Nicholls's share of the 'Dagger scene' was sung with fine dramatic intensity. Mr. Charles Knowles gave the music of Ironbeard with real power and wise discretion.

The overture 'Finlandia,' by Sibelius, was given for the first time at these concerts.

The Philharmonic Society's tenth concert on February 20 was entirely devoted to orchestral music. The scheme comprised Beethoven's C minor Symphony; Cherubini's overture, 'Les Abencérages'; the love-scene from Berlioz's 'Roméo et Juliette' symphony; Saint-Saëns's prelude 'Le Déluge' (first time at these concerts); Mozart's minuet from the Divertimento in D; and the march from 'Tannhäuser.' Miss Amy Castles was the vocalist.

The Liverpool Symphony Orchestra's concert took place on January 29, and had as its chief interest Liszt's 'Hungarian' Symphony, admirably played by Mr. Vasco Akeroyd's forces. Schubert's Symphony in C was also given. Mr. Roy Collier was the vocalist.

The programme of the Societa Armonica concert on January 31 included Brahms's 2nd Symphony, Liszt's Hungarian Fantasia, and Thuille's 'Romantic' overture, the last-named work being given for the first time in Liverpool. Miss Pearl McCrossin was the vocalist.

Mr. Ernest Schiever's third concert, on February 3, at the College of Music, included Mozart's Divertimento Trio and string Quintet in G minor; Richard Strauss's pianoforte Quartet (Op. 13), whilst Mr. Frank Bertrand gave an effective performance of the same composer's pianoforte solo from Opus 3.

The Liverpool Orchestral Society's concert given on February 17 was concerned with a scheme of particular interest: Schumann's 'Manfred' overture, Dvorák's 'New World' symphony, Schubert's two entr'actes from 'Rosamunde,' the prelude to Act I. of 'Lohengrin,' and 'The Ride of the Valkyries.' The vocalist was Mr. Walter Hyde, and Mr. Vasco Akeroyd directed the orchestra in the much-regretted absence through illness of Mr. Granville Bantock.

It is pleasant to record the success of the newly-inaugurated Saturday Popular Concerts at the Central Hall. THE MUSICAL TIMES has always held out the hand of encouragement to enterprise, and 'good music at cheap rates' is a battle-cry worthy of emulation.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

During the month the work of the Hallé Society has been more than usually strenuous. We have had a Berlioz evening (February 1), with the 'Roméo et Juliette' symphony as well as the 'King Lear' overture; Strauss's 'Domestic' Symphony has come to its first hearing in Manchester (February 8), and a repetition is promised before the season closes; and we have had another valiant assault upon Beethoven's Mass in D—the fifth in the nearly half-century's history of the concerts. The symphony did not make the deepest of impressions; and the performance of the Mass was rather courageous than brilliant. The annual performance of 'Elijah' (January 25) was specially successful. The principals were Miss Agnes Nicholls, Miss Gleeson-White, Mr. Webster Millar and Mr. Santley; the local principals for the Berlioz Symphony were Miss Bertha Guthrie, Mr. William Wild and Mr. Fowler Burton. The principals for the Beethoven Mass were Miss Fillunger, Miss Florence Oliver, Mr. Webster Millar and Mr. Frederic Austin. At the concert of February 8, Dr. Brodsky played a Bach Violin concerto in A minor, and the *Adagio* from Spohr's ninth concerto, with great finish and manly grace of expression. Dr. Richter conducted all these performances.

At the afternoon recital of the Gentlemen's Concerts (February 7), Lady Hallé and Mr. Leonard Borwick gave a most convincing rendering of the 'Kreutzer' Sonata. Lady Hallé's solos were the familiar 'Grave ed Allegro' by Corelli, and 'Sarabande and Tambourin' by Leclair. Mr. Borwick's solos were all from Brahms—Ballade (Op. 10, No. 2); Intermezzo (Op. 10, No. 3); and Scherzo in E flat minor (Op. 4). Miss Meta Büring was the vocalist.

The programme of the Brodsky Quartet Concert on January 31 contained the Quartet No. 4 in A, of the Russian composer, Tanéeff; Beethoven's Quartet in F (Op. 18, No. 1); and Bach's Concerto in D minor, for two violins. Remarkable enthusiasm was evoked by the playing of the last-named by Lady Hallé and Dr. Brodsky. The Tanéeff quartet disappointed us. In a lengthy attempt to

break original ground the composer succeeds in becoming eccentric, to the verge, once or twice, of downright cacophony. In the Bach concerto, Miss Olga Neruda, Lady Hallé's sister, was at the pianoforte.

Mr. Max Mayer, at his Chamber Concert on January 29, was assisted by Mr. John Kruse (violin) and Mr. Herbert Withers (violincello), of the Kruse Quartet. With the former he played Beethoven's Sonata in G for pianoforte and violin (Op. 96); with the latter Saint-Saëns's Sonata in C minor (Op. 32). The artists co-operated in playing Schumann's Trio in D minor (Op. 63). Prof. Carl Halir, a member of the Joachim Quartet, appeared at Mr. Max Mayer's second concert on February 19. The two artists played sonatas for pianoforte and violin by Beethoven (Op. 30, No. 2, in C minor), Mozart (in E flat), and Richard Strauss (in E flat, Op. 18). Mrs. Max Mayer was, as usual, the vocalist.

At Mr. Brand Lane's concert, on February 10, the band and chorus—the former constituted of a draft of sixty from the Hallé Orchestra—engaged in a performance of Sullivan's 'Golden Legend' and of Dr. Cowen's 'John Gilpin.' The principals were Miss Gleeson-White, Miss Emily Foxcroft, Mr. Whitworth Mitton, Mr. Cuthbert Allan and Mr. Charles Tree. This was the first occasion upon which, in Manchester, dear old Cheapside John has had full instrumental honours done him in running his historic race; and the realistic humours of the orchestra greatly entertained a very large audience.

The Gentlemen's Glee Club, under the direction of Dr. Henry Watson, on February 6, successfully repeated last year's experiment of an evening devoted to old English music, with, as the programme quaintly put it, 'Ye Chest of viols, and eke ye virginals.' The harpsichord used on this occasion was one by Shudi & Broadwood, having the Venetian swell. At the Promenade Concert of February 3 the practice was continued of introducing less frequently-heard instrumental solos. Two such were played—a flute solo, written and orchestrated by Mr. M. G. Speelman, a member of the band; and a bassoon solo—Weber's 'Hungarian' Concerto. At the fourth Schiller-Anstalt concert on February 17, the Brussels String Quartet—MM. Franz Schörg, Hans Daucher, Paul Miry, and J. Gaillard—played in remarkable sympathy, and with studied incisiveness, Glazounow's Quartet in A (Op. 64), and the second of Beethoven's 'Rasoumovsky' Quartets. Fräulein Juliette Wihl, of Brussels, was solo pianist. The Vocal Society, under Dr. Henry Watson, gave the third concert of its thirty-ninth season on February 7. Mr. Edward Isaacs, in an interesting pianoforte recital on February 5, indicated a great advance in insight as well as in breadth of style, in his rendering of Beethoven's 'Sonata Appassionata.' His performance of the Liszt Rhapsody, No. 9 ('Carneval de Pesh'), was a most brilliant performance.

Some form of memorial of the late Dr. Henry Hiles is being publicly advocated here. The one hundred and fiftieth anniversary of Mozart's birth was, unnoticed in Manchester so far as performances were concerned, but a Manchester paper informed us it was being bravely commemorated in Vienna.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the concert of the Newcastle Musical Society on January 31 Mr. Alfred Wall, assisted by five local amateurs, gave a very creditable performance of Brahms's noble Sextet for strings in G. In the remaining part of the programme Mr. W. J. Dodds, also a local amateur, sang well, and Mr. Ernest Brentnall contributed pianoforte solos, besides joining Mr. Wall in Grieg's second Violin sonata.

On February 14 the Middlesbrough Musical Union performed Dvorák's *Te Deum* and Handel's 6th Chandos Anthem, these two works forming an interesting contrast. Tchaikovsky's pianoforte Concerto in B flat minor was played by Herr Wilhelm Backhaus, and the solo vocalists were Miss Jennie Taggart and Mr. H. Lane Wilson. Mr. N. Kilburn conducted.

A programme chosen by plébiscite from a list supplied to subscribers was played by the Scottish Orchestra on February 16, under the conductorship of Dr. Cowen. The result of the voting was as follows: Tchaikovsky,

4th Symphony; Wagner, 'Meistersinger' Overture and the Good Friday music from 'Parsifal'; Mendelssohn, 'Hebrides' Overture; Liszt, 'Hungarian' Rhapsody No. 1; Saint-Saëns, Serenade for violin and cor anglais; and Cowen, 'Two English Dances.' The audience was enthusiastic, and, strangely, least so with the Wagner items. Possibly the proximity of Tchaikovsky's strenuous music lessened the effect of the purely orchestral features of Wagner's works. An interesting light upon present musical taste is shown by the fact that in the symphonic list, Beethoven's 4th and Brahms's 1st Symphony came next the Tchaikovsky, while the remaining votes were apportioned in the following order: Schubert, Mendelssohn, Schumann, Mozart, Haydn, Raff and Dvorák. The concert formed one of the musical feasts provided by the Newcastle and Choral Union which are so much enjoyed and appreciated.

#### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The most interesting recent event in local musical circles was the first visit to Norwich of Michael Zacharewitsch, the eminent violinist, on the occasion of an orchestral concert given by Mr. Ernest Harcourt, on January 25, to celebrate the opening of the new Victoria Rooms recently erected by him. M. Zacharewitsch played the first movement from Tchaikovsky's violin Concerto, and, in conjunction with Mrs. Walter Gemmer, the 'Kreutzer' Sonata and Tartini's 'Il trillo del diavolo,' and two violin solos by Cowen and Wieniawski. All these compositions were performed with great brilliancy and technical skill, and received with vociferous applause by a crowded audience. Much credit is due to Mrs. Gemmer for having undertaken the pianoforte part in the 'Kreutzer' Sonata at very short notice. Among other items of the programme were portions of Mendelssohn's oratorio 'Christus,' Handel's overture 'Ottone,' and Molique's March from 'Abraham.'

The choral society at Cromer, under the baton of Mr. A. Heath, late assistant-organist at Norwich Cathedral, gave a very successful concert on February 15, at which Sterndale Bennett's 'May Queen' was given. The chorus consisted of over a hundred voices, thirty being drawn from the adjoining town of Sheringham. Miss Mildred Rix, Mrs. J. Danaher, and Messrs. S. Hemmings and J. H. Brockbank were the vocalists.

A successful concert was also given, on February 14, by the Great Yarmouth Orchestral Society, under the direction of Mr. C. W. Moss, which showed a marked advance on the previous efforts of the Society. Miss Edith Patching and Mr. Arthur Walenn were the vocalists, and Miss Amy Flood-Porter contributed some excellent violoncello solos.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the Circus Street Hall on January 25, Mr. William Woolley's Choral Society gave a concert, when the programme was selected from works by Elgar, Brahms, Moellendorf, Stanford, Pinsuti, Leslie, Walmisley and Calcott. The performance of these excerpts was executed in a manner reflecting the greatest credit on the careful and musicianly direction of the conductor.

The first performance in Nottingham of Elgar's 'Caractacus' took place on February 8, when it was rendered by the Sacred Harmonic Society. Judging by the enthusiasm of the large audience who were present, the work is one which the Society will do well to repeat at no distant date, and the interpretation on the whole reflected great credit on all who took part. Special praise is due to the soloists, Miss Agnes Nicholls, Mr. Maxwell, Mr. Charles Knowles and Mr. Harry Dearth, of whom Mr. Knowles received quite an ovation for his singing of the part of Caractacus, and Miss Nicholls and Mr. Maxwell thoroughly roused the enthusiasm of the vast audience by their singing. To Mr. Allen Gill, the conductor, all praise must be meted, as well as to those who assisted him, for their painstaking care.

At Melbourne (Derby) 'Elijah' was given by the Glee and Madrigal Society on January 30, when the solos were sung by Madame Aston, Miss Gertrude Pegg, Mr. C. W. Skelton and Mr. James Coleman.

On February 1 at Kirton (Lincolnshire), and February 5 at Swineshead, the village Choral Societies gave a performance of Cowen's 'Rose Maiden,' under the direction of Mr. G. H. Gregory.

Of special interest to lovers of chamber music was the programme of Miss Cantelo's concert on February 16, when an opportunity was given of hearing Beethoven's Sonata for horn and pianoforte (Op. 17), as well as the Brahms Trio for pianoforte, violin and horn (Op. 40). To Herr Ferencz Hegedüs, Mr. A. Borsdorf and Miss Cantelo, these works presented no difficulties, and the result was a very fine performance. Besides the above, Herr Hegedüs was heard in Tartini's Violin concerto in D minor, and Miss Cantelo contributed a dignified and artistic performance of the Waldstein Sonata.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Choral Union is experiencing fluctuating fortunes this season. A recent 'benefit' concert, organized to reduce a heavy debt, resulted in a profit of £40 or so. Yet when the excellent Society gave (in the closing days of January) an admirable performance of Dvorák's 'Stabat Mater' and Brahms's 'Song of Destiny,' the venture was inadequately supported. A commemorative performance of the 'Jupiter' Symphony was also given under Mr. J. Duffell at the same concert. The Choral Union has a long and honoured history; its prosperity and the continuance of a valuable educational work are greatly to be desired.

The Sheffield Male Glee and Madrigal Society is another local choral body possessing strong claims to support. An enjoyable concert on February 10 proved how conscientiously old and new male-voice music is studied by the members. With a few more first-basses the little Society would be perfectly balanced. Fine tone and technique were revealed in an arrangement of 'All hail, thou queen of night,' 'Good-night, beloved' (Pinsuti), 'By Celia's arbour,' and other glees and part-songs. Mr. A. S. Burrows conducted.

An excellent performance of 'St. Paul' must be credited to the Wincobank and Blackburn Harmonic Society which, under Mr. Swaine's capable leadership, is going from strength to strength. The singing of the chorus witnessed both enthusiasm and ability. Among other notable musical events in the district has been a performance of 'Hiawatha's wedding-feast' by the Barnsley St. Cecilia Society, under Dr. Coward. Mr. John Coates was the vocalist. Stanford's motet, 'The Lord of might,' was performed at St. Mary's Church on February 18, and on the following night Smieton's 'King Arthur' was given at South Street Schools.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The two concerts given by the Leeds Choral Union, on February 14 and 15, formed an event of special interest. Cramming so much music into two successive days may hardly be the most wholesome arrangement, but having secured the help of the Scottish Orchestra it was no doubt economic reasons which dictated the policy. Two choral works of magnitude were given: Beethoven's 9th Symphony and Verdi's Requiem, together with Dr. Cowen's 'John Gilpin' and a Mozart motet, while the orchestral pieces included Tchaikovsky's 4th Symphony and Liszt's 'Tasso,' of which brilliant performances were given. The choral singing was of a high order, and in the Requiem reached the highest level attained by this Society. Trained by Dr. Coward and conducted by Dr. Cowen, the choir's performance of Verdi's emotional music, with its stormy outbursts and vivid colour, was quite admirable. The Choral Symphony was well done, but its depth of feeling was barely realized. The soloists in the Requiem,—Miss Antonia Dolores, Miss Ravogli, Mr. Brearley and Mr. Herbert Parker—were most efficient, and Miss Dolores' fine vocal style was employed to conspicuous advantage in this music.

On January 24 the Leeds Subscription Concert consisted of orchestral music by the Hallé Orchestra under Dr. Richter, who gave us some really great performances of works which ranged from the 'Scotch Symphony' to 'Till Eulenspiegel.'

Mr. John Dunn gave a fine and individual interpretation of Tchaikovsky's Violin concerto, and took part also in Bach's 4th 'Brandenburg' concerto.

At the Leeds Municipal Concert on February 3, Mr. Fricker conducted an Elgar programme, including the early but unduly neglected 'Froissart' Overture, which one has not had many chances of hearing since its first performance at the Worcester Festival in 1890. The 'Cockaigne' Overture, the two little pieces entitled 'Dream Children,' and three of the 'Sea Pictures' (soloist, Miss Pawson) were also given, and Miss Ella Child took the solo part in Saint-Saëns's 'Afrique' fantasia, playing with grace and finish.

On February 17 a concert performance of Gounod's charming operetta 'Philémon et Baucis' took up a portion of the programme, and Mr. Elliott, the leader of the Municipal Orchestra, introduced Arensky's Violin concerto. There was a most interesting novelty in Mr. J. W. Nicholl's symphonic poem 'Alastor,' of which a fine performance was given under the composer's direction. It is a powerful composition, full of energy and vivid in colouring. Another example of contemporary work was Mr. Reginald Steggall's 'Concertstück' for organ and orchestra, a thoughtful work, whose merits it was not easy to appraise, for the Town Hall organ is not a sympathetic instrument at the best, and it appeared to the less advantage since the orchestra was never perfectly in tune with it.

The Leeds Bohemian Quartet, whose programmes maintain a judicious balance between the old and the new, played at their concert on January 31 a highly original string Quartet (in G minor) by Debussy. The work is strange in idiom, but though some passages seem on a first hearing to affect strangeness, the general impression is one of power and of a genuine individuality. The other quartets played at this concert by Messrs. Elliott, Wright, Moxon and Bolton were Beethoven's 3rd 'Rasoumovsky' and Dvorák's in E flat (Op. 51).

The Leeds Musical Union, on January 22, sang a number of part-songs of different ages and types, the interest of the concert centering in two by Cornelius, 'There was an aged monarch' and 'Never can the tear-drops tell thee.' Considering the strangeness of their idiom, they were well sung under Mr. Noel Bell's direction. Mr. Johann Rasch's masterly playing of Bach's Chaconne and other violin solos was a feature of this concert. The Annual Leeds Parish Choir Concert is an event of too domestic a nature to be of great general interest, but that given on February 8 deserves record as being the occasion of the first public appearance of Dr. Bairstow since he assumed the duties of organist of the Leeds Parish Church, in which capacity he has already given abundant evidence of his fitness for the position. The Leeds Musical Evening, on February 20, does not call for extended notice; the violin solos by Mr. Francis Macmillen and the pianoforte playing of Miss Winifred Christie being most deserving of record.

#### BRADFORD.

The Bradford Permanent Orchestra is adopting the plan of giving a distinctive character to each of its concerts this season. On January 27 we had a Wagner programme, but it was not forgotten that this was the 150th anniversary of Mozart's birth, so the 'Zauberflöte' overture was played, and 'Voï ce sapète' sung very charmingly by Miss Hilda de Angelis, in honour of the occasion. Mr. Edward Davies, a dramatic tenor, was the other vocalist. On February 10 Russian music furnished the programme, Tchaikovsky being much in evidence, and the posthumously published 'Voyevode' overture being included, with the familiar 'Casse Noisette' and '1812.' Mr. Dunn played the first movement of the violin Concerto, and the vocalist was Miss Mildred Jones. Mr. Allen Gill conducted both concerts most ably.

On February 2 the Festival Choral Society gave, under Dr. Cowen's direction, the 'Hymn of Praise,' together with Bach's motet 'Sing ye to the Lord,' which Dr. Cowen has invited this chorus to sing at one of the London Philharmonic concerts this season. It was sung with admirable spirit. The principals were Miss Gleeson-White, Miss Nellie Judson, and Mr. Lloyd Chandos. The Subscription Concert on February 9 was miscellaneous, but the fine pianoforte playing of that great artist Madame Carreño gave it distinction. Mr. Herman Sandby played some violoncello solos with

great spirit, and the four vocalists, Miss Evangeline Florence, Miss Hilda Wilson, Mr. H. Wilde and Mr. H. Lane-Wilson joined in a most spirited performance of the last-named musician's genial song-cycle, 'Flora's holiday.' At the Harrison Concert on January 30 a young English pianist, Miss Ethel Leginska, made a good impression by her very powerful playing.

#### OTHER TOWNS.

York has been favoured by a visit from Mr. Hugo Becker, one of the greatest of contemporary violoncellists, who appeared at a concert given by Miss Eisele, a Leeds pianist, and took part with her in sonatas by Beethoven and Strauss, besides playing some solos in masterful style, with splendid force and rhythmical energy. On February 19 the York Symphony Society, of which Mr. T. Tertius Noble is the energetic trainer and conductor, gave an interesting concert. The feature of most general interest was a new Suite by Mr. Noble—a series of five pieces entitled respectively March, Gavotte, Lamentation, Réverie and Carnival. It is all exceedingly clever music, and the interest is well-sustained, though it is a tactical mistake to put the Réverie immediately after the Lament, both being in slow time, and without much relief or contrast. The Carnival is the most original, and picturesque and clever, while the March, which is very broad and stately, is perhaps the happiest section.

## Foreign Notes.

#### AACHEN.

The production of a new choral work by Max Reger, 'Gesang der Verklärten' (Song of the Redeemed), Op. 71, took place at the fourth Municipal Subscription Concert under Prof. Eberhard Schwickerath, on January 18. The piece, for five-part chorus (two sopranos) and orchestra, is described as the most original and daring thing in music, and, moreover, as the most difficult which has ever been placed before a chorus. The long orchestral introduction (52 bars) is highly praised for its majestic beauty, but with the entry of the chorus the music becomes so unprecedentedly complicated and harsh, not to say ugly, that even Richard Strauss's 'Domestic' Symphony, which was played at the same concert, was welcomed as a great relief in the way of beauty and simplicity! Yet there is no denying the astonishing mastery and power displayed in Reger's work.

#### BARCELONA.

At the Teatro del Liceo a new opera, 'Emporium,' by Señor Enrico Morera has been successfully produced. The work is partly based on Catalan national folk-songs and dances.

#### BASLE.

A new 'romantic' Symphony (the 5th, in F major), by the foremost Swiss composer, Hans Huber, has been produced by the Allgemeine Musikgesellschaft, under the direction of H. Suter. The work bears the title of 'The fiddler of Gmünd,' and has an important obbligato violin solo part, thus recalling Berlioz's 'Harold' Symphony.

#### BAYREUTH.

This year's festival performances will take place between July 22 and August 20. 'Tristan und Isolde,' conducted by Generalmusikdirektor Felix Mottl, will be performed on July 22 and 31, and August 5, 12 and 19; 'Parsifal' is announced for July 23, and August 1, 4, 7, 8, 11 and 20. Of the 'Ring of the Nibelung' two cycles only will be given, viz., on July 25-28, and August 14-17. Dr. Hans Richter will conduct the first 'Ring' cycle and Siegfried Wagner the second, while Dr. Muck will be responsible for 'Parsifal.'

#### BERLIN.

Mr. Charles Williams gave a concert here on January 27, assisted by the Philharmonic orchestra. One novelty in the programme was Elgar's Introduction and Allegro for strings. The name and also the works of the composer are becoming familiar in Germany, but this was, we believe, the first time any work of his was given here under the direction of a British conductor. The programme included Brahms's 4th Symphony.

Hugo Wolf's opera 'Der Corregidor' was performed for the first time here on January 15 at the New Comic Opera

House, and very warmly received.—Rubinstein's best opera, 'The Demon,' is in preparation at the same enterprising institution. First performances are also announced of 'Romeo and Juliet in the Village,' by Fritz Delius (for the first time anywhere); 'Onkel Dazumal' (Uncle Once-upon-a-time), by Jacques Dalcroze; 'Die schwarze Nina,' by Alfred Kaiser; Leoncavallo's 'Zaza,' Filiasi's 'Manuel Menendez,' Dupont's 'The Goatherdess,' and Pizzi's 'Rosalba'—a comprehensive and attractive list if the promises made in the prospectus are only kept.—An early work of Richard Strauss—which, strange to say, is still in MS.—a Suite in B flat for wood-wind, four horns, and bass tuba, was performed at the third orchestra-chamber concert under E. N. von Reznicek, without, however, creating any deep impression.—Mr. Frederick Delius's Symphony with Chorus 'Appalachia,' produced by Professor Julius Butts at the Lower Rhenish Festival of 1905 (at Düsseldorf), was performed on February 5 by the Stern'scher Gesangverein, and made a deep impression. The performance under Herr Oskar Fried was excellent, the glowing orchestration especially causing delight, while the originality and imagination, the daring polyphony and poetic feeling displayed in the elaborate work stamped it as a 'novelty' of quite exceptional value. When will this English composer come to his own in the land of his birth?

## BREMEN.

At the Ninth Philharmonic concert, on February 13, a new symphonic poem in six parts, entitled 'Frühling, ein Kampf und Lebenslied' (Spring, a Song of strife and life), by Paul Scheinplug, was produced.

## BRESLAU.

The programme of the sixteenth Silesian Musical Festival, to be held here on July 17-19, is to include Mozart's 'Requiem,' Schumann's 'Faust,' Liszt's symphonic poem 'Prometheus,' and his chorus from Herder's 'Entfesselter Prometheus' (Prometheus unbound), Bruckner's Te Deum, Richard Strauss's 'Domestic' Symphony, the final scene from Wagner's 'Götterdämmerung,' Beethoven's 8th Symphony, a choral work, 'Sehnsucht,' by Prof. Georg Schumann, a new pianoforte Concerto by Count Hochberg, and the final scene from 'Die Meistersinger.' The chorus will number 850 voices, and the orchestra will be the Berlin Hofkapelle, under Dr. Muck.

## COLOGNE.

Felix von Woysch's new choral work 'Totentanz' (Dance of Death), a Mysterium, was produced at the eighth Gürzenich Concert under Fritz Steinbach, and achieved a great success.

## DESSAU.

'Hiarne,' the grand opera by Frau Ingeborg von Bronsart, was performed here for the first time on February 4, at the Ducal Court Theatre, with remarkable success. There can be little doubt that of all living lady composers Frau von Bronsart is *facile principessa* in the difficult field of dramatic music.

## DRESDEN.

Fräulein Gertrud Steiner, a pupil of Prof. Florian Zajie, has been appointed 'Konzertmeister' (leader) of the Gewerbehause Orchestra. She is most likely the first lady violinist to be chosen for such a post in a purely professional (and non-student) orchestra.

## HALLE-ON-THE-SAALE.

A new opera, 'Cesare Borgia,' was successfully produced on February 6. The libretto is by Henrik Götz, and the music by Kappellmeister B. Dittell, the first conductor of the local theatre.

## HANOVER.

At the fifth Subscription Concert, under Herr Doebber, Elgar's 'Enigma' Variations were performed here for the first time with pronounced success.

## LEIPZIG.

Madame Maria Gay, the Spanish prima-donna, who appeared on London concert platforms a year or two ago, has sung 'Carmen' several times at the Municipal Theatre (conductor, Mr. Arthur Nikisch), and achieved a great success in spite, or perhaps because of, her very 'naturalistic' interpretation of the delectable heroine.—Two Symphonies by Anton Bruckner were heard here within one week, viz., the 4th (in E flat),

at the second 'modern evening' of the Winderstein Orchestra, on January 8, and the 8th (in C minor) at the twelfth Gewandhaus Concert on January 11, conducted by Arthur Nikisch. The latter performance especially, one of the great conductor's finest achievements, made a deep impression, more especially the superb reading of the slow movement, of which Nikisch—no mean judge, surely—is reported to have said that it is absolutely without a rival in the whole realm of music!

## NEUCHÂTEL.

The following works have been chosen for performance at the seventh Swiss Tonkünstlerfest, viz., Symphony in F, by Peter Fassbänder; symphonic poem 'Olympischer Frühling' (Olympian spring), by Walter Courvoisier; violin Concerto by Joseph Lauber; violoncello Concerto by Emanuel Moor; 'Mortuus pro nobis,' for soli, chorus and orchestra, by Paul Brenner; a Psalm for chorus and orchestra, by Otto Barblan; 'Moisson,' for solo quartet, chorus and organ, by Ed. Combe; 'Deux Noël's,' for female chorus and orchestra, by Jacques Ehrhart; 'Die Quelle,' for tenor solo, chorus and orchestra, by Ernst Isler; and 'Das letzte Lied' (The last song), for chorus and orchestra, by Karl Vogler.

## NEU STRELITZ.

'Die Strandhexe' (the Strand Witch), a new opera by J. B. Zerlett, was produced here on January 21, and met with a favourable reception.

## NICE.

'William Ratcliff,' a new opera by Xavier Leroux, produced under the direction of the composer, was warmly received.

## PARIS.

Schumann's masterpiece, the splendid setting of Scenes from Goethe's 'Faust,' was revived at the Lamoureux Concert of January 20. The second version of the mystic chorus, 'Das Ewig Weibliche zieht uns hinan,' was on this occasion heard for the first time in France. The performance was repeated at the following concert, on February 4. M. Chevillard conducted with loving care, and Mr. Frölich—who some years ago appeared with great success in London—was admirable in the baritone parts.—Brahms's 'Gesang der Parzen' was performed at the Conservatoire Concert of January 21, under the direction of M. Georges Marty, and on the same day a new Symphony in E minor, by M. G. Enesco, a young Roumanian violinist, was produced with great success. The work, in three movements, displays much talent, and a great deal of youthful freshness and vigour. M. Colonne secured a splendid performance.

## STUTTGART.

Eugen d'Albert's musical comedy 'Flauto solo' was enthusiastically received here at its first performance in Germany. The performance, under Hofkapellmeister Pohl, was splendid.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

AMERSHAM.—An excellent performance of Mendelssohn's 95th Psalm, together with part-songs, &c., was given by the newly-formed Amersham Choral Society, in the Town Hall, on February 8. The solo vocalists were the Misses Mathews, Miss Josephine Chapman and Mr. Gervase Cooper. Mrs. Mathews' string orchestra, together with the aid of Miss O. Mathews at the pianoforte, provided the accompaniments. Miss Gwendoline Griffiths played a violoncello solo, and joined the Misses Mathews in a quartet. Mr. Edward G. Croager ably conducted.

BRIGHTON.—The Sacred Harmonic Society gave a performance on February 15 of Sullivan's oratorio 'The Prodigal Son,' and Barnett's cantata 'The building of the ship.' Both choir and orchestra were alike excellent in their rendering of these works, under the firm and judicious direction of Mr. Robert Taylor. The solo vocalists were Miss Evelyn Vernham, Miss Lalla Parry, Mr. Frank Tebbutt, and Mr. Daniel Price, a thoroughly satisfactory quartet, and the performance was altogether successful.—An interesting pianoforte and vocal recital was given at the Pavilion on February 16 by Miss Adele Haas and Signor Parisotti. The

former was heard to advantage in pieces by Chopin, Liszt, Scarlatti and Schumann, and in some clever variations on the hymn-tune 'And now, O Father,' by her teacher, Mr. William Coenen. Signor Parisotti displayed a fine voice and cultivated style in a variety of songs, and Madame Parisotti was a sympathetic accompanist.

**BROMLEY.**—The recently-established Choral Society gave the first concert in the Drill Hall on January 24. The choir, which numbered eighty-five voices, sang with excellent expression 'When flowery meadows' (Palestrina), 'I saw lovely Phyllis' (Pearsall), 'Slumber song' (F. N. Löhr), 'A border raid' (Harvey Löhr), and notably Waddington's choral ballad 'John Gilpin.' There was a small string band, and the solo vocalists were Miss Perceval Allen and Mr. Franklin Clive. Mr. F. Fertel conducted with care and ability.

**BURNLEY.**—The Choral Society gave a performance of Elgar's 'King Olaf' in the Mechanics' Institution on February 13. The choir sang with excellent spirit and good attack, and were most ably supported by the Hallé Orchestra. Madame Emily Brown, Mr. John Harrison and Mr. Herbert Brown were the solo vocalists, and Mr. Widdop was an able conductor.

**CAMBERLEY.**—The Yorktown and Camberley Choral Society opened its tenth season on February 7 by a concert to the memory of its late conductor, Mr. Arthur Lake. Mozart's 12th Mass and Mendelssohn's 'Hear my prayer' were the main features of an attractive programme, which included an anthem, 'O how amiable are Thy dwellings,' composed by Mr. Lake not long before his death. The works were very creditably performed, the solo vocalists being Miss Patricia Plowman, Miss Adelaide Twort, Mr. Alexander Webster, Mr. Dan Richards and Mr. Albert Cockell. Miss Annetta Tidbury was the solo violinist. Mr. Percy D. Steele presided at the organ. The choir was supported by an excellent orchestra (ably led by Mr. T. Connor), and Mr. Hubert L. Steele conducted.

**CHARD.**—The Harmonic Society gave its annual concert on February 15. The chief items of the programme were Part I. of Mendelssohn's 'St. Paul,' and Elgar's 'Banner of St. George.' The solo vocalists were Miss Ethel Barnicott, Mrs. Mayne, Mr. Henry Plevy and Mr. S. Bishop. Mr. Frank Bartlett played Beethoven's Romance in G for violin, and Mrs. R. Stephens Dunkler's Reverie for violoncello. The singing of the choir was one of the best features of the evening. At the afternoon rehearsal Mr. J. W. Gifford, president of the Society, made a presentation, on behalf of the choir, to Mrs. MacDonald (accompanist) and Mr. F. G. Risdon (conductor) as tokens of esteem.

**CHRISTCHURCH (N.Z.).**—The fourth subscription concert of the Musical Union took place in the Canterbury Hall on December 20, when, in addition to the excellent performance of the orchestra in Sullivan's 'Overture di Ballo,' an entr'acte from Massenet's 'Don Cesar de Bazan,' and Mozart's Symphony in E flat, a welcome feature of the programme was the re-introduction of part-songs by the choir. These included Elgar's 'O happy eyes,' Dudley Buck's 'Hymn to music,' 'The river floweth strong' (Rogers) and Cowen's 'Spring.' These were sung with much delicacy of expression. Dr. Bradshaw conducted.

**CORSHAM.**—The Choral Society gave a most successful performance of Coleridge-Taylor's 'Hiawatha' (Parts I. and II.) at the Methuen Hall on February 7. Miss Ethel Lister, Mr. George Brierley and Mr. C. E. Poole were a satisfactory trio of solo vocalists. The choir reached a high degree of excellence, and obviously had been carefully trained by the conductor, Mr. Lewin Spackman. A small but efficient orchestra was ably led by Mr. Herbert Spackman.

**ELLACOMBE.**—A successful concert was given by the Choral Society in the Ellacombe National Schoolroom, Torquay, on February 14. The programme included Schubert's cantata 'The Song of Miriam' and Vincent's Choral Fantasia on National Melodies. The soloists were Madame Adeline Gregory, Mr. Francis H. Fothergill and Mr. H. Tozer (vocalists), Mr. Frank Crocker (violin), and Mrs. Anderson (pianoforte). Miss Gilberthorpe and

Miss Lottie Thomas played the accompaniments on the pianoforte and harmonium respectively. Mr. Henry T. Gilberthorpe conducted.

**EPHING.**—The choir of the parish church gave an excellent performance of two operettas on February 7. 'The Captain of the School' (G. F. Vincent) was given by the choir-boys in the first part of the programme, and the gentlemen of the choir gave 'The Monastery,' a new work by H. J. Taylor, founded on an incident in Scott's novel of that name. The whole performance reflected much credit on the director, Mr. F. C. Thomas.

**FAVERSHAM.**—The Philharmonic Society gave its eleventh concert on January 23 in the Lecture Hall, when Coleridge-Taylor's 'Hiawatha' complete was performed. The choir sang throughout with admirable spirit and good attack, and the orchestra also was equally satisfactory. The solo vocalists were Miss Fanny Chetham, Mr. Fred Norcup and Mr. Jack Martin. Much credit is due to Mr. W. J. Keech, who conducted, for the successful result of his efforts.

**FOLKESTONE.**—Cliffe's 'Ode to the North-east wind' was performed by the Philharmonic Society on February 14. The programme included the overture to 'Masaniello' and 'Casse Noisette' Suite played by the orchestra, and the following unaccompanied part-songs: 'My love dwelt in a northern land' (Elgar), 'Drops of rain' (Lemmens), 'A spring song' (Pinsuti), 'Sweet and low' (Barnby), 'Three fishers went sailing' (Rogers); also the march and chorus from Tannhäuser, accompanied by the orchestra. Mr. H. J. Taylor was at the pianoforte, and the performance was conducted by Mr. F. E. Fletcher.

**KIDDERMINSTER.**—The Choral Society gave the first concert of the season on February 15. The works performed were Coleridge-Taylor's 'Death of Minnehaha' and Gade's 'Erl-King's daughter.' The principal vocalists were Miss Estelle Lermitt, Miss Marie Clarson and Mr. William Higley. The choir sang with spirit and expression, and the band did full justice to the orchestration. Mr. J. Irving Glover conducted.

**LLANELLY.**—The Tabernacle Choir gave a good performance of Barnby's 'Rebekah' on February 6, assisted by Miss Mabel Manson, Mr. James Davies, and Mr. Dan Richards. An efficient orchestra played the accompaniments, and Mr. C. Meudwy Davies conducted.

**LOUTH.**—The Choral Society gave its annual concert in the Town Hall on February 15, when Mendelssohn's 'Hymn of Praise' and Sterndale Bennett's 'May Queen' were performed. The chorus sang with accuracy and precision, while the orchestra, ably led by Mr. J. E. Hilton, did full justice to the symphony in the 'Hymn of Praise' and the accompaniments. The solo vocalists were Miss Jennie Ellis, Mrs. Price, Miss Dawson, Mr. Lindsey Squire and Mr. Charles Parker. Mr. Owen M. Price conducted.

**OTTERY ST. MARY.**—The Choral Society gave a successful concert on February 16, when Cowen's cantata 'St. John's Eve' occupied the first half of the programme. The principal vocalists were Miss Linford Brown, Miss Frodsham, Mr. A. G. Wills and Mr. S. J. Bishop. The accompaniments were played by a small and efficient orchestra, led by Miss R. Lansdown. The choir sang with intelligence and precision, and the performance reflected great credit on the conductor, Mr. R. A. Ebdon.

**PERTH.**—Elgar's 'Dream of Gerontius' was performed for the first time here in the City Hall, on February 20, with considerable success. The choir sang with all needful earnestness and intelligence, reflecting much credit on all concerned in the production, and the orchestra (led by Mr. Cole) was thoroughly efficient. The solo vocalists were Miss Alice Lakin, Mr. Lloyd Chandos and Mr. Robert Burnett, all of whom were successful in their interpretations of the composer's music. Mr. F. S. Graves conducted with skill and discretion.

**ROSS.**—The Choral Society's annual concert took place in the Corn Exchange on February 13, when the chief feature of the programme was 'Hiawatha's wedding-feast,' in which the choir and orchestra acquitted themselves successfully. Miss K. Hart was an excellent accompanist, and Mr. H. M. Goodacre conducted.

**SIMON'S TOWN (CAPE COLONY).**—The Philharmonic Society gave a concert on December 13 last, when the programme included Gaul's cantata 'The Holy City,' Mr. H. Austen Palmer conducted.

**TORONTO.**—The National Chorus gave two magnificent concerts in the Massey Hall on January 19 and 20. This splendid Chorus had the assistance of Mr. Walter Damrosch and his New York Symphony Orchestra of eighty-six members. Bridge's 'Flag of England,' in which Miss Helen Davies was the soprano soloist, received a fine rendering. Dr. C. H. Lloyd's 'Allen-a-Dale' was also much appreciated. Selections from 'Lohengrin,' 'Parsifal,' 'Die Walküre,' 'Siegfried,' and 'Die Meistersinger' received a fine interpretation by Mr. Walter Damrosch's Orchestra. At the second concert, which was purely orchestral, Miss Marie Hall received an ovation for her performance of Mendelssohn's Violin concerto. The 'Scotch' Symphony and Elgar's 'Introduction and Allegro' for strings were amongst the items most highly appreciated. Dr. Albert Ham, conductor of the National Chorus, is doing excellent work in the cause of music in Toronto.

**WOKING.**—The Musical Society gave its first concert of the season, under the conductorship of Mr. Patrick White, in the Public Hall on February 9. Elgar's 'Banner of St. George' and Brahms's 'Song of Destiny' were the chief items of the programme, in addition to which the full orchestra of forty-two performers (led by Mr. T. E. Gatehouse) rendered the overture 'Merry wives of Windsor' (Nicolai), 'Sigurd Jorsalfar,' Op. 56 (Grieg), 'Pomp and Circumstance' march (Elgar), and 'Scènes Pittoresques' (Massenet), with good effect. Miss Lucy France was very successful as the solo vocalist.

## Answers to Correspondents.

**W. G.**—The anthem by Greene seems to be wrongly given in the *Globe* of February 20 last—reprinted from the same journal of February 20, 1806. It should be 'Put me not to rebuke,' not 'Rebuke me not.' The information, which refers to the service at the Chapel Royal on Ash Wednesday, 1806, states that the anthem 'was sung by Messrs. Bartleman, W. Knyvett, and Vaughan,' and that 'the Princess Charlotte of Wales, attended by the Bishop of Exeter, sat in the Royal Pew.'

**OBOIST.**—So far as can be ascertained, the first performances in England of Beethoven's earliest symphonies were as follows: No. 1, at Cimaros's concert, Great Rooms, King's Theatre, May 18, 1803; No. 2, at a Subscription Concert and Ball held at the Russell Assembly Rooms, Great Coram Street, Russell Square, February 14, 1805; and No. 3 ('Eroica'), at one of the Vocal Concerts, Hanover Square Rooms, February 15, 1806. For further details see THE MUSICAL TIMES of May, 1896, p. 310.

**CRAIGPARK.**—For anthems with a solo (preferably for soprano, baritone, or bass) or quartet see the following: 'The Lord is my Shepherd' (H. Smart); 'Lord, I have loved the habitation' (G. W. Torrance); 'There is a green hill far away' (Gounod); 'The day is past and over' (J. C. Marks); 'Nearer, my God, to Thee' (T. Adams); 'Sing praises unto the Lord' (Gounod); 'Remember now thy Creator' (Steggall); 'Praise the Lord, O Jerusalem' (J. H. Maunders).

**T. V. E.**—Specifications of the organs in Westminster Abbey and the Royal Albert Hall will be found in Elliston's 'Organs and tuning' (Weekes & Co.), pp. 206 and 221. The organist of the Alexandra Palace doubtless would furnish you with the specification of the instrument over which he presides, or Messrs. Willis & Sons, the builders, might have a printed copy of the list of stops, &c.

**ANDREW.**—Dr. MacDowell's published compositions number sixty-two, and they are all characteristic of him. You could not do better than read the critical section of Mr. Lawrence Gilman's biography of the composer, recently published by Mr. John Lane in his 'Living Masters of Music' series; this will furnish you with the desired information.

**A. M. W.**—It would be advisable to inquire of the Professor of Music in the University, enclosing a stamped addressed envelope. Have you seen Sir Hubert Parry's primer 'Summary of Musical History'?

**G. N. M.**—Tchaikovsky's 2nd Quartett and 'Caprice Italien' are arranged for pianoforte duet, and the same composer's 'Pathetic' Symphony, Delibes's Ballet 'Sylvia,' and Dvorák's 'New World' symphony are arranged for pianoforte solo. All these may be obtained from Messrs. Novello.

**F. S. P.**—You will find a list of concert agents in Rudall, Carte & Co.'s 'Musical Directory.' In regard to the violinist question you ask, you might apply to the secretary of the Orchestral Union for information; address, 28, Gerrard Street, Soho, London, W.

**OLD PITCH.**—The *diapason normal* is A=435, C=517. This decision was arrived at in the year 1859, the result of the report of a Commission appointed by the French Government.

**R. I.**—The first syllable of Abraham is usually pronounced 'Aa' in singing, as the broad vowel produces a much better tone, though some vocalists adopt the English speaking pronunciation.

**J. P. H.**—You will probably find the organ voluntaries arranged by J. W. Elliott and John Hiles suitable for your two pupils.

**REHEARSED.**—We regret our inability to furnish a list of distinguished musicians who have been cremated, or who had a motor-car funeral. Ask Mr. Algernon Ashton.

**J. H.**—We are afraid the copies are too recent to be of any pecuniary value.

**M. F. E.**—The C natural is quite correct: if it were a misprint the following note would be B natural, not flat.

**SPHINX.**—C natural.

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John Pointer	

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1. *Portrait of John Day.*
2. *Anthem for Easter: 'I am He that liveth.'* Oliver King.

## SPECIAL NOTICE.

*To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 1, Berners Street, London, W., NOT LATER than MARCH 23.*

(For Scale of charges see p. 202).

## DURING THE LAST MONTH.

Published by NOVELLO &amp; CO., LIMITED.

**DAMS, JOSEPH H.**—"The little Dutch tile." Song. Words by FRED. E. WEATHERLY. No. 2, in G. For Baritone. 2s.

**AUSTIN, TORRINGTON**—"The Lord is my Shepherd." Sacred Song. For Soprano or Tenor. 2s.

**BUXTEHUDE, DIETRICH**—Prelude and Fugue, in F sharp minor. Edited by JOHN E. WEST. (No. 351. Original Compositions for the Organ). 2s.

**COBB, GERARD F.**—Kyrie, Creed, Sursum Corda, and Sanctus, in C. (No. 701. Novello's Parish Choir Book). 4d.

—Benedictus, O Salutaris, Doxology, and Agnus Dei, in C. English and Latin words. (No. 702. Novello's Parish Choir Book). 3d.

—Pater Noster and Gloria in Excelsis, in C. (No. 703. Novello's Parish Choir Book). 1½d.

**COWEN, FREDERIC H.**—A Suite of Old English Dances. 1. Maypole Dance; 2. Peasants' Dance; 3. Minuet d'Amour; 4. Old Dance, with Variations. Arrangement for Pianoforte Solo by the Composer. 3s. 6d.

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**ECCLES, HENRY**—Sonata in D minor, for Violin and Pianoforte. (No. 2. Old English Violin Music. Edited by ALFRED MOFFAT.) 2s.

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**GERMAN, EDWARD**—Welsh Rhapsody. Arranged for Military Band by DAN GODFREY. 15s.

**GIBSON, HENRY**—Ballata. For Violin and Pianoforte. 1s. 6d.

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FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
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HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
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THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
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MORNING POST, January 2, 1906.

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Eine Sage. Tone Poem. Full Score	...	...	...	12	0	Symphony No. 1 in E minor. Full Score	...	...	...	20	0
27 Orchestral Parts	...	...	...	each	0 8	27 Orchestral Parts	...	...	...	each	1 0
Finlandia. Tone Poem. Full Score	...	...	...	6	0	Symphony No. 2 in D major. Full Score	...	...	...	20	0
26 Orchestral Parts	...	...	...	each	0 4	25 Orchestral Parts	...	...	...	each	1 0
Frühlingslied (Spring Song). Full Score	...	...	...	6	0	Valse triste. From the Music to the Tragedy “Kuolema.” Full Score	...	...	...	3	0
25 Orchestral Parts	...	...	...	each	0 4	10 Orchestral Parts	...	...	...	each	0 4

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Violin Concerto in D ..	Tchaikovsky.
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Symphony, No. 6, in B minor ("Pathétique") ..	Tchaikovsky.
Suite, "Casse-Noisette" ..	Tchaikovsky.

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"Menuet des Follets" ..	Berlioz.
"Danse des Sylphes" ..	Berlioz.
"Marche Hongroise" ..	Berlioz.

THURSDAY, MAY 10, AT 3.

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The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Not at the College.)

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evidently thoroughly acquainted not only with the music itself, but with  
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first part was full of poetry and imagination, and in the 'Vision'  
(True is all Iago tells us) he sang with a dramatic intensity which was  
little short of a revelation."*Tunbridge Wells Courier*: "ELIJAH."—"Mr. Arthur Walenn afforded  
us an intellectual and musical treat in his embodiment of the idea of the  
Prophet *Elijah*. To enact a character of this kind, an arduous duty is  
imposed on the singer, who not only requires a voice of good power and  
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baritone who has sung in Westminster Abbey and at the Queen's Hall  
concerts, were 'Zueignung,' 'Allerseelen,' and 'Ich Liebe Dich'  
(R. Strauss). It was flattering to our linguistic pride that a visitor  
to our shores should assume that songs with German words would  
prove as delectable to our ears as those in English. However, we are  
all able to appreciate a voice as rich and as artistically used as that of  
Mr. Borwell. He is a truly splendid artist, and his series of songs,  
the singing of which was characterised by brilliancy of tone and  
thoroughly refined art, delighted his audience. The finest effort of  
the series was Handel's 'O, Raddier than the Cherry,' which was  
given with brilliancy and consummate ease. He was enthusiastically  
encored, and his concession to the demand took the form of a dainty  
Irish number, which proved equally popular. Again he had to  
respond to a thunderous encore, and this time he illustrated his skill  
in gentle shading—equally to the delight of his audience."—*IRISH*  
*TIMES*, February 7, 1906.

## SOUTHAMPTON.—PHILHARMONIC CONCERT.

"Mr. Montague Borwell, who is gifted with a rich and refined voice,  
capable of wide musical appreciation, is possessed of the somewhat  
uncommon power of expressing in the language of song the poetical  
spirit which sleeps in the soul of the written page, and which can only be  
called forth by the artist who continuously seeks the correct interpreta-  
tion of the composer's meaning. The tremendous applause which  
continuously greeted Mr. Borwell's efforts demonstrated the keen  
appreciation of true talent. Mr. Borwell's choice of numbers was a  
representative one. His contributions to the first part of the programme  
consisted of three of Rubinstein's best known compositions, viz., 'The  
Dewdrops Shine,' 'The Azra,' and 'The Wood Witch,' the  
peaceful and suggestive beauty of the first, the pathos and pain of the  
second, and the dramatic intensity of the last, being all the subject of  
sympathetic interpretation at the hands of Mr. Borwell. Leoncavallo's  
Prologue to 'I Pagliacci' was also particularly well received.  
Mr. Borwell's effort in the second part of the programme was a brilliant  
one, entailing considerable vocal strain, consisting as it did of no less  
than five of Stanford's settings of Henry Newbolt's 'Songs of the Sea,'  
in succession, viz., 'Drake's Drum,' 'Devon, O Devon,' 'Outward  
Bound,' 'Homeward Bound,' and 'The Old Superb.' These works  
constitute a study in contrast, at one moment being identified with wild  
vigour and dauntless courage and the next wrapped in tender  
melancholy. 'The Old Superb' was perhaps the most popular  
number, and vociferous applause followed Mr. Borwell as he retired  
from the stage, having rendered each song with splendid effect."—*Southampton Echo*, February 3, 1906.

AND

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"ELIJAH."—"The rôle of the *Prophet* was admirably sustained by Mr. J. Coleman, who is an established favourite here. He introduced intense devotional fervour and dramatic power into his singing. . . . The fire and vigour displayed in his rendering of 'Is not His word' was REALLY WONDERFUL."—*Derby Express*, Feb. 1, 1906.

"ELIJAH."—"THE TRIUMPH of the evening was unquestionably that of Mr. J. Coleman. A FINER EXPONENT of the *Prophet* NONE COULD wish to HEAR, and those who had the pleasure of listening will not readily forget."—*Coventry Herald*, Jan. 19, 1906.

"ELIJAH."—"Mr. J. Coleman sang *excellently* throughout, and received *several ovations*."—*Waterhampton Express*, March 2, 1906.

"CREATION."—"Mr. J. Coleman's *rich and cultured* voice was heard to great advantage in the numerous items, all of which he interpreted in a MOST MASTERLY STYLE."—*West Bromwich Free Press*, Feb. 24, 1906.

CHAMBER CONCERT.—"The *most pleasing* feature of the evening was the *delightful* singing of Mr. J. Coleman. . . . He *had* to respond to an encore for his last song, and gave 'A posy of roses,' one of his own compositions, and the audience showed their appreciation of the item in a marked manner."—*Birmingham Mercury*, March 10, 1906.

Engagements booked for 1906 include: Birmingham Festival Ch. Soc., "THE APOSTLES"; "ST. JOHN'S EVE," Newcastle-on-Tyne; Brahms's "REQUIEM"; Dvorák's "ŠABAT MATER"; "KING OLAF"; "HIAWATHA" (3 times); "ELIJAH" (3 times); "CREATION," &c., &c.

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5. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1906, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark. The Award of the Judges will be made known at the meeting of the Society in December, 1906.

J. EDWARD STREET, Hon. Secretary.

Caterham, Surrey, April 1, 1906.

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# The Musical Times.

APRIL 1, 1906.

## JUDAS MACCABÆUS.

Handel's oratorios, in their mountain-range grandeur, may be viewed from various standpoints. Their origin and history, no less than their musical supremacy, are of intense interest. The strength and beauty of the strains which, strata-like, permeate these mighty masterpieces are like unto the everlasting hills which abide for ever. In the spirit of these forewords, let us set before our readers a few notes on one of Handel's first-rank oratorios, 'Judas Maccabæus.'

Consideration must first be given to the libretto. And in this connection the composer, in 'Judas Maccabæus,' began a collaboration with the celebrated Rev. Thomas Morell, D.D. (1703-1784). An Etonian and subsequently a classical scholar and antiquary, this eminent divine also supplied Handel with the word-books of 'Alexander Balus,' 'Joshua,' 'Solomon,' 'Theodora,' 'Jephtha,' and 'The Triumph of Time and Truth.' Apart from his libretto achievements, the Rev. Dr. Morell doubtless proved a man after Handel's own heart. We learn that he was 'a warm friend and a cheerful companion who loved a jest, told a good story and sang a good song.' He had considerable knowledge of music and played the organ with some skill. His pulpit prowess may be sampled from a sermon preached by him in Worcester Cathedral on September 3, 1746, on the occasion of the Festival of the Three Choirs, when he said :

The best of men, I believe in their devotional hours, suffer their minds sometimes to wander and be distracted from the holy work ; at other times to be sluggish, inactive, and scarce awake. Now, what like *music*, can keep them steady and attentive ? What can raise them to that divine enthusiasm which is natural to devotion, like instruments of praise, I would say of God ? Let the united force of them all, I mean the organ only, strike up an alarm ; how swiftly do the straggling thoughts return to duty ? Or, should one of them lag behind to indulge in nature awhile, though at another time, perhaps, faultless and innocent, with what scorn is it now rejected and expelled, like the tone or semitone, which dares intrude upon a chord that disowns its company ?

Dr. Morell resided chiefly at Turnham Green, where he had for neighbours Thomson, Garrick and Hogarth. In 1762 his portrait was drawn by Hogarth, 'in the character of a cynic philosopher, with an organ near him.' A reproduction of this picture forms our special portrait supplement. There is a good story told in regard to the great composer and his librettist. Early one morning Morell, at Turnham Green, was aroused by a visitor. On looking out of his bedroom window the eminent divine saw Handel, who shouted, 'Vot is de meaning of de vord billow ?' 'A wave,' replied Morell. 'Oh ! de vave of de sea,' replied Handel, who at once started back to London.

It does not appear to be known whether Morell or Handel suggested Judas Maccabæus as the

subject of an oratorio. It is said, however, to have been composed at the instigation of Frederick, Prince of Wales, father of George III., to celebrate the victory of his brother, William Duke of Cumberland, over Charles Edward the Pretender, at the battle of Culloden, on April 16, 1746, and the dedication of the word-book of the oratorio to the Duke supports this theory. In any case, it was a happy thought to select a Jewish theme at a time when the privileges enjoyed by the Chosen People in England were so different from their position on the Continent. As Mr. Rockstro, in his 'Life' of Handel, says, referring to the treatment of the Jews in Prussia during the 18th century :

Even as late as 1763, the great Moses Mendelssohn [grandfather of Felix], a scholar of whom all Europe ought to have been proud, was forced, before he could obtain permission to marry, to buy a quantity of china at the Royal Factory in Berlin, selected by the manager of the works, who, having on hand twenty life-sized china apes which were thought quite unsaleable, forced them upon the author of the *Litteraturbriefe*, well knowing that, unless he consented to pay for them, he would never obtain his marriage licence. That the apes—still preserved in the family—are now worth their weight in silver was a contingency which the manager could not possibly have foreseen, and the fore-knowledge of which would in nowise have mitigated the insult.

Though our behaviour to the Jews in those days was not above reproach, no such indignities were imposed upon them. Living in a free country, under the protection of just laws, the Jews then, as now, were at liberty to occupy or amuse themselves in their own way. Is it any wonder, then, that the new oratorio should have proved to them an irresistible attraction ?

The word-book of Morell's sacred drama is entitled—

JUDAS MACCABÆUS | a | Sacred Drama. | As it is Perform'd at the Theatre-Royal in Covent-Garden.

The Musick by MR. HANDEL.

London : | Printed for John Watts : and Sold by B. Dod at the | *Bible and Key in Ave-Mary-Lane* near *Stationers-Hall*. | Price one shilling. | MDCCXLVII.

The dedication reads thus :

To His Royal Highness  
Prince William,  
Duke of Cumberland  
This faint portraiture  
of a  
truly Wise, Valiant, and Virtuous Commander,  
As to the Possessor of the like Noble Qualities,  
is,  
With most profound Respect and Veneration,  
inscribed,  
By His Royal Highness's  
Most obedient, and  
most devoted Servant,  
THE AUTHOR.

There is no need to give a detailed comparison of the original libretto with that in the form which we now know it, especially as some changes

will be noticed in treating of the music.\* One or two differences in the text may, however, be mentioned. In the chorus, 'O Father, whose Almighty power,' the fugue subject read:

Grant us a leader bold and brave.

Handel doubtless altered the words in order to get a better accent. It is interesting to find that the scholarly and polished Morell used a word in his libretto which is now in common use. In the recitative beginning 'Ye worshippers of God' we find these words:

Our fathers never knew him, or his *beastly* crew.

The penultimate word has been changed to 'hated.' After the air 'So shall the lute and harp awake,' the following note appears in the original word-book:

Several incidents were introduced here by way of *Messenger and chorus*, in order to make the story more complete; but it was thought they would make the performance too long, and therefore were not set, and therefore not printed, this being design'd not as a finish'd Poem, but merely as an Oratorio.

We may now turn to the music. 'Judas Maccabæus' was composed by Handel when he was sixty-one years old. The eleventh in order of his English oratorios, it was preceded by:

Esther - - - -	1720	Messiah - - - -	1741
Deborah - - - -	1733	Samson - - - -	1741-2
Athaliah - - - -	1733	Joseph - - - -	1743
Saul - - - -	1738	Belshazzar - - - -	1744
Israel in Egypt - -	1738	Occasional Oratorio	1745

The first performance took place at Covent Garden Theatre on April 1, 1747; the *General Advertiser*, issued on the previous day, thus announced the event:

#### COVENT-GARDEN

At the Theatre-Royal in Covent-Garden  
To-morrow, will be perform'd a New Oratorio, call'd

JUDAS MACCABÆUS

With a New Concerto

Pit and Boxes to be put together, and no Person to be admitted without Tickets, which will be delivered that Day, at the Office at Covent-Garden Theatre, at Half a Guinea each. First Gallery 5s.; Second Gallery 3s. 6d.

The Galleries to be Open'd at Half an Hour after Four o'Clock.

Pit and Boxes at Five.

To begin at Half an Hour after Six o'Clock.

As the musical critic was non-existent in those days, no notice of the performance appeared in the newspapers. The success of the oratorio, despite the absence of 'press notices,' was instantaneous and complete. It was repeated on April 8, as 'a New Oratorio with additions.' Six times was it given during the season, Handel conducting the oratorio no fewer than thirty-eight times during the remaining twelve years of his life, and on the thirtieth occasion the receipts amounted to £300, a very much larger sum, of course, than that amount represents at the present day.

There is a strange fascination in turning over the pages of Handel's own autograph score of his

great Jewish oratorio, preserved in the Royal Music Library at Buckingham Palace. And the kindness of Sir Walter Parratt, Master of the Musick to the King, has to be acknowledged for granting such invaluable facilities in order to add to the completeness of these notes on 'Judas Maccabæus.' The autograph, bound in an oblong folio volume, has every characteristic of having been penned by one who was 'a leader bold and brave,' born to conquer by the greatness of his genius. Here we look upon those strong pen-strokes which have immortalized the master's fame. Each quill-written note stands out with all the certainty of a conquering hero fresh from his victory over a fallen foe. The dates, all in Handel's writing, are thus found in the MS.:

Overture Oratorio Judas Maccabæus |  
angefangen | den 9 July 6 1746 | oder den  
8 7 | dieses.

Fine dell Atto primo G. F. H.—July 21 7  
1746 | 22 6 völlig;

Fine dell Atto 2<sup>do</sup> | G. F. H. 1 Agost 2,  
1746 | völlig;

Fine dell Oratorio | G. F. H. | Agost 11 7  
1746, völlig grendiget.

Immediately following the overture are fourteen bars of another instrumental movement headed—

#### DEAD MARCH.

*Largo assai e sostenuto.*  
Strings senza Trav. e Flauti.

Timpani.  
Bassi.

Travers. et Flauti I. II.

*pizz.*

senza Timp.

*pizz.*  
senza Bassons.

senza Flauti.

Strings arco,  
Timpani.

*coll arco, e tutti Bassi.*

\* A copy of the original word-book is in the library of the Royal College of Music, and this has kindly been placed at our disposal for the purpose of this article.

Flauti.

*pizz.*

senza Bassons.

Although this Dead March was discarded, it furnished the strain for 'Pious orgies' in the same key (E flat), and was intended for a bass voice. The preceding recitative, rewritten from the word 'doubt,' ended in A flat. Handel subsequently changed his mind in these words, written by him at the beginning of the air :

Ex G♯ una terza più alto im discant.

This furnishes one of the many instances of Handel's adaptability in using up his material : he allowed nothing to run to waste.

Dr. Burney relates an interesting anecdote in connection with the duet, 'From this dread scene,' which he pluralises 'From these dread scenes.' He says :

At Frasi's, I remember, in the year 1748, he [Handel] brought in his pocket the duet of *Judas Macchabeus* 'From these dread scenes,' in which she had not sung when that oratorio was first performed in 1746. At the time he sat down at the harpsichord to give her and me the time of it, while he sung her part, I hummed, at sight, the second, over his shoulder ; in which he encouraged me by desiring that I would sing out—but, unfortunately, something went wrong, and Handel, with his usual impetuosity, grew violent : a circumstance very terrific to a young musician. At length, however, recovering from my fright, I ventured to say that I fancied there was a mistake in the writing ; which, upon examining, Handel discovered to be the case : and then, instantly, with the greatest good humour and humility, said, 'I pec your barton—I am a very odd tog : maishter Schmitt is to plame.'

In the chorus, 'O Father, Whose Almighty power,' Handel has throughout written 'if not to conquer, doom'd to save,' but in every instance he has run his pen through the word 'doom'd' and substituted 'born.' Material for the chorus 'We come, in bright array' will be found in Carissimi's 'Jephthah'—the duet 'Et clangebant tubæ.' The air, 'O liberty,' taken from the 'Occasional Oratorio,' was subsequently inserted. 'Semi-chorus' is the heading to the chorus 'Disdainful of danger.' An afterthought, and a curiously conceived one, is the duet 'Sion now her head shall raise.' In this connection Dr. Burney must again be quoted. After referring to the fact that Handel 'not only continued to perform in public after he was afflicted with blindness, but to compose in private,' the historian continues :

I have been assured that the duet and chorus in *Judas Macchabeus* of 'Sion now his [her] head shall raise'

were dictated to Mr. Smith [the composer's amanuensis] by Handel after the total privation of sight . . . . Handel not only exhibited great intellectual ability in the composition of this duet and chorus, but manifested his power of invention in extemporaneous flights of fancy to be as rich and rapid a week before his decease as they had been for many years.

When Burney wrote this he had no idea that the 'intellectual ability' of the duet belonged to Bononcini! In the Fitzwilliam Museum, Cambridge, is the MS. of an air 'Peno, peno e l'alma fedele' of which the *vivace* section is as follows \* :

*Vivace.*

S'al - mo - rir fos - se con - ces - so

di pla - car, di pla - car,

di pla - car . . . la - ciu - del-to . . .

di pla - car &c.

There can be no doubt that in this instance Handel's memory got the better of his 'power of invention' : and yet for similar 'liftings' Bononcini was hounded out of this country !

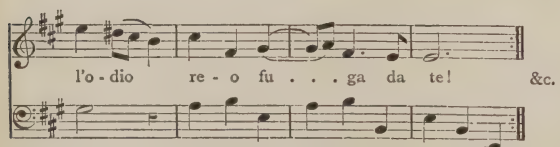
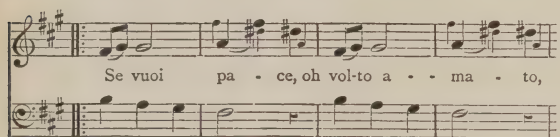
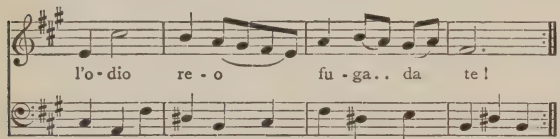
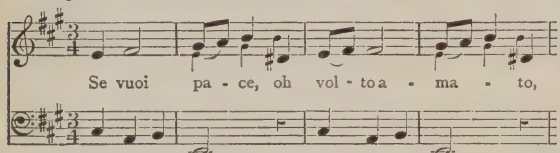
Trumpets and drums are first introduced in this oratorio in the latter part of the tenor solo 'Sound an alarm.' With commendable restraint Handel

\* We are indebted to the kindness of Dr. A. H. Mann for making a transcript of Bononcini's air.

reserved these instruments until the right psychological moment arrived. And who can ever forget the clarion tones of Sims Reeves's voice in his magnificent declamation of these thrilling strains? The scoring is Trumpets 1, 2, and 3, Drums, Hautboys, and Strings.

The 'Wise men flattering, may deceive you' was another afterthought. It originally appeared in Handel's opera 'Agrippina,' an early work composed at Venice in 1709, in the following form:

(The first violin part is in unison with the voice except where indicated with the small notes. The shakes in the voice part of the 'Judas' air were transferred from the first violin part of the following example.)



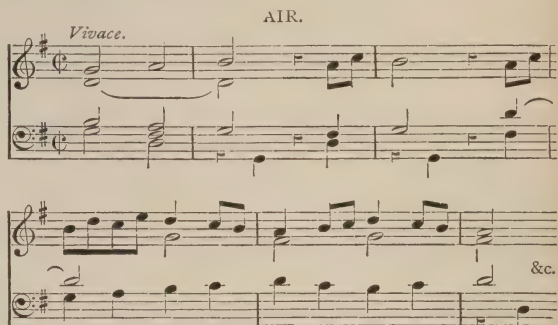
Here is another instance of the using up of old material.

The famous 'See the conquering hero comes'—typically Handelian in its dignified simplicity—was transferred from 'Joshua' after the first season of that oratorio—1747, a year later than 'Judas Maccabæus.' Handel evidently wished to make an effect by the transference, and who will deny that he achieved his object? Never a pedant in such matters as sequence of keys—the chord of G following that of A—the great master simply lifted the piece from one work to another with consummate appropriateness. No less interesting than a perusal of the autograph score of 'Judas' is a reference to that of 'Joshua.' On turning to the movement we find that Handel has here indicated the key of the horns (soli) in the interlude after the first strain thus 'Corni ex G.' Against the duet 'See the godlike youth advance' he has written the names of the soloists, 'Sig<sup>ra</sup> Cassarini, Sig<sup>r</sup> Galli.' But the most interesting of all are his directions at the double bar of the 'full chorus,' written in plain English with quill strokes of absolute legibility:

'Drum ad libitum the second time  
Drum warbling. No Drum.'



The succeeding March is also an afterthought and, it must be added, not entirely a theme of Handel's own creation! In Gottlieb. Muffat's 'Componimenti musicali per il cembalo' (1727?) is a strain thus noted:



(The antique ornaments have been omitted in the above transcript.)

The duet 'O lovely peace' was originally cast in the form of an air with nearly the same melody. At bar 20 Handel has written 'Qui comincia il Duetto in voce dell' aria ad libitum.' At the end of the volume the duet version has been pasted in.

The copies of the original word-book of 'Judas Maccabæus' in the Royal Music Library show that various 'additional songs' were interpolated by Handel from time to time. The words of these additions or substitutions are either printed on a separate page or pasted over the airs temporarily displaced. Among these are the following:

Powerful guardians of all nature (*Alexander Balus*).  
Happy, oh! thrice happy we } (*Joshua*).  
Oh! had I Jubal's lyre  
May balmy peace (*Occasional Oratorio*).

In concluding these fragmentary notes on one of Handel's great oratorios, reference must be made to a version of it published in 1820 with the following title:

Händel's Oratorium  
JUDAS MACCABÆUS  
Nach Mozarts Bearbeitung  
im Clavier Auszuge  
von LUDWIG HELLWIG  
Musikdirector und Hoforganist in Berlin  
Bonn und Cöln bey N. Simrock.

No reference to Mozart's 'Bearbeitung' in this edition can be discovered. It is difficult to believe that Mozart could have 'arranged' the air 'Father of heaven' for four voices, or that he should have cut out a whole slice—the solo parts—from 'Sing unto God!' These unwarrantable 'improvements' of a masterpiece are doubtless the handiwork of Hellwig himself.

At the preliminary Handel Festival held at the Crystal Palace in 1857, 'Judas Maccabæus' was performed. A similar plan will be followed at the Festival to be held at Sydenham in June next, whereby fresh interest will be aroused in one of the most characteristic creations which emanated from the genius mind of George Frederick Handel.



## PRIVATE MUSICAL COLLECTIONS.

## I. MR. EDWARD SPEYER.

Readers of Sir George Grove's *Biography of Mendelssohn* ('Dictionary of Music and Musicians') will remember a charming anecdote which the genial 'G' records in these words :

During the summer [of 1842] the King of Prussia had conferred on Mendelssohn, in company with Liszt, Meyerbeer and Rossini, the great honour of the 'Ordre pour le Mérite,' and the Order itself reached him at Frankfort. He set no store by such distinctions, nor perhaps was its Berlin origin likely to increase the value of this particular one. Shortly after it arrived he was taking a walk with a party of friends across the bridge at Offenbach. One of them (Mr. Wilhelm Speyer) stayed behind to pay the toll for the rest. 'Is not that,' said the tollkeeper, 'the Mr. Mendelssohn whose music we sing at our society?' 'It is.' 'Then, if you please, I should like to pay the toll for him myself.' On re-joining the party, Mr. Speyer told Mendelssohn what had happened. He was enormously pleased, 'H'm,' said he, 'I like that better than the Order.'

A footnote to the above quotation states : 'Told to the writer by the son of Mr. Speyer.' This worthy son of a worthy father is Mr. Edward Speyer, who, in his pleasant house on the Hertfordshire Hills, has gathered together a splendid collection of musical autographs and portraits of musicians. 'When I told that Mendelssohn anecdote to Grove,' he says, 'he nearly jumped up to the ceiling.' 'Just like him,' is the natural comment on such enthusiasm. It is a pleasant experience to go through Mr. Speyer's treasures in the fine music-room of his house on a winter's morning, with the sun streaming through an oriel window, and to enjoy their owner's pleasant intercourse and the advantage of his descriptions. And how beautifully and methodically these manuscripts are kept ! Arranged in alphabetical order and placed in strong boxes, they are easily obtainable at a moment's notice. In describing some of the autographs in this large and valuable collection it may be convenient to follow the alphabetical order in which they are so admirably arranged.

*Auber* is here represented by an 'O, Salutaris Hostia,' from his Mass composed in 1813, when he was thirty-one years of age, the same year in which he produced his first opera, 'Le séjour militaire.' From this Mass the beautiful unaccompanied prayer in 'Masaniello' is taken. A trio of treasures are in the handwriting of *J. S. Bach* : (1) The beautifully signed title-page to his church cantata 'Wo Gott der Herr nicht bei uns hält'; (2) the basso part of his cantata



'Ich liebe den Höchsten von ganzem Gemüthe,' and (3) the continuo part of that of 'Es ist ein trotzig und verzagt Ding.'

The first and third of these are the only remaining parts of these cantatas in Bach's autograph. There are also letters and musical manuscripts of Bach's sons, *Carl Philip Emanuel* and *Joh. Christian Friedrich Bach*.

Mr. Speyer may justly be proud of his *Beethoven* autographs. One handles with reverence the master's sketches for Mignon's song 'Kennst du das Land,' and those for the E flat Pianoforte concerto, and the last movement of the C sharp minor Sonata for pianoforte. Among various features of interest in this 'Moonlight' sketch is the well-known second subject in the minor key of the dominant before it had fully shaped itself in the composer's mind, offering, indeed, a remarkable proof of the 'crude, vague, commonplace shape in which his themes were first written down.' Sauer, an official appraiser appointed by the law-courts on the occasion, did a good stroke of business when, at the sale by auction of Beethoven's effects in Vienna in 1827, he bought this identical sketch-book from which this manuscript of the 'Moonlight' sketches is taken, for 3s. 6d., and then sold the sheets separately. Here is the MS. of a patriotic Austrian song by Beethoven, still unpublished, and this leads us to mention a letter, dated March 18, 1820, written to Nicolaus Simrock, of Bonn, horn-player and founder of the well-known music-publishing firm, in which Beethoven writes about the publication of his great Mass in D. He says : 'As I know that business men like to save in postage, I herewith enclose two Austrian folk-songs by way of a cheque to reimburse yourself, with which you can do as you like. The accompaniments are by myself. I think that a hunt after folk-songs is better than a hunt after heroes.' The last sentence shows Beethoven's shrewdness in regard to the publication of popular music. This interesting letter was given to Mr. Speyer's father by old Simrock himself. A very early letter (1796-1800) of Beethoven's to his friend Baron Zmeskall—to whom the F minor quartet is dedicated—is full of puns—e.g., he calls him (by inference) a goose, when, after having begged for some quill pens, he writes to him : 'His Excellency the Baron will have to make haste with the pulling out of his plumes (maybe some strange ones among them), which I hope will not have grown too fast into him.'

Although Baron Zmeskall was a nobleman of distinction, Beethoven treated him as a servant to be at his beck and call, and in one of his letters he begins 'My cheapest (not dearest) Baron.' Mr. Speyer hands us a letter—measuring 20 by 5 inches—from the composer of the Choral symphony to the Baron. It is about the purchase of a piano, and in it he says he will have nothing to do with the whole clan of pianoforte makers by whom he is stormed. If he has to have one specially made it must be of 'mahaghoni' (*sic*), it must not cost more than £15, and, as a

recommendation, will be shown by Beethoven to Haydn. He concludes by saying, if 'our miserable Baron' (meaning Zmeskall himself) would like to come to-morrow, 'I believe we shall enjoy ourselves and could dine together afterwards with Reicha and a Frenchman—no black coat, as we are only among men.' Another interesting letter is in the handwriting of Häring, the Vienna banker and friend of Beethoven, to Sir George Smart, in which he (on behalf of Beethoven, who signs the letter himself) asks Smart to try and find an English publisher to take the 7th and 8th Symphonies, the Quartet (Op. 95), the Pianoforte trio (Op. 97), the Battle symphony, three overtures for full orchestra ('Ruins of Athens,' 'King Stephen,' and Op. 115). 'Poor Beethoven,' says Häring (who writes in English) 'is very anxious to hear something of the English publishers, as he hardly can keep those of this city from him, who tease him for his works.'

Here is also the famous letter written by Beethoven on his death-bed, in February, 1827, to Sir George Smart, recalling the proposal made a few years previously by the London Philharmonic Society to give a concert for his benefit, and expressing a hope that they would do so now, as he was suffering from a very tedious illness, of which the end could not be foreseen. The letter, dictated to Anton Schindler, but signed by Beethoven, begins with an apology on behalf of Beethoven for the use of the German language, as his (Beethoven's) nephew, who helped him in his English letters, was away. There is a letter of Roeckel's (the 'Florestan' of the 'Fidelio' performance of 1806) which describes the fearful scenes and the stormy meetings in connection with the suggested modifications of 'Fidelio'; but as showing the tender side of Beethoven's nature, he (Beethoven) says—in a long letter to Ferdinand Ries, dated 'Vienna, February 25, 1823'—'next spring (1824) I shall be in London to kiss your beautiful wife!' A letter from this 'beautiful wife' of Ries's (an Englishwoman), dated 1857, and addressed to Mr. Edward Speyer himself, is enclosed with the above. That Beethoven was very particular as to the printing of his works is evidenced by a proof copy of the great Trio in B flat containing the composer's numerous and careful corrections. He wishes the word *Cres.* to be followed by dots, in order that the *crescendo* may be continued; he also differentiates between dots and dashes as signs of staccato or accentuation. On one of the pages Beethoven writes instructions that all abbreviations () must be printed in full ()

Closely connected with Beethoven alphabetically and violinistically was *Bridgetower*, for whom Beethoven composed the 'Kreutzer' sonata, and with whom he also played it at its first public performance in May, 1803, in Vienna. In a letter written by him (in 1847) to Madame de Fouché, he says: 'but if the bearer of this letter is fortunate to find you, favour me by having your message conveyed to him who is not fair enough to be "my tiger," nor yet dark enough to be "my Friday," but is my long tried, honest Caliban.'

To see the point of this joke it must be remembered that Bridgetower was a mulatto! The Beethoven 'inner circle' is further represented by *C. G. Neefe* (1748-98), Beethoven's teacher in Bonn: letter dated Bonn, October 26, 1787; by *Albrechtsberger* (1736-1809), Beethoven's teacher in counterpoint in Vienna: 'Offertorium a 4 voci,' and 'Fuga in quatuor: Christ ist erstanden'; by *Ferdinand Ries* (1784-1838): numerous letters addressed to Spohr and to Wilhelm Speyer, with highly interesting descriptions of the state of music in England in the years 1816 to 1820; by the *Archduke Rudolph of Austria*, Beethoven's Royal protector, pupil and friend, to whom the Pianoforte concertos in G and in E flat, the Sonatas Op. 81A and 106, the great B flat Trio (Op. 97), the Mass in D, &c., are dedicated; a letter addressed to Beethoven from Baden, near Vienna, June 7, 1813, with touching expressions of friendship and solicitude for Beethoven's welfare; by *Treitschke*, the adapter of the new 'Fidelio' libretto of 1814: a letter; and last, but not least, by *Anton Schindler* (1796-1864), Beethoven's faithful friend and biographer, various letters addressed to Wilhelm Speyer.

Of *Bellini* there is the autograph of an aria, 'L'Abbandono.' This was formerly in Cherubini's possession and bears one of the printed labels of that important collection. Also two letters, dated 1830 and 1831, written from Naples and Turin, in which the composer speaks of his operas 'Norma,' 'La Straniera,' 'Montecchi e Capuletti,' &c. An amusing letter of *Berlioz*, to an unknown correspondent, is headed 'Dimanche 1<sup>er</sup> 1860!!! 1860!!!! Tonnerre de Dieu 1860!!!!' in which he makes an appointment at a railway station, saying that if the friend is there he (Berlioz) 'will follow you as Eurydice followed Orpheus.' In a letter to Mr. Speyer's father—Darmstadt, May 17, 1843—he gives the programme of his concert: selection from 'Roméo et Juliette'; '5 Mai'; 'King Lear' overture; songs for soprano and orchestra; 'Harold in Italy' symphony; and 'L'invitation à la valse.' The prolific composer *Boccherini* is here represented by a wonderfully elegantly-written small score (9 by 7 inches) of sixty-seven pages of 'Scena dell' Ines di Castro di Luigi Boccherini Ex Compositore di Camera della Maestà di Federico Guglielmo II. Re di Prussia'; and further by a legal document, stamped at Madrid in 1796, by which Boccherini cedes to Ignaz Pleyel in Paris fifty-eight of his works, mostly string quartets and quintets, the opening themes of all of which are written down in the neatest hand by Boccherini: a perfect masterpiece of calligraphy. From the hand of the composer of 'La Dame Blanche,' *Boieldieu*, we have the autograph of a Romance: 'Ni larmes, ni regrets'; also two letters.

Of *Brahms*, whose musical autographs are exceptionally scarce, we are shown the exquisite Vocal quartets 'Sehnsucht' and 'Nächtens' (Op. 112, Nos. 1 and 2), with an inscription: 'An Frau Antonia Speyer-Kufferath, Ischl, Frühling 1891, J. Brahms.' There is also a large number of letters addressed to Mr. and Mrs. Speyer. In one of these, dated November, 1894—

in answer to a request which Mr. Speyer had transmitted to him on the part of the committee of the Birmingham Musical Festival to compose a work and conduct some of his other compositions for the Festival of 1897—Brahms writes that 'nature had not endowed him with a faculty for concerts and anything connected with them; no musical festival, whether German or English, could tempt him to undertake a journey, yea, even a country so entirely devoid of this kind of culture as Sicily had greater attractions for him.' There are also letters from *Marxsen*, Brahms's teacher at Hamburg, and several of *Dr. Burney* to Muzio Clementi in reference to a subscription in aid of the first publication of Haydn's 'Creation.' Any letter or document associated with *Hans von Bülow* is sure to be amusing. In one letter, addressed to A. W. Thayer, about conducting the C minor Symphony of Brahms, the caustic Hans says that he is 'simply director of his own business.'

*Cherubini* is exemplified by a musical MS.: 'Solfège à changement de Clefs,' and a letter of 1835 to Ingres, the great painter, in which Cherubini asks: 'Do you still occupy yourself with my *triste* face?' this having reference to the celebrated portrait of Cherubini by Ingres in the gallery of the Louvre. Then there is *Clementi*, with a MS.: 'Canone finito, à 3,' for two violins and viola, 'composte *per suo amico Cherubini*.'

*Chopin* is represented by the autograph MS. of his Waltz in A flat (Op. 70, No. 2), and *Elgar* by some sketches for the 'Apostles,' made while he sojourned under Mr. Speyer's roof. There are letters and musical MSS. by *Dalayrac*, *Diabelli*, *Dvorák*, *Ernst*, *Carlo Broschi*, *Farinelli*, the celebrated soprano singer (letter from Madrid, 1756, to the Padre Martini in Bologna) and *Robert Franz*. From *Donizetti* we have the autograph of the air, 'Per sua madre,' from 'Linda di Chamounix,' with a dedication to Dumas the elder!

An interesting *Gluck* MS. is that of a soprano air in F, with accompaniment for string orchestra, from the opera 'Issipile,' produced at Prague in 1752. Strangely enough this is the only vestige of the music that has remained. The word-book (by Metastasio) and the play-bill of the opera are preserved in the Bohemian Museum at Prague, but with the above exception the music seems to have entirely disappeared. The title-rôle was sung by Catharina Fumagalli, whose name is written at the head of the MS. A most interesting autograph MS. of twelve pages is that of *Grétry*, entitled 'Mon entretien avec Gluck,' in dialogue form, in which Grétry and Gluck are discussing musical principles. This is accompanied by a letter of 1789, and a musical MS. by Grétry. Here is also a Divertimento in E flat, for horn, violin and violoncello by *Haydn*, dated 1767, still unpublished; a letter from the composer to Artaria, his publisher, says that though his (Haydn's) 'blood is up somewhat, yet he hopes they will remain good friends.' Haydn was annoyed that a preliminary notice about the publication of some quartets had 'got into the papers,' and he hopes that Artaria 'will be more cautious in future.'

In connection with Haydn is to be mentioned a letter by *J. P. Salomon*, of Haydn Symphonies fame, dated London, January 8, 1790, and further one of *Michael Haydn*, Haydn's brother, addressed to Sigismund Neukomm. Other letters and musical MSS. there are of *Halévy*, *Stephen Heller*, *Henselt*, *Hérold*, *Henri Herz*, *Hummel* and *Humperdinck*.

*Dr. Joachim* was as much surprised as he was interested to find his counterpoint studies with Hauptmann in Leipzig, during the years 1844 and 1845, in Mr. Speyer's collection. There is also the autograph of an unpublished 'Capriccio for the Violin' by the great violinist, with a dedication to Mr. Speyer. The autograph of an unpublished Rhapsody by *Liszt*, written at Weimar (1885-86) is a composition which does not contain a single pure diatonic chord! And of *Liszt* we have further the autograph of a students' song for men's voices from Goethe's 'Faust,' dedicated to Mr. Wilhelm Speyer, and a number of letters addressed to the latter.

*Meyerbeer* wrote a large number of letters to the elder Mr. Speyer, ranging from 1832 to 1860, all of which are now in his son's collection, in addition to a sketch for the 'Huguenots.' The *Mendelssohn* autographs include a letter (May, 1824) from the composer's mother, Leah Mendelssohn, to Mr. Speyer's father, inviting him to music with her children, Felix and Fanny, when the former was a boy of fifteen. The MS. of the well-known duet 'I would that my love' had been presented by Mendelssohn to Marianne von Willemer, Goethe's friend, the poetess, author of 'Suleika,' and contains an inscription in the latter's handwriting dedicating the MS. to a sister of Mr. Speyer's. There are, further, the autograph of 'Abschiedstafel' for four-part men's chorus, with dedication to Mr. Speyer's father, and a number of letters addressed by Mendelssohn to the latter. Then we come to *Méhul*, with autograph music (page of an orchestral score) and two letters, and finally to such an extremely rare document as a long letter by *Monteverde* dated Venice, September 28, 1627, and speaking of his intermezzo 'Dido.'

Mr. Speyer's *Mozart* manuscripts are of supreme interest. Consideration of these, and the other MSS., which cover the remainder of the alphabet, must be held over till next month.

DOTTED CROTCHET.

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'Music should be in sympathy with the age in which it is composed, but this relates to the spirit and not the form.'

'Suppose we had no literature but translations from the German—no manufactures, but what came from the workshops of Berlin or Vienna. We should go on in life, but oh! how we should struggle and strive to get rid of it and have our own English things. We don't realise this in music and therefore we don't struggle for it.'

GEORGE GROVE.

## A FAMOUS MUSIC-PRINTER—JOHN DAY.

(1522-1584.)

(Concluded from page 174.)



THE REBUS OF JOHN DAY, FROM A BIBLE PRINTED BY HIM IN 1551.

Before resuming the narrative, it may be interesting if we give *in extenso* the letter written by Archbishop Parker to Burghley concerning John Day's shop in St. Paul's Churchyard. Here it is, copied from Arber's 'Transcript of the Registers of the Company of Stationers' (i., 454):

Nowe, sir, Daye hath complained to me that dwellinge in a corner, and his brotherne [*i.e.*, fellow-members of the Stationers' Company] envieng him, he cannot vtter his bookes which lie in his hande[s] ij or iij thousand powndes [= £20,000 to £30,000 of the present day] worthe, his frendes haue procured of Powles [*i.e.*, the Dean and Chapter] a lease of a little shop to be sett vp in the Church yearde, and it is confermed, And what by the instant request of sum enuouse bookesellers, the maior and Aldermen will not suffer him to sett it vp in the Church yearde, wherin they have nothing to Doe but by power [mere force], this shop is but little and lowe and leaded flatt, and is made at his greate cost to the sum of xl or lii [= £400 or £500 at present], and is made like the terris, faier vailed and posted fitt for men to stande vppon in any triumphe or shewe, and can in noe wise either hurte or deface the same.

And for that you of the Councell haue written to me, and other of the Commission, to help Daie &c. I praie your Lordship to move the Queenes Maiestie to subscribe her hand to thes or such letters that all this entendement maye the better goe forward wherein your Honor shall deserve well both of Christes Church and of the prince and state &c.

And thus God preserue your Honor in better healtie, than I in a naughtie bodie feele in this harde winter.

At Lamhith this xiiij<sup>th</sup> of December [1572].

Your Honours lovinge ffrende

MATTHUE CANTUAR.

[Lansdowne MS. 15, fol. 99.]

Mr. Arber, in a footnote, furnishes the following interesting comment upon Archbishop Parker's letter to Lord Burghley:

What a fight was this, about a little shop, in which John Day, the Stationers' Company, the Dean and Chapter of St. Paul's, the Lord Mayor and Aldermen of London, the High Commission, and the Privy Council, were all concerned, and apparently in vain. It needed the Queen's royal authority itself to say whether Day should have his shop or not. All this is testimony, 1st, to the value of St. Paul's Churchyard as a mart for books; 2ndly, to the extraordinary keenness of competition among the Stationers.

Day did not restrict his typographical achievements to books. In 1572 he printed a broadside entitled 'Certain prices set upon Fowl by the Lord Mayor, in the year 1572.' That he recognised the value of illustrations is proved by his Fox's 'Book of Martyrs,' the most fully illustrated book of the period—the picture-book of that time, in fact. 'The Testamentes of the twelue Patriarchs, the Sonnes of Jacob,' also printed by Day, contains a pictorial representation of Jacob bolstered up in bed with his sons round about him!

Monopoly had its opponents even in the 16th century. In the Burghley papers preserved at the British Museum (Lansdowne MSS.) is a four-page document entitled on the back 'The griefes of the printers glasse sellers and Cutlers sustained by reason of priuiledges granted to priuatt persons,' and subsequently designated 'Complaint of diuerse of their hynderance by graunte of Priuiledges.' Why this 'Complaint' contained the 'griefes' of 'glasse sellers and Cutlers' (with a capital C) as well as printers is not quite obvious. The

'priuillidge' of our particular printer is, however, thus set forth:

JOHN DAYE the Printinge of A.B.C.; and the *Catechismes* with the sole selling of them by the colour of A Commission. These bookes weare the onelie Releif of the porest sort of that Companie.

Although 'these bookes' must have had a very large sale, they are now extremely scarce, as indeed are other old-time school books that were widely circulated. It is interesting to find that so long ago as 1553, when Day issued the 'Short catechisme' above referred to, that the imprint bore a 'copyright note' in these words: 'Forbidding all other to print the same Catechisme.' Moreover, the book itself contains 'The Copie of the Kynges Maiesties letters Patentes for the Printynge of this and the lyttle Catechisme' which was 'Giuen at Grenewych the xx of May the vii yere of our Reigne [Edward VI.].'

To return to the 'Complaint' addressed to Burghley. Among the monopolists therein mentioned is a well-known name in music:

One BYRDE a Singingman hathe a licence for printinge of all Musicke bookes, and by that meanes he claimeth the printinge of ruled paper.

This 'Singingman' is, of course, William Byrde, the composer of 'Bow down thine ear,' who held the monopoly of 'printinge of ruled [music] paper.' Day's former partner is also included in the protest:

WILLIAM SERES hath priuillidge for the printinge of all *psalters*, all manner of *Prymers* englishe or latten, and all manner of *prayer bookes*, with the Reuercon of the same to his sonne, Who giveth not himself to our trade.

The document concludes with 'the names of all suche Stacyoners and Printers as are hindered by reason of the foresaid priuillidges.' The privilege granted to Day, on October 28, 1559, gave him a copyright of seven years for any original work produced at his own expense, and, as Mr. Steele says, it is probably owing to this that we owe the rapid changes in the Metrical Psalms in the earliest editions printed by him. His second privilege (May 6, 1567) was for *ten* years; while the third—granted August 6, 1577, through the influence of the Earl of Leicester—was to himself and his (Day's) son for life.

In 1579 John Day printed Daman's Psalter, which is entitled:

The Psalmes of Dauid in English meter, with Notes of foure partes set vnto them, by Guilielmo Daman, for Iohn Bull, to the vse of the godly Christians for recreatynge them selues, in stede of fond and vnseemely Ballades.

This was issued in four separate parts—Treble, Contratenor, Tenor, and Bassus—each with a separate title-page as above. No complete copy of this Psalter is known, but an almost perfect one—wanting only the title-page and the last leaf of the contra-tenor part—is in the library of

Mr. William Cowan, of Edinburgh, who kindly supplies the following note on the book:

As stated in the preface—which is signed by Edward Hake—these Psalm tunes were composed (*i.e.*, *harmonised*, the tenor part being the ordinary church tune) by Daman for the 'private delite' of his friend 'John Bull, Citezen and Goldsmith of London,' and were not intended for publication. Bull, however, thought so highly of them that he considered it his duty to give them to the world in printed form. The tunes are harmonised in simple counterpoint, note against note, the preface stating that the composer 'never ment them to the use of any learned and cunning Musition'; and Daman, feeling that the work did not adequately represent his musical attainments, composed a much more elaborate setting of the Psalm-tunes which was published in 1591.

**Psal. cxliiii.**

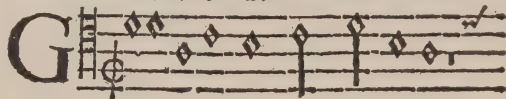
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**Wilsse alle verdoen end verslinghen.  
Want ick bin dyn kneecht onderdaen.**

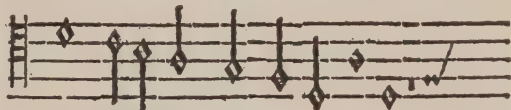
**Benedictus Dominus Deus.**

**Psalm. cxliiii.**

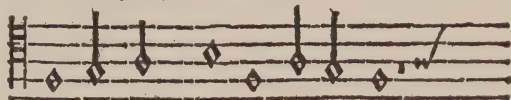
**Dauid danckt God, door wiens goedheyt hy in kryghe  
ouerwinninghe pleeght te bekomen ouer syn vyanden,  
end roupt oik syn hulpe teghen de boose natioenen.**



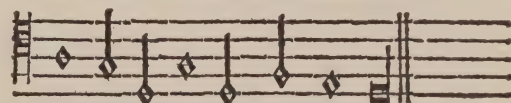
**Belooft sy de heer myn steenrotsse**



**End vastigheyt, daer ick op trofse.**



**Die tot krygh leert die handen myn,**



**End tot styden myn vinghers syn.**

By

A SPECIMEN OF JOHN DAY'S MUSICAL TYPOGRAPHY.  
FROM JAN UTENHOVE'S 'HONDELT PSALMEN DAUIDS,'  
PRINTED IN 1561.

In Daman's '1591' Psalter,—referred to by Mr. Cowan—printed by T. Este, 'the Tenor singeth the Church tune'; but in his 'second Booke . . . containing all the tunes of Dauids Psalmes,' also dated 1591, 'the highest part singeth the Church tune.'\*

\* The title of Daman's 'second Booke' as given in the new edition of Grove's 'Dictionary of Music and Musicians' (art. Daman) needs amendment. It should read:

'The second Booke of the Musicke of M. William Daman, late one of her maiesties Musitions: containing all the Tunes of Dauid's Psalmes, as they are ordinarily sung in the Church: most excellently by him composed into 4. parts. In which Sett the highest part singeth the Church tune.' [1591.]

John Day, backed up as he was by the Earl of Leicester, was one of the strongest men in the trade. The privileges which he and others held were still considered so irksome that certain printers combined to produce and circulate some popular books. One of these 16th century pirates, Roger Ward—'in retaliation for his imprisonment by certain Stationers in the Counter in Wood Street, London'—ordered his men to print as many as 10,000 copies of the 'A B C with the little Catechism, with Day's arms or trade-mark thereupon.' This piratical act resulted in the famous Star-chamber case of 'John Day v. Roger Ward and William Holmes,' heard between February 7 and July 10, 1582, of which a full account is given by Arber in his 'Transcript' (ii., pp. 753-769). Several appeals were made to the Crown in order to put an end to the very lucrative business resulting from the monopoly of the 'priveleges.' Even Mr. Christopher Barker, the Queen's printer, protested in a document, dated December, 1582, addressed to Cecil, which begins thus:

*Item* a note of the offices, and other speciall licences for printing, graunted by her maiestie to diuerse persons; with a coniecture of the valuation.

Christopher Barker refers to 'Mr. Daye' in these terms:

In the priuiledge, or priuate licence graunted to Mr. Daye, are among other things the Psalmes in meeter, with Notes to singe them in the Churches, as well in foure parts, as in playne songe, which being a parcell of the Church service properly belongeth to me. This booke being occupied of all sortes of men, women and children, and requiring no great stock for the furnyshing thereof, is therefore gaynefull. The small Catechisme alone, taught to all lyttle children of this Realme, is taken oute of the Booke of Common Prayer, and belongeth to me also, which Master Juggesold to Master Daye, and is likewise included in this patent procured by the right honorable the Earle of Leicester, and therefore for Duties sake I hold my self content therewith. This is also a profitable Copie for that it is generall and not greatlie chargeable.

Concerning the privileges of 'Mr. Birde and Mr. Tallis of her Majesties Chappell,' the Queen's printer has this to say:

In this Patent are included all Musicke bookes whatsoeuer, and the printing of all ruled paper, for the pricking of any song to the lute, virginals, or other instrumentes. The paper is somewhat beneficiall, as for the musick bookes, I would not prouide necessarie furniture to haue them.

Mr. Barker's 'report' concludes thus:

It Doth not become me to offer vnto your honour a meane of redresse: but if it please your Lordship to commaund me that service, I will most willingly set downe my simple opinion for your Honour to consider of. Whome I beseech the Lord to his pleasure long to preserve.

Whatever may have resulted from the above and similar protests, Day continued to flourish: yet no one can accuse him of lacking in benevolence. In

January, 1583, a year before his death, he 'yielded to the disposicon and purpose aforesayde'—i.e., the relief of the poor members of the Stationers' Company—no fewer than thirty-six books, he being by far the most liberal of the patentees who generously relinquished their rights.

John Day died at Walden, in Essex, on July 23, 1584, aged sixty-two, and was buried, on August 2, in the church of Little Bradley, near Haverhill, Suffolk. He was twice married, and strangely enough he had thirteen children by each wife! A moiety of this quiverful family, with their parents, is represented on the brass to his memory in Little Bradley Church, of which an illustration (from the *Gentleman's Magazine* of November, 1832) is given on p. 239. It will be observed that two little Days are peacefully reposing in the tomb, around which their papa and mamma and their eleven brothers and sisters are engaged in an act of devotion. In 1880 a stained glass window was placed in Little Bradley Church to the memory of John Day, towards the cost of which the Worshipful Company of Stationers—of which Day was one of the original members—contributed the sum of fifty guineas.

The names of only four of Day's twenty-six children are known—Bartholomew, Richard, John, and Lionel, two of whom, with their father, have found a place in the 'Dictionary of National Biography.' Richard Day—an Etonian and a Fellow of King's College, Cambridge—although he took holy orders, kept on, for a time at least, his father's printing business. He had an exclusive privilege, jointly with his father, during their lives and that of the longer liver, to print the Psalms of David in metre, &c. (26 Aug., 19th of Elizabeth). As a printer, Richard Day justly merits the honour of attempting a general reform in the distinct use of the letters *j* and *i*, *v* and *u*. He retained the old shop at the west-end of St. Paul's Churchyard, and adopted the sign of the three lilies on one stalk, in the midst of thorns, derived from his device, with the motto *sicut liliam inter spinas*.

In conclusion, John Day was not only a man of integrity and great learning, but he was one of the foremost printers of his time. During his prosperous and active career of nearly forty years about 230 works of importance were issued from his press. He fully merits the praise of Dibdin that 'there are very few of our earlier printers to whom both literature and typography are more deeply indebted.' Like Jan Utenhove, already referred to, Archbishop Parker 'had a particular kindness for John Day, he being more ingenious and industrious in his art than the rest,' and he is the first English letter-founder of whom we possess authentic records, and also a portrait. (See the portrait supplement in the March issue of *THE MUSICAL TIMES*.) Not only were his new Anglo-Saxon, Italic, Roman, and Greek types remarkably fine, but he introduced a variety of mathematical and other signs, and, moreover, was liberal in the use of handsome woodcut initials,

vignettes, and other illustrations. That John Day had every claim to be a music printer of great renown is evidenced by his typographical excellence, and that in twenty-seven years—1557 to 1584—he printed no fewer than fifty music books, of which the titles are given by Mr. Robert Steele in his invaluable bibliography 'The earliest English music printing.' Of these fifty books, forty-six are

Metrical Psalters, which include forty-one of the Sternhold version, two by Utenhove, one by Archbishop Parker, Whythorne's 'Songs,' &c. He lived at a time when the night of ignorance was departing and giving place to the sunlight of knowledge, due to the printing-press. Therefore, who would question his right to the motto, 'Arise, for it is Day'?

F. G. E.



MR. AND MRS. JOHN DAY AND FAMILY DEPICTED ON THE MONUMENTAL BRASS IN  
LITTLE BRADLEY CHURCH, SUFFOLK.

(From an engraving in the 'Gentleman's Magazine,' November, 1832.)

### Occasional Notes.

If music and sweet poetry agree,  
As they must needs, the sister and the brother,  
Then must the love be great 'twixt thee and me,  
Because thou lov'st the one and I the other.  
Dowland to thee is dear, whose heavenly touch  
Upon the lute doth ravish human sense ;  
Spenser to me, whose deep conceit is such  
As, passing all conceit needs no defence,  
Thou lov'st to hear the sweet melodious sound  
That Phœbus' lute, the queen of music makes ;  
And I in deep delight am chiefly drown'd—  
When as himself to singing he betakes.  
One god is god of both, as poets feign ;  
One knight loves both, and both in three remain.

RICHARD BARNFIELD. 1547--1627.

Lincoln is to hold its Triennial Musical Festival on June 20 and 21. As usual this interesting music-making opens with an orchestral evening concert, at which Sir Hubert Parry and Dr. Cowen will each conduct one of their own compositions. On the next day two performances will be given in the beautiful cathedral, when the following works will be performed:

Festival Te Deum (Dvorák), Voces Clamantium (Parry),  
Tod und Verklärung (Strauss), Requiem (Brahms),  
Unfinished Symphony (Schubert), and Israel in Egypt  
(Handel).

There will be a full orchestra and chorus of upwards of 550 performers—the singers, in addition to Lincoln (190 voices), coming from Nottingham, Grimsby, Hull, Spilsby and district, and Gainsborough, thus widely spreading the interest of the event. An excellent team of soloists has been engaged; Mr. H. L. Balfour and Dr. W. G. Alcock are the organists; and the baton will be safe in the competent hands of Dr. G. J. Bennett, the cathedral organist.

M. Safonoff, who conducted the London Symphony Orchestra concert on February 22, is a batonless conductor. In this respect he resembles the majority of Welsh conductors, who rely entirely upon their hands in their time-beatings. There the similarity ceases, because the eminent conductor is a master of the orchestra. When M. Safonoff was asked (we quote from an interview with him published in the *Morning Leader*) how he first came to give up the use of the baton, he replied:

‘It was two years ago, when one day, in Moscow, I went to rehearsal forgetting to take my stick with me. When my servant brought the baton to me two hours later, the reform was accomplished.’

‘The orchestra approved, and for myself, I found that I had a sensitive instrument upon which I could, as it were, play at will. Since then I have always used my hands alone, even in conducting big oratorios.’

‘If one has no baton it is impossible for the players to be lazy; they have to watch the beat so carefully. As for myself, I find I have ten sticks (holding up his fingers) instead of one.’

‘Mark my words, in ten or fifteen years there will be no batons in the orchestra.’

‘I never have any studied gesticulations. Upon the sensitive instrument which I make of my orchestra I perform something in the nature of an improvisation, for I never play the same piece twice in exactly the same way. In the past few years the orchestra has changed greatly, and new treatment and new ideas are necessary.’

That M. Safonoff has original ideas in regard to expression marks, time-words, and metronomic indications, the following remarks will show:

‘I consider, for instance, that in the printed orchestral scores and parts no nuances or marks of *tempi* should be printed; their place should be taken by all the technical marks, such as bowing, phrasing, &c. Then the conductor steps up to the orchestra, and he himself inserts the nuances entirely as he pleases.’

‘These methods I have tried with the greatest success upon such orchestras as the Lamoureux, the New York Philharmonic, and the Vienna Philharmonic, and others.’

The results which the distinguished Russian conductor obtained at his first appearance in England will be found recorded on page 254 of the present issue.

The following biographical notes on M. Safonoff's career prefaced the programme-book of the London Symphony Orchestra concert above referred to:

‘WASSILY ILJITSCH SAFONOFF was born in 1852 at the Cossack village Itschörg, in the Caucasus. The son of a Cossack General, he was primarily educated at the Gymnasium, and, later, the Imperial Alexander Lyceum, Petersburg. He studied music zealously under Leschetizky (pianoforte), Sieke and Zarembo (theory). Zarembo died in 1879, and Safonoff then became a pupil of Brassin, entering the latter's pianoforte class at the Conservatoire. In 1880 he was awarded the gold medal of that institution, and for the next five years was occupied there as a teacher. In 1883 he went on an extensive tour (Finland, the Baltic provinces, Germany, Austria, and Hungary) with the famous 'cellist Davidoff, and two years later definitely left Petersburg for Moscow as a professor at the Conservatoire in that city, and as trainer of the choral and orchestral classes, in which capacity he conspicuously exhibited the gifts that have since given him his world-wide reputation

as a conductor. In 1889 he was appointed Director of the Conservatoire, and in the following year the fortunes of the Imperial Russian Musical Society's Symphony Concerts were also placed in his hands. His pupils are numerous, and many have become eminent. Among these may be named Lhévinne, Goedicke, Scriabine, and Medtner. Safonoff's career has, during the last few years, aroused universal attention. His brilliant successes at Vienna resulted in an invitation to conduct the New York Philharmonic Orchestra. His talent was warmly recognized in the United States, and by transatlantic critics trumpeted far and wide. “Russia,” said one, “lost a great general when Safonoff became a conductor.” In short, the subject of this brief sketch is a born leader of men as well as a fine musician.’

The Leeds Choral Union—that splendid body of choristers who gave real ‘Yorkshire Relish’ to the Queen's Hall Orchestra concert on March 3—was formed in 1895, and consists of about 420 members. In addition to their usual quartet of concerts given at Leeds, they have had the honour of singing four times in London, and of having given an excellent performance of ‘The Apostles’ in York Minster. The scheme of this season's concerts includes the following choral works: ‘Faust’ (Berlioz), ‘Choral symphony,’ ‘John Gilpin’ (Cowen), ‘Requiem’ (Verdi), ‘Glory, honour, praise’ (Mozart); and a Handel selection. Dr. Henry Coward is the conductor of this full-voiced Choral Union, and Mr. Henry C. Embleton, a whole-hearted lover of music, is its Honorary Secretary and Treasurer.

Mr. Algernon Ashton writes:

SIR,—One of your readers, I notice, has asked you to furnish him with a list of distinguished musicians who have been cremated, or who had a motor-car funeral. You regret your inability to do so, and add: ‘Ask Mr. Algernon Ashton.’ So allow me to give you some small information on this subject. With respect to motor-car funerals, I doubt very much whether any musician has ever yet been carried to the grave by this mode of conveyance, nor was I aware that funerals by motor-car were already in vogue. As regards distinguished musicians who have been cremated, I can for the moment only think of nine, whose names are as follows: Hans von Bülow, the great pianist and conductor; Sims Reeves, the famous tenor; Ridley Prentice, well known as a successful pianoforte teacher and writer on music; Henry Hiles, a noted composer and contrapuntist; Adolf Schimon, a distinguished singing teacher and talented composer; Edward Dannreuther, the celebrated pianist, teacher, writer on music, and ardent disciple of Richard Wagner; Anton Seidl, the famous conductor; Antoinette Sterling, the renowned songstress; and Jenny Bürde-Ney, the celebrated opera-singer.

Like Sir Henry Irving, Hans von Bülow was first embalmed, then cremated (to my mind a most incomprehensible proceeding), and his ashes ultimately interred in the principal cemetery at Hamburg. The ashes of Ridley Prentice, who was an intimate personal friend of mine, were scattered to the four winds by his own request! What became of the incalculated remains of the other seven just mentioned, I do not know. The illustrious Johannes Brahms was in favour of cremation, and desired that his body should be consumed by fire, but as he left no proper will his wish was (fortunately) not carried out. My utter abhorrence for the burning up of human bodies, and my cogent reasons for this abhorrence, have been adequately expressed in former letters to the Press, so that I need not repeat them here. I am glad, however, to observe that so few musicians seem to be advocates of this truly detestable practice.—

Yours very obediently,

ALGERNON ASHTON.

By way of sequel to the article on Hereford Cathedral in our March issue, we give a reproduction of the Cathedral library book-plate. Reference may also be made to the 12th century chair located in the Sanctuary. Tradition has it that King Stephen ('worthy peer') sat on it, with the crown on his head, when he attended mass on Whitsunday, A.D. 1138, after he had taken Hereford city and its castle from Queen Maud. Whether this be true or not, there is no doubt of the antiquity of the chair, which may have been made for Bishop Reinhelm, 1107-15. Now used only at ordinations and visitations by the Bishop, the chair is a very fine and substantial piece of furniture. Made of good old oak, it is 3 ft. 9 in. high, 33 inches broad, and 22 inches from back to front. It was formed of 53 pieces (of which 8 pieces are lost), exclusive of the seat of two boards and the two small, circular heads in front. No nails or screws are used in the construction of this ancient chair; each piece of wood is let into an auger-hole of about an inch in diameter and secured by wooden wedges. The seat is fixed in grooves, and consists of plain oak boards. One little correction in the article has to be made. The Rev. Custos Duncombe did not begin to reside in the College of Vicars until the year 1875; but in June next he will

original and 'catchy.' Despite its melodic nature, however, the composition never falls to the level of cheapness or triviality. Dr. Harriss draws his inspiration from many sources, and there is a strong Wagnerian influence in his orchestration and harmonies. The final chorus may be said to be Mendelssohnian in places, in respect to its part-writing; but these influences are noticeable only in its style, and the accusation of plagiarism cannot be brought against the composer.

At the same concert Sir Alexander Mackenzie's 'Canadian Rhapsody' (Op. 67) was performed for the first time in Canada. Played by the Pittsburgh Orchestra, under the direction of Herr Emil Paur, the work was as favourably received as it was here in London on its production by our Philharmonic Society last year. The Gala State Concert above referred to was one of two music-makings given on succeeding evenings (February 19 and 20) to inaugurate the Philharmonic Society, Montreal. This musical organization has been formed by Dr. Charles Harriss 'for the purpose of giving throughout each season a series of performances such as is hoped will prove worthy of the support necessary to the success of the organization, and to the work which it aspires to do in furthering the development and progress of music in the Metropolitan City of the Dominion.' May these efforts in the cause of good music be crowned with success!

When was Beethoven's E flat pianoforte concerto first performed in England? The programme-book of the latest Philharmonic concert says: 'It was introduced to London music-lovers by Mendelssohn, in 1829, at a concert given by the flautist, Drouet.' As this statement comes at the end of the analysis of the concerto it may be regarded as a 'deceptive cadence,' because the work was introduced here in England by Charles Neate nine years earlier than the Mendelssohn performance—on May 8, 1820, and indeed at a Philharmonic concert! The *Quarterly Musical Magazine and Review*—then the only English musical journal—noticed the Neate performance in these words:

On the same evening [May 8, 1820,] a concerto, by the same author [Beethoven], was performed for the first time in this country by Mr. Neate. Beethoven wrote it expressly for himself, but his slovenly habits of execution were unequal to the task. The *tutti* introduction is fine, and the executive parts for the pianoforte very various, very difficult, and at times very effective, though frequently incongruous. Mr. Neate played with remarkable brilliancy, and was greeted with never-ending applause.

The programme of the concert—there were no analysts in those days—gives the work thus:

Concerto, Pianoforte, MR. NEATE ... Beethoven.  
(never performed in this country)

As Beethoven was living in the year 1820, it would be interesting to know if he saw the foregoing depreciative comments upon his interpretative and creative achievements, and still more interesting to know what *his* comments were on the charges of 'slovenly habits of execution' and the 'frequently incongruous' portions of his masterful concerto. It should not be forgotten that Charles Neate—who lived to be ninety-three years of age—is said to have been the first to introduce to English audiences Weber's Concertstück as well as the concerto referred to above. He had such admiration for Beethoven that, in 1815, he visited Vienna in order to see the great man. There he stayed for eight months, enjoying the friendship and profiting by the advice of the composer of the glorious E flat pianoforte concerto. If only Charles Neate had written his reminiscences!



THE BOOK-PLATE OF HEREFORD CATHEDRAL LIBRARY.

have been connected with the Cathedral for the long period of forty years—first, as a deputy, then assistant vicar, and then a vicar-choral proper. Moreover, he has exceeded the record of tenure of all former holders of the office of Custos, as he was elected in October, 1877, and the longest time ever completed as Custos since Queen Elizabeth's charter was twenty-eight years, by one Robert Moore in the 18th century. May many more years be granted to genial Custos Duncombe!

A Gala State Concert was given at Montreal, on February 19, in honour of Their Excellencies the Governor-General of Canada and the Countess Grey, and at which they were present, when Dr. Charles Harriss's Choric Idyl 'Pan,' for soli, chorus and orchestra, was performed under the composer's direction. The local Press speaks in appreciative terms of the work, the following being a sample of the criticisms passed thereupon:

The music is interesting throughout, and there is not a dry bar in the whole work. The composer has an abundance of melody, and some of the themes are most



MADAME CARREÑO.

Madame Teresa Carreño played with such splendid vigour in Rubinstein's D minor Pianoforte concerto, and with such exquisite delicacy and charm in some Chopin pieces at the first Philharmonic concert this season, that it is difficult to realize that she gave her first recital in London nearly forty years ago. This took place on July 22, 1867, when—if the distinguished pianist's birth-date is correctly given in the biographical dictionaries—she was a prodigy aged thirteen, who appeared in short frocks. As no mention of Teresa Carreño's early appearance in England is to be found in the usual books of reference, we reprint, from the *Musical World* of August 10, 1867, a notice of the 'matinée,' as it was called, which she gave in London:

MDLLE. TERESA CARRENO, 'the celebrated Vénézuélian pianist,' as she styles herself—and who knows so well?—gave a *matinée* in the minor hall, St. James's Hall, on Monday, July 22nd, which was loftily patronized, proving that Vénézuélian art is within the immediate acquaintance of a certain section of our aristocracy, who think proper to lend it the lustre of their names, if not altogether to sanction it by their presence. The list of grand patronesses who commend Mdlle. Carreno to public consideration of course know all about that lady's talents and qualifications. Independent of the countenance of noble and honourable ladies, however, Mdlle. Carreno may be praised as a very good pianoforte player, who is a mistress of several styles, and distinguishes herself in all. She played Beethoven's Sonata in C sharp minor, Op. 27; Chopin's Ballade in A flat; Gottschalk's solo on the 'Miserere' from the *Trovatore*; Fumigalli's *rêverie*, 'A une Fleur'; Quidant's 'Grand Galop de Concert'; and a fantasia of her own composition on *Norma*. Mdlle. Carreno has a powerful finger and much brilliancy of style, and is altogether what may be called a 'taking player.' She evidently pleased her audience, who applauded her with

liberality. Mdlle. Carreno was assisted in the vocal department by Mdlle. Blanche Gottschalk, Madame Demeric-Lablache, Mdlle. Mela, and Signor Franceschi; and, in the instrumental, by Mdlle. Bertha Brousil, violinist. The conductors were Mr. Benedict, Signors Li Calsi and Campana.—B. B.

The initials 'B. B.' at the end of the above extract are an abbreviation of 'Bashi Bazook,' one of the pen-names of either Mr. J. W. Davison himself or one of his critical cronies.

The fact that a great conductor like M. Wassily Safonoff, on making his début in London with one of the most famous orchestras in the world (which the London Symphony Orchestra can claim to be), thought it worth while to devote attention to so slight a work as Mozart's Serenade in G for strings, occasioned some remark. But how welcome this pellucid and naïve music was, and how exquisitely it was played, under the evident loving care of the conductor! In our experience we have known string orchestras that have 'turned up their noses' when this miniature symphony has been recommended to them. It has been said to be too easy and straightforward, and too obvious in plan and texture to deserve the attention of experienced players. But this view leaves out of account the illimitable possibilities of beautiful execution when applied to Mozart's music. Amateur string bands ought to welcome a piece which makes comparatively slight demands upon technical skill, and therefore permits conductor and performers to concentrate study upon beauty of execution and charm of expression. The Serenade was composed in Vienna, and is dated August 10, 1787. In the Mozart catalogue it is No. 65 and in Köchel No. 525. It is usually described as 'Eine kleine Nachtmusik.'

The recent revival—by the J. W. Turner Opera Company, at the Standard Theatre, Shoreditch—of Edward James Loder's opera 'The Wilis,' or 'The Night Dancers,' as it is called, almost synchronised—either by accident or design—with the jubilee of its production. The opera was first performed at the Princess's Theatre, Oxford Street, on October 28, 1846, and apart from the success which the work immediately obtained, the occasion became historical in that *The Times* notice of the performance was the first operatic criticism contributed to that journal by Mr. J. W. Davison. From this notice—which occupied more than a column and a half of *The Times*—we extract the following, as giving an outline of the libretto:

First, be it understood, that the 'Wilis' are young girls betrothed, who die before the marriage day. An irresistible passion for dancing afflicts them in the grave, to such an extent that at midnight they rise, clad in the semblance of their bridal trappings, jewels on their fingers, and wreaths of flowers on their heads, and perform a succession of mystic dances on the highway, till the approach of morning drives them back into their graves. Although their faces are white with the whiteness of death, they are endowed with a kind of unearthly beauty, which is so fascinating that anyone who comes within the influence of their attraction, is forced involuntarily to join in their dances, and to continue dancing until death ensues from sheer exhaustion.

The production of the opera was very nearly attended with a serious catastrophe. To quote further from Mr. Davison's excellent notice:

In the scene of the 'Wilis' an accident occurred, which might have cut the opera short most gloomily. The gauze dress of Madame Albertazzi [who impersonated *Giselle*] caught fire as she was rising from a trap-door, and the flames increased rapidly and alarmingly. Owing to the presence of mind displayed by Mr. Allen and the other actors who were in the scene, however, they were immediately extinguished, and Madame Albertazzi resumed her part amidst the most vociferous applause. It was a moment of great and painful excitement.

Loder's opera has so long been known by its subtitle 'The Night Dancers' that its original designation 'The Wilis' is forgotten, though one would expect it to be recorded in all books of reference, especially in the 'Dictionary of National Biography.' An eminently melodious composer, Loder is now best known by his songs 'The brave old oak,' 'The Diver,' &c.; but there are other strains of his muse that might with advantage be revived.

The *Abendblatt der Frankfurter Zeitung* of February 28 thus comments upon the first performance of 'The Apostles' in Berlin on February 23:

The performance of Edward Elgar's 'The Apostles' in Berlin—by the Singakademie, under Prof. Schumann's direction—brought the English composer, so frequently spoken of in recent years, to an undoubtedly recognised position in the world of art. With a single bound he reveals himself to us in an entirely new light. Those short works of his, with which we have hitherto become acquainted, proclaimed his genius for characterization which, with its broad colouring, often triumphs over the beautiful. But now for the first time we see the composer's creative gifts turned to account in a form of art of greater dimensions, and we bow before the overwhelming tone-power of the 'Apostle' poet. Scenes such as the ensemble in the Sermon on the Mount (By the Wayside), and the exquisitely painted picture 'Golgotha,' with the grandly built-up 'Ascension,'

are seldom found in modern choral works. Some less important and coldly reflective portions, especially in the first part, are richly atoned for by those already mentioned. A successful performance of the work has won its creator a first place in contemporary musical art.

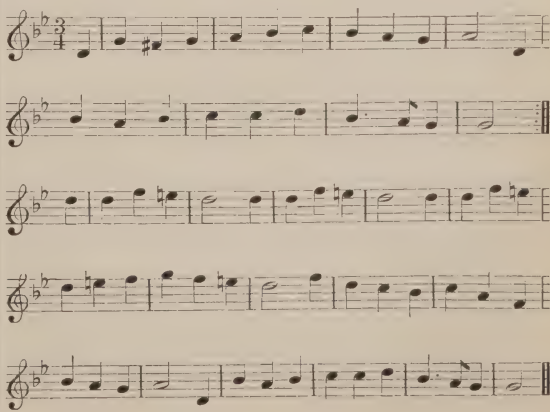
Manuel Garcia celebrated his 101st birthday on March 17, in the full enjoyment of health. To him be offered the heartiest congratulations upon having beaten time against five full scores of years. It seems more than probable that the veteran teacher will, after all, be able to give lessons to the young lady to whom he said twelve months ago: 'You are rather too young: come to me in two years' time'! By the way, the conductor of an omnibus which passes Mr. Garcia's residence at Cricklewood is wont to call the arch-veteran musician 'a centurion.' This reminds us of a local preacher who took for his text Acts x., 1 and 2. In the course of his sermon he said: 'Those of you who are musical, dear friends, will observe that Cornelius was a *musician*: for was he not a member of the Italian *band*?'

For many years past it has been the custom for the English residents in our midst to contribute towards the social enjoyments of the winter season by a very generous devotion of time and trouble in the getting up of Amateur Theatrical Performances of one kind or another.

Thus states *The English Herald and Swiss Advertiser*, issued at Montreux. No one would wish anything but well to such designs. But how are they carried out? The particular performance referred to in the journal quoted from, was Sullivan's 'Patience,' in which—according to the same authority—appeared a 'Chorus of rapturous Maidens.' Should not such 'Patience' maidens be hospital patients?

#### 'PACKINGTON'S POUND.'

One of the best known of our old English ballad-tunes goes by the curious name of 'Packington's Pound.' It is found in the Fitzwilliam Virginal Book, and in many other early collections of our popular music, both printed and manuscript. Nightingale's song in the third act of Ben Jonson's 'Bartholomew Fair,' beginning 'My masters and friends and good people, draw near,' is sung 'to the tune of Packington's Pound.' There are so many different versions of the tune that it is difficult to make sure of its original form. The following, from the 'Beggar's Opera' (1728), is as good as any:



Who was Packington? In a manuscript formerly belonging to Dr. Rimbault the tune is called 'A Fancy of Sir John Pagington.' There was a well-known character of this name, a romantic and chivalrous personage of the Court of Queen Elizabeth. He was born in 1549, educated at Christ Church, Oxford, admitted a member of Lincoln's Inn on November 22, 1570, knighted in 1587, and elected Sheriff for Worcestershire in 1595 and 1607. He died in January, 1624, and was buried at Aylesbury, the principal seat of the family. This was the 'lusty Packington' who offered to swim from Westminster to Greenwich for a wager of £3,000, and was only prevented from making the hazardous attempt by the personal intervention of Good Queen Bess, 'who had a particular tenderness for handsome fellows.'

But why 'Packington's Pound'? I can find nothing recorded of the career of this Sir John that will explain it. But there is another and an earlier Sir John, great-uncle of the one just mentioned, who seems to me to have a better claim to be associated with the tune. He was a member of the Inner Temple as early as 1505, and on November 1, 1528, was elected to the office of Treasurer, the highest position which any Benchman could attain in his Inn. He held this post for five years. By Letters Patent of April 5, 1529, he was granted for life the right of remaining covered in the presence of Royalty, but neither the Signed Bill nor the Patent itself indicate the nature of the services for which this unusual privilege was awarded. In 1532 he became a Sergeant-at-Law, a rank corresponding more or less to the modern King's Counsel. In 1535 he was made a Justice of North Wales, and in 1540 Custos Rotulorum for Worcestershire. He was knighted in 1545, died in 1560, and was buried at Hampton Lovett. Among many services that he rendered to the Inner Temple not the least was the construction of a river wall on the south side of the Temple Gardens, which in those days extended right down to the water's edge. The Temple was already enclosed on three sides, and I cannot help thinking that it was the construction of this wall on the fourth side, completing the enclosure, which gave occasion to the wits to speak of 'Packington's Pound,' much as we speak to-day of Queen Elizabeth's Pop-gun, or the Twopenny Tube. The records of the 'Parliament' of the Inner Temple, held on June 21, 1524, contain the following entry:

It is agreed that a roll be made by Thomas the butler of the contributors towards the stone wall to be built in the garden near the Thames. Master Pakyngton and Master Rice are elected surveyors for the wall, and are to provide all things for the same, and that the money be delivered to them.

Later on, under date February 5, 1534, we read:

Att this parliament Ihon Pakyngton, late treasurer of the Inner Temple, which hath takyn many and sundre payns in the buyldyng of the walle betwene the Thamez and the garden of the seyd Temple, which also hath takyn lyke payns or getter in buyldyng and setting uppe of the newe chambers, lately made betwene the lybrarye and the logginges called Baryngton's Rentes, and also in zeling of [?] providing a new ceiling for] the halle, hath geven unto the company of the seyd Temple x li. of good money towertes the apparelles of the seyd Temple, for which ytt is ordenyd and established by this parlyament that all the seyd new chambers betwene the lybrarye and Barington's Rentes be from hens forth named and callyd Pakyngton's Rentes, and the seyd company, for his greate dylygens, labors and payns takyn for the greate profet of the Howse of the seyd Temple, gevyth unto hym hartey thanks.

J. F. R. STAINER.

## MENDELSSOHN'S ITALIAN SYMPHONY.

By SIR GEORGE GROVE, C.B.

*Allegro vivace.* A major.

*Andante con moto.* D minor.

*Con moto moderato.* A and E major.

*Saltarello: Presto.* A minor.

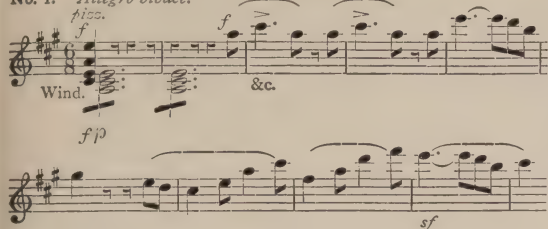
The name of 'Italian' by which this delightful work is known is due to Mendelssohn himself. He composed it during his stay in Italy in 1831, and repeatedly refers to it under that title in his letters home, to distinguish it from the 'Walpurgis Night,' which in joke he calls the 'Saxon' symphony, and from the 'Hebrides' overture, which he also wrote at the same time, as well as from the 'Scotch' symphony, which he planned and made some progress with during that period of activity. The opening and closing movements appear to have been composed in Rome itself. At any rate, writing from Rome on February 22, 1831, after he had been there four months, he tells his sisters that the 'Italian symphony is making great progress; it will be the gayest thing I have yet done, especially the last movement; for the *Adagio* I have not found anything yet exactly right, and I think I must put it off for Naples.' A week later he is in the same mind, and lamenting how fast the time flies, and very unnecessarily upbraiding himself for not making the best use of it, he continues: 'If I could do but one of my two symphonies here! but the Italian one I must and will put off till I have seen Naples, which must play a part in it.' The part which it did play then is the slow movement. Of the *Scherzo*, or what stands for it, more anon: the *Andante*, if anything, records Mendelssohn's visit to Naples. It is difficult to realise this, and to find in that grave, beautiful, regretful strain a reflection of the streets and quays of the noisiest and most brilliant city in the world. It is not like the protest of an earnest-minded man against the frivolity and recklessness of the 'great sinful streets of Naples,' which raised so powerfully the indignation of a poet of our own days.\* One would rather guess it to have been the production, or rather the suggestion of some solemn evening hour in Rome, in the gathering shades of St. Peter's, or the mouldering quaint grandeur of the Vatican gardens. And we cling to this idea, notwithstanding the two letters just quoted; for it was not till April 5 that he left Rome, and the Holy Week and Easter had come in the interval, with their wonderful ceremonials, and the lovely land journey—by road, not by railway—from Rome to Naples, in which to collect his impressions and mature his ideas. This *Andante* (often, though entirely without warrant, called the Pilgrims' March) is one of the most favourite orchestral pieces in the whole repertoire of music; it is often (most improperly) encored, and probably shares with the *Allegretto* of Beethoven's No. 8 Symphony the honour of having made more people happy than any other similar piece.

I. The opening movement, *Allegro vivace*, seems to embody the general feelings aroused by Mendelssohn's entrance into Italy and his journey from the Alps to Rome, of which such delightful records are left in his letters. It is full of the 'open air' and 'blue sky' and the 'season of blossoms' that he loved so much, and is always talking of in the letters of this period. Never perhaps was music written more wonderfully full of the fire of youth and the animal spirits of a man at once thoroughly genial and thoroughly refined. There is something irresistible in the gay *elan* with which it starts off at once without an instant's

\* A. H. Clough in his 'Easter Day, Naples, 1849.'

hesitation; in this respect like, and yet in much else how unlike, Beethoven's Eighth Symphony!\*

No. 1. *Allegro vivace. VI. in 8ves. arco.*



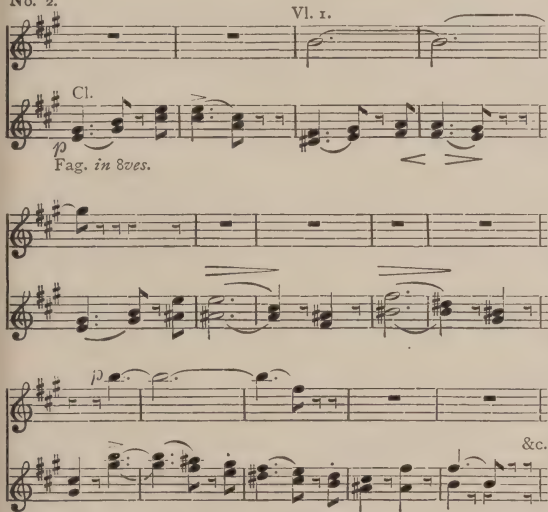
How bright and variegated is the colour of the opening, as the flutes, clarinets, and oboes come dancing in one after the other, and the *staccato* bass picks its way about so effectively!

The subject just quoted from is developed at considerable length before the introduction of the 'second subject' proper. The latter, when it arrives, is given to his favourite clarinets, and might well be the very phrase which came into his head *à propos* to Goethe's line:

'Die ganze Luft ist warm und blüthevoll,'

in speaking of which, indeed, he especially names† them:

No. 2.



The second part of the movement (after the double bar) opens with equal beauty and originality, with a *fugato* passage for the strings only, on the following crisp and spirited subject:

No. 3.



\* The instrumentation of the opening accompaniment—flutes, clarinets, bassoons, and horns, with the air in the violins—is virtually identical with that of the *Allegretto* in the same Symphony of Beethoven.

† See his letter of November 16, 1830, to his sisters.

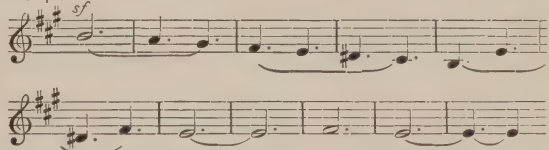
now introduced, and ending in the reappearance of the opening theme (No. 1). The subject of this *fugato* is re-employed more than once in the *Coda* which terminates the movement. Another melody which appears only in the second part is the following joyous strain commenced by the second violins, and continued by the flute, with an accompaniment of *staccato* triplets in the fiddles, and detached *pizzicato* notes in the bass:

No. 4.



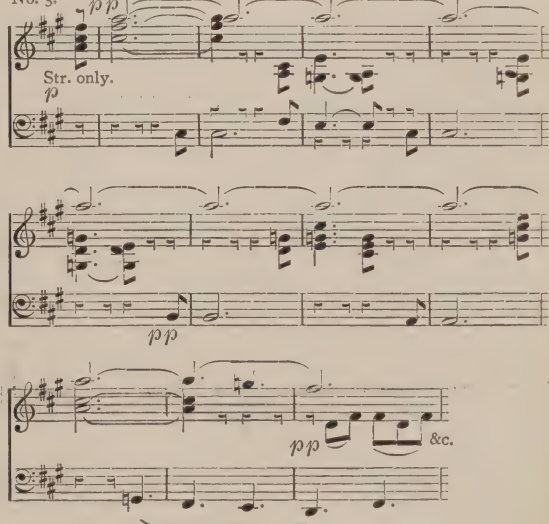
Mendelssohn must always have his violoncello solo; it is found in his very first symphony, written when he was barely twelve years old, and here it comes in with excellent effect on the return of the second subject, with a charming triplet accompaniment above it in the flutes and clarinets alternately (Ex. 4a):

No. 4a.



Of the innumerable beautiful and masterly details which crowd this first movement (such as the long holding A in the oboes† during the modulation from F sharp minor into D immediately preceding the *réprise* of the chief subject):

No. 5.

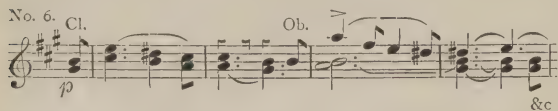


the B and G in the first violins accompanying the second subject on its first appearance—see quotation No. 2) one might write for a week. But the music itself is better than any commentary. Let that be marked, learned, and inwardly digested, and the object of these remarks will be more than gained.

Such is this most gay and joyous movement. And yet, as if to show that no great poet is without a touch of melancholy, even in his brightest moods, and as if to remind us that we are not to be 'merry when we hear sweet music,' Mendelssohn has introduced a

† Compare the similar note in the clarinets in the *Scherzo* of the Scotch symphony.

distinct colour of sadness in the following phrase for the wind, just at the end of the first part of the movement :

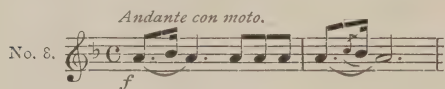


with the answer of the violins (in octaves) which follows it :

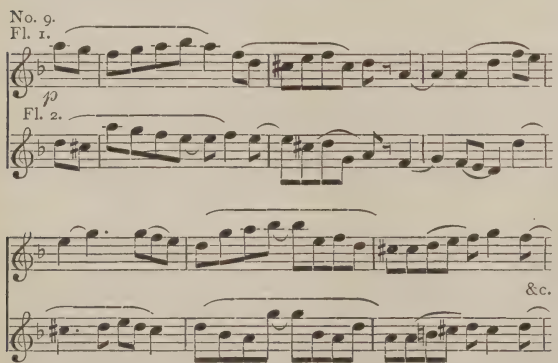


and leads into the return of the first part. The phrase re-appears at the close of the entire movement, but more fully accompanied, and without the same regretful tone as before.

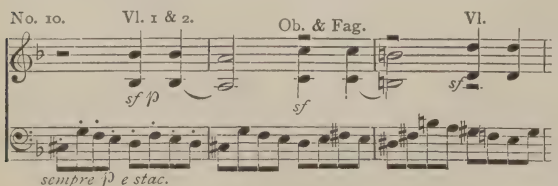
II. The second movement is the well-known *Andante con moto* already spoken of—often unwarrantably called the Pilgrims' March—which for originality and depth of sentiment stands, if not without a rival, certainly without a compeer. It is in D minor, and begins with the following loud call to prayer or meditation, like the cry of the muezzin from the minaret :



The rest of the movement is too well known to need quotation, only we cannot refrain from mentioning the part taken by the two flutes, interweaving their sweet voices with complete independence of each other and of their fellows in the band :



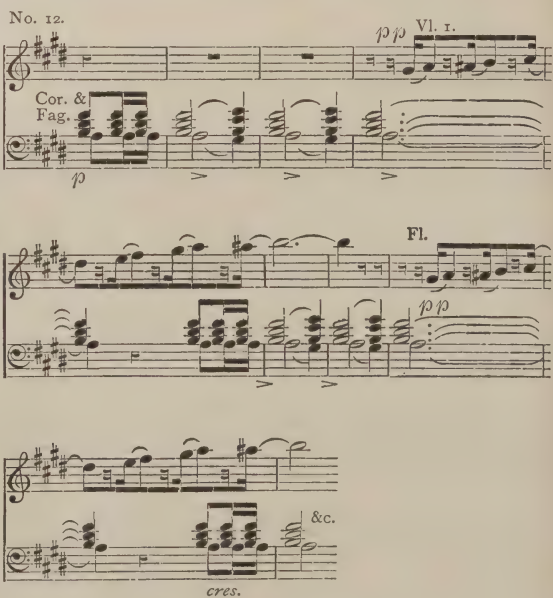
Also the fine change where the clarinets come in in A minor—not altogether unmindful of a similar change in the *Allegretto* in Beethoven's No. 7 Symphony ; and the beautiful idea where the strings and the wind answer one another energetically above the delicate *staccato* bass figure—like 'deep calling unto deep' :



III. With regard to the third movement, *Con moto moderato*, which occupies the place of the usual minuet or *scherzo*, there is a tradition (said to originate with Mendelssohn's brother-in-law Hensel, but still of uncertain authority) that it was transferred to its present place from some earlier composition. It is not, however, to be found in either of the twelve unpublished juvenile symphonies, and in the first rough draft of this symphony there is no sign of its having been interpolated, as the writer can vouch from actual inspection. In style the movement is no doubt earlier than the rest of the work :



The opening phrase has a Mozartish turn ; indeed it may be found almost note for note in Mozart, and there is a fine Mozart flavour in the four bars of *Coda* at the end of the first section. But these resemblances only last long enough to please us by the association, and the rest of the subjects and the whole of the treatment are as individual Mendelssohn as anything in the whole range of his works. So also is the *Trio*, which was certainly never anticipated by Mozart, and is as piquant and fresh as music can be :



IV. The *Finale*—in A minor—was doubtless inspired by the Carnival of Rome, in the fun of which Mendelssohn joined as heartily as any born Italian, and of which he has left a capital description (he would have said not so vivid as this *Finale*) in his letters. It is entitled 'Saltarello' in the printed score, thus giving the author's direct corroboration to the connection of his work with Italy. The Saltarello differs from the Tarantella in having a leaping step ; to accommodate which the phrase contains a crotchet in place of the even quavers of the other. This will be seen at once from the theme of the present

Saltarello (where the crotchet is however represented by a quaver and a rest):

No. 13. *Presto. Fl.* SALTARELLO. *p leggiero.* *sempre stac.*

There are three distinct themes in the movement, viz., that already quoted, a second Saltarello:

No. 14. *Vl. 1.* *Vl. 2.*

and a third subject of busy whirling motion and different rhythm from the others—in fact, a Tarantella:

No. 15. *Vl. 1.* *Violas, p p*

This last works up the tumult in an astonishing way, till the mad dancers seem almost visible; and a very Oriental effect is added by the steady iteration of the drum, while first the clarinets and then the oboes and flutes take up a new little subject:

No. 16. *Cl.*

with a melancholy pathos in it, like prophets standing in the background, pointing the moral of the revelry. As the close approaches the dancers drop off, the lights go out, and the lament makes its way more obviously to the ear.

The Symphony was first played at the Hanover Square Rooms, at the Philharmonic concert of May 13, 1833, during Mendelssohn's third visit to London. He himself conducted the performance, and played the D minor Pianoforte concerto of Mozart in the first portion of the concert; and the score of the symphony was purchased by the Society as part of the commission given him on November 5 in the preceding year. The reports both in the *Harmonicon* and the *Athenæum*, though short, fully recognise the beauties of the work. *The Times* has no report.

The autograph bears date 'Berlin, 13th March, 1833,' an evidence that, with his usual conscientious care, he had given it his last attention (and doubtless many an alteration) before setting out with it on his English journey.

A passage relating to the Symphony, from one of his published letters, written in the interval between the date just quoted and his leaving Berlin for England, is full of interest, as showing the characteristically earnest, modest way in which Mendelssohn regarded his work. 'Berlin, April 6th, 1833. My work, about which I had so recently so many misgivings, is finished; and now that I look it over I find, contrary to my expectations, that it satisfies me. I believe it has become a good piece; and be that as it may, I feel that it shows progress, and that is the main point. So long as I feel this I know that I can enjoy life and be happy; but the bitterest moments I can imagine or ever endure were those of last autumn, when I was in difficulty about it. Would that this mood of happy satisfaction could be collected and preserved—but that is the worst of it; I know for certain that when the evil day comes again I shall have forgotten it all; and against it I know no safeguard, nor can you tell me of any.'

The Symphony seems to have been on the whole well received from the very first; indeed, by that time Mendelssohn was so widely known and so popular in London that his music had a double chance of success. The slow movement (like the *Scherzo* of the 'Reformation' symphony) was encored at the first performance, and often since. The *Finale* alone did not satisfy so universally. It was, however, after the death of Mendelssohn in 1847 that the work became a universal favourite. This no doubt arose from the fact that until then it remained unpublished. It is said that this was at Mendelssohn's own desire; that, with the fastidiousness implied in the letter just quoted, he was not quite satisfied with the *Finale*—wished to develop it more, to add a second episode (the Tarantella being the first) and to combine the two. In fact, a year before his death he sent for the piece with the view of making these and other alterations, and it was in his possession still unaltered when he died.

Among all Mendelssohn's works there is not one more characteristic than this Symphony, of that cheerful, sunshiny, happy disposition, which was even more remarkable than his genius. Well might he call it the gayest thing he had written. It is not only that there is not a dull bar in the work, there is a force of freshness and life, and of youth innocent without being weak, to which a parallel is to be found in his own G minor Pianoforte concerto, which indeed was the offspring of the same happy time of his life. The B flat Symphony of Beethoven—now known to be the pæan for his engagement to Countess Theresa Brunswick—in some respects resembles it, but the absolute youth, the extraordinary spring, the action for the mere sake of it, and because it can't be helped, is wanting even there. What a quality to possess! and how fortunate for him, and for us for whom he wrote, that Mendelssohn's circumstances were such as to put him above the reach of those sordid anxieties and cares which were such a clog on Mozart, Schubert, and Beethoven (which indeed broke off the engagement alluded to), and to enable him to indulge the hopes and aspirations of youth to the full extent to which his pure mind and loving spirit prompted.

It is curious to notice—as every little point about a great writer is interesting—what a dominion the key of A seems to have taken over Mendelssohn during his journey and stay in Italy. Three of his greatest works were planned or executed then, the 'Italian' and 'Scotch' symphonies and the 'Walpurgisnacht,' and of the three the first is in A major, and the last two in A minor.

## Church and Organ Music.

### AN INTERESTING BOOK.

To the goodly company of hymn-tuneologists must be added Mr. James T. Lightwood, the author of 'Hymn-tunes and their story' (Charles H. Kelly). Wisely avoiding the dry dissertational style, and telling his story in a pleasant, anecdotal manner, the newcomer has produced a volume of distinct value to the student of the subject, and, moreover, one that will be read with interest and pleasure by the general reader. While Mr. Lightwood generously acknowledges the labours of other workers in the same field, he gives many proofs of having been a diligent investigator himself. He says :

The information contained in these pages represents the result of many years' research. I have spent much time in the British Museum Reading Room, in the magnificent Dr. Henry Watson Library at Manchester, and in the various free libraries of the large towns, ever on the look out for old tune and psalmody books, ancient and modern. What has given me far greater enjoyment, however, has been to combine pleasure with research, and to go off on my bicycle to the villages and country districts, there to look up the oldest and most loquacious inhabitants, and hear from them their memories of the singing and the tunes of bygone days.

Here is enthusiasm of the right kind—painstaking and pleasure-getting information that is invaluable. No mere hack worker, this Lancashire bicycling hymn-tuneologist is to be commended for his investigating zeal, no less than for his narrative, so readably set forth in these four hundred pages.

Taking 'The German Chorale' as the foundation of his superstructure, Mr. Lightwood builds the first storey of his 'story' with 'The rise of modern psalmody,' and upon this he places 'The psalmody of the seventeenth century' (Chapter III.), an interesting period which saw the productions of Ravenscroft, Andro Hart, and other old-world psalmidists. One of these was George Wither, whose first book, 'Hymnes and Songs of the Church' (1624?) was enriched by the compositions of Orlando Gibbons, including the familiar tune known as 'Angels,' or 'Angels' song.' In the dedication of his book—'to the high and mighty Prince James, by the grace of God, King of Great Britaine'—Mr. Wither says : 'So I haue also labored to sute them [the hymns] to the nature of the subiet, and the common Peoples capacities without regard of catching the vaine blasts of Opinion. The same also hath bene the ayme of Master Orlando Gibbons (your Maiesties seruant, and one of the gentlemen of your Honourable Chappell) in fitting them with tunes.'

In 1643 Mr. Wither issued a hymnal for private use entitled :

Haleluiah, or Britains Second Remembrancer . . .  
applied to easie Tunes to be Sung in Families.

In this 'Haleluiah' are to be found hymns suitable to be sung

When we put on our Apparel.  
A hymne whilst we are washing.  
When we enjoy the benefit of a fire.  
Before we begin our work.  
When we are at our labour.  
When we put off our Apparel.  
A Hymn for a *House-warming*.  
For one whose Beautie is much praised.  
For Lovers being constrained to be absent  
from each other.

For a Widower, or a Widow delivered from  
a troublesome Yoke-fellow.

For a Musician.

With withering irony the old psalmist adds above the last-named hymn :

Many Musicians are more out of order then their  
Instruments : such as are so, may by singing this Ode,  
become reprovers of their own untuneable affections.

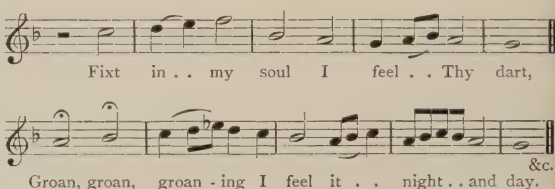
Many of these hymns are assigned to one or other of the tunes from the psalter, e.g. :

Hymne xxix. When we Journey by Boat or Barge.  
*Sing this as the 4 Psalme.*

Hymne xxviii. For a Widower, or a Widow delivered  
from a troublesome Yoke-fellow. *Sing this as the  
Lamentation.*

and so on.

The chapter on 'Psalmody in the eighteenth century' is no less ably treated, and special attention has been given to that rich store of hymn-tune lore—the Methodist revival of John and Charles Wesley. The agonising side of Christianity is exemplified in a hymn, which Wesley asked his followers to sing, of which the following is an extract, taken from 'Sacred Harmony' :



Fixt in . . my soul I feel . . Thy dart,  
&c.  
Groan, groan, groan - ing I feel it . . night . . and day.

assigned to a tune called 'Mourner's.' Sepulchral to a degree are the following lines, written by a 'so-called poet of small capabilities' :

Hark ! hark ! 'tis a voice from the tomb ;  
Come, Lucy, it cries ; come away,  
The grave of thy Colin has room  
To rest thee beside his cold clay.

to which Lucy replies :

I come, my dear Shepherd, I come ;  
Ye friends and companions, adieu !  
I haste to my Colin's dark home  
To die on his bosom so true.

Poor Lucy ! Mr. Lightwood tells us that 'this lugubrious ditty was set to music by Dr. Morgan, and the melody seems to have taken John Wesley's fancy ; for, in spite of the difference in metre, it was set to 'When I survey the wondrous Cross.' While in this interment region, reference may be made to a hymn-tune adaptation of the Dead March in 'Saul,' formerly associated with Dr. Watts's hymn, 'Hark ! from the tombs, a doleful sound.' If objection be raised to such a perversion of Handel's immortal strain, no one could question the appropriateness of the name of the tune : it is called 'Cemetery,' and marked to be sung *Grave*.

The tune 'Miles's Lane'—named after the little court still existent near London Bridge (on the north side) in which a Meeting House once stood—is so closely associated with Peronnet's hymn, 'All hail the power of Jesus' name,' that it may come as a surprise to learn that these words have been set many times and in many ways. Mr. Lightwood gives an example in a tune designated 'Coronation,' which appeared in 'Walker's Companion to Dr. Rippon's Tune Book' (circa 1820). It is there given anonymously, but the

'composer' must have been a deep-dyed Handelian. Here is the *Coda* :

And crown Him, crown

crown Him Lord of all,  
Him Lord of all,  
all, crown Him, crown  
Lord of all, and crown Him Lord of all.  
Him Lord of all, and crown Him Lord of all.

The remaining chapters of Mr. Lightwood's entertaining book include 'Some well-known eighteenth century' tunes; 'Some well-known composers'; 'A chat about old Methodist Tunes' (which contains much out-of-the-way information); 'The nineteenth century'; 'The names of tunes'; 'Adaptations and arrangements'; in addition to appendixes and indexes. As a sample of the kind of information herein set forth, we learn that Ewing's tune to 'Jerusalem the Golden' was originally in triple rhythm—we give the melody of the first four bars :

One of the most curious concoctions in the way of hymn-tune adaptations referred to in the book is that by John Bernard Sale (who ought to have known better) in his 'Psalms and Hymns for the Service of the Church.' As a fitting (or rather a misfitting) tune to the Easter Hymn, Mr. Sale dovetailed Beethoven's Romance in G (for violin) into portions of Handel's Hallelujah Chorus, with the following result :

(Melody and Bass only.)

Je - sus Christ is ris'n to - day, . . .  
Hal - le - lu - jah! Hal - le - lu - jah! &c.

To quote further from Mr. Lightwood's companionable book—which will be of great use as a book of reference—would be unfair. Enough has been said to induce those who are interested in a subject that is by no means exhausted to peruse these pages, which may be done with profit and not a little enjoyment.

The Rev. Arnold Duncan Culley, who has been appointed Minor Canon and Precentor of Durham Cathedral, was a former Norfolk and Norwich Scholar at the Royal College of Music. After holding the organistships of St. Peter's Church, Hammersmith, and Christ Church, Surbiton, he became organist-scholar of Emmanuel College, Cambridge. Upon his ordination he held the curacy of the Chapel Royal, Brighton, and in 1897 was appointed Deputy Priest-Vicar of Exeter Cathedral, and three years later, sub-organist. The degrees and diplomas of Durham's new Precentor are B.A. and Mus. B. (1894), M.A. (1898), F.R.C.O. (1887) and A.R.C.M. (1889). At Exeter he conducted the Exeter Male-voice Choir, the Exeter Dramatic Society, and the Axe Vale Musical Society. Mr. Culley's published compositions include anthems, part-songs and songs.

Mr. Edwin H. Lemare is on his way, *via* America, to New Zealand, where he has been engaged by the Town Council of Wellington to give some recitals on the new organ which has recently been erected by Messrs. Norman & Beard. From New Zealand he will proceed to Melbourne to re-open the organ in the Town Hall and give twelve recitals. After visiting other towns in Australia, Mr. Lemare expects to return to England about October or November.

At the orchestral service held at Brixton Church on Sunday afternoon, March 4, Prof. Prout's new Orchestral Suite (for strings, clarinets and pianoforte) was produced. The pianoforte part was played by Mr. Welton Hickin, and Mr. Douglas Redman, organist of the church, conducted.

Mr. Robert Sharpe, organist and choirmaster of St. Mary's Church, Southampton, has recently been the gratified recipient of presentations from the rector and choir in commemoration of his twenty-five years' tenure of his office, and of the esteem in which he is held by his fellow-workers.

Dr. Warwick Jordan has just completed the fortieth year of his organistship of St. Stephen's Church, Lewisham, a length of service upon which he is to be warmly congratulated.

Handel's 'Passion of Christ' was sung at All Saints' Church, Hatcham Park, on Sunday, March 18, under the direction of the organist, Mr. C. T. Couch.

Dr. Herbert Brewer, organist of Gloucester Cathedral, has been elected an Honorary Member of the Royal Academy of Music.

#### ORGAN RECITALS.

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Toccata in F, *Muffat*.

Dr. William Prendergast, Winchester Cathedral.—Voluntary for a Double organ, *Matthew Lock*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy.—Concert Fantasia in D minor, *Stewart*.

Mr. Edward Potter, St. Stephen's Walbrook.—Prelude and fugue in F, *Spitta*.

Dr. G. H. Smith, Christ Church, Hull.—Toccata, *Dubois*.

Mr. Montague F. Phillips, St. John Baptist, Leytonstone.—Fantasia in D minor, *M. F. Phillips*.

Mr. Louis H. Torr, Holy Trinity, Swansea.—Sonata da camera, No. 1, *A. L. Peace*.

Dr. Eaglefield Hull, Parish Church, Huddersfield.—Ninth Sonata, *Merkel*.

Mr. Albert E. Workman, Wesleyan Church, West Kirby.—Allegretto, *Gambini*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Prayer and cradle song, *Guilment*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Toccata in F minor, *Driffill*.

Mr. Herbert Hodge, St. Nicholas Cole-Abbey, E.C.—Cinq Antiennes, *G. Debat-Ponsan*.

Mr. W. J. Keech, Parish Church, Faversham.—Fantasia (the Storm), *Lemmens*.

Mr. H. F. Nicholls, Congregational Church, Pontypool.—Chanson d'été, *Lemare*.

Mr. Leonard K. Boseley, New College Chapel, Hampstead.—Grand chœur on a Gregorian tone, *Wolstenholme*.

Miss Kennedy, Christ Church, Constantinople.—Andante in A and Intermezzo, *Hollins*.

Mr. W. E. Fairclough, Metropolitan Church, Toronto ('Twilight Organ Recital').—Fantasia in F, *Best*.

Mr. C. H. F. O'Brien, Wardie United Free Church, Trinity, Edinburgh.—Marche Héroïque, *Saint-Saëns*.

Mr. H. Matthias Turton, St. Aidan's, Leeds.—Passacaglia, *Buxtehude*.

#### ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. H. Richter Austin, Ascension Memorial Church, Ipswich, Mass., U.S.A.

Mr. Henry A. Beard, Saltley Parish Church, Birmingham.

Mr. E. Godfrey Brown, Parish Church, Penrith.

Mr. W. A. Montgomery, Parish Church, Gainsborough.

Mr. F. J. Pinn, sub-organist of Exeter Cathedral.

Mr. Nicholas Storey, St. Aidan's Church, South Shields.

Mr. Frederick J. Wagg, St. Paul's Parish Church, Camberley, Surrey.

Mr. Leonard Gowing, Deputy vicar-choral of St. Paul's Cathedral.

#### 'BEAUTIES TRIUMPH' AT MR. PRIEST'S SCHOOL.

As a sidelight on the production of Purcell's 'Dido and Æneas' at Josias Priest's School at Chelsea, it is interesting to note, what appears so far to have been overlooked, that Purcell's opera was not the only musical work produced at the School. The British Museum contains a copy of a Masque, the words of which are by an obscure poet named Thomas Duffett (best known by his parody—'The Mock Tempest'—of the musical version of Shakespeare's play), the title-page of which is as follows:

BEAUTIES TRIUMPH; | a | Masque. | Presented by  
the Scholars of | Mr. Jeffery Banister, | and | Mr. James  
Hart, | At their | *New Boarding-School* | for Young  
Ladies and Gentlemen, | kept in that House which  
was for- | merly Sir *Arthur Gorges*, | at Chelsey. |  
Written by *T. Duffett*. | —*tutus, et intra* | *Spem*  
*venie cautus*— | *London*, Printed in the year  
MDCLXXVI. |

Mr. Randall Davies, in his excellent history of Chelsea Old Church (1904, p. 131), says that Gorge's House stood just behind what is now Lindsey Row, between Beaufort Street and Milman's Row. It was sold (probably in 1664) to William Morgan, whose son Richard Morgan, of Marlies, in Essex, sold it, with a close adjoining, to Josias Priest. Priest, as we know from his advertisement on November 25, 1680, moved in that year into 'the great School-House at Chelsey, that was Mr. Portman's,' but the title-page of Duffett's Masque shows that four years earlier the School must have been in existence and kept by Banister and Hart.

Jeffrey Banister, probably a relation of the more celebrated John Banister, was appointed a Musician-in-Ordinary to Charles II. on December 24, 1663, and in 1668 his name occurs in a list of the King's 'four and twenty fiddlers' under Grabu. James Hart, 'a base from Yorke,' as he is styled in the Cheque Book, was sworn in as a member of the Chapel Royal on November 7, 1670. He died, aged

seventy-one, May 8, 1718, and was buried in the West Cloister of Westminster Abbey; in the latter part of his life he was a Gentleman of the Abbey Choir. He was the father of Philip Hart, a musician of some eminence in the 18th century, who successively held the posts of organist at St. Andrew Undershaft, St. Michael's, Cornhill, and St. Dionis Backchurch. Songs by James Hart are to be met with in several of Playford's publications ('The Banquet of Musick,' The Theater of Musick, &c.), and a curious glimpse of him is obtained in the correspondence between John Baynard and Dr. Holder (*Sloane MSS.* 1388), relating to the latter's 'Treatise on the Natural Grounds and Principles of Harmony' (1694). In a letter dated March 20, 1693, Baynard says:

Your Present [of a copy of the Treatise] will be ready for Mr. Hart . . . He is an honest, Ingenious man. I was formerly, pretty well acquainted with him, and learnt a while of him: But I found him wedded to Mr. Birchenshaw's notions; viz. That all Musical Whole notes are Equall; and no difference of Half notes from one another, and that the Diversitie of Keyes is no more then the Musical Pitch higher or lower, or will pass for that without any great Inconvenience: your book may doe him a kindness, and rectify those mistakes in him.

In a later letter Baynard says:

Mr. Hart takes it so kindly from you that you thought him worthy of one of your Books, that he is almost transported; and said he values it more than he would do a present of ten Guinies from any body else.

It would be interesting if the music to Duffett's Masque could be discovered. The libretto is not at all a bad piece of work, and is certainly superior to that which Nahum Tate provided for Purcell's production at the Chelsea School. So far, I have only succeeded in tracing the music of three numbers. These are:

(1.) A Two-part song 'Let's love and let's laugh,' by John Banister, printed in Book II. of Playford's 'Choice Ayres and Songs' (1679).

(2.) 'When Beauty, arm'd with smiling Eyes,' a song, also by John Banister, in Book I. of the 'Banquet of Musick' (1688).

(3.) An anonymous setting of 'To the Grove, gentle Love,' in the second edition of D'Urfey's 'Pills' (1707).

WM. BARCLAY SQUIRE.

At the Westmorland Musical Festival, to be held at Kendal, April 25-28, the following works are to be performed: 'The Sun Worshippers' (Goring Thomas), 'Ode to the North-east wind' (Cliffe), 'Rhapsodie' (Brahms), 'O Light Everlasting' (Bach), and 'Messiah.' These have all been diligently practised for months past by Mr. A. H. Willink, the honorary chorus-master of the Festival, which will be conducted by Mr. Henry J. Wood, and at which the Queen's Hall Orchestra will co-operate with the local combined choirs. The Princess Christian has not only given her patronage to the Festival, but has announced her intention of presenting the competition prizes on April 28.

Southport, following in the wake—may we not say the 'wide-a-wake'?—of Morecambe and Blackpool, has resolved to hold an annual musical festival of the competitive type. The initial experiment is to take place on July 6 and 7, with Dr. Varley Roberts and Dr. W. G. McNaught as adjudicators. There will be the usual competitions for all classes, vocal and instrumental, and the Honorary Secretary is Mr. Fred. W. Jackson, from whom copies of syllabus may be obtained upon application.

## Reviews.

*Grove's Dictionary of Music and Musicians.* Edited by J. A. Fuller Maitland, M.A., F.S.A. Vol. II.

[Macmillan & Co., Ltd., 1906.]

English musicians may congratulate themselves that on the completion of this work they will be in possession of a musical dictionary superior to anything that has been attempted in any language. The work with which one naturally compares it is that known as Mendel's *Conversations-Lexikon*. This undoubtedly contains a larger amount of printed matter, the excess being mainly caused by the number of biographical articles, which in many cases will be found to be simply translations from the 'Biographie Universelle' of Fétis. The Dictionary of Riemann suffers from too great compression, while both these German works have a certain dryness from which the English volumes are happily free.

The real excellence of a work of reference can only be estimated by use, and this we claim to have given to the original edition. We fully recognize its many merits—its errors were mainly those of omission. In the new edition these have been rectified, and we have made a number of 'dives' with unvarying success. The difficulties of such a work are those of selection and proportion. The late Sir George Grove appears to have been too easy, and to have allowed certain of his contributors undue freedom. The present editor has succeeded in keeping his large body of contributors well in hand, at the same time allowing them ample scope where the subject demanded extended treatment. On a matter of relative importance no two opinions are likely to agree, but for ourselves we cannot help expressing the feeling that in many cases the notices of singers are treated with undue importance. The present volume extends from F to L, occupying nearly half as much space again as the original work, but this includes two long and important articles on Musical Histories and Libraries, which formerly found their place under M. The experience of indexers and cataloguers is that the letters A to K cover half the space in a work of this nature; we are a little puzzled therefore as to how it can be extended to five volumes as announced. We believe that the number of new or re-written articles amounts to over 450. But it is not by mere figures that its excellence can be estimated; the whole work appears to have been subjected to a thorough revision. It will be remembered that in the first edition, the year 1450 A.D. was given as the date of departure. This we thought at the time a wide limit, as ruling off much controversial matter, although we believe it was not strictly adhered to, for certainly an article on the system of notation invented by Hucbald found a place in the supplement. This limit is now tacitly abandoned, and we have an elaborate article on Greek music from the pen of Mr. H. S. Macran, with the addition of an excellent bibliography of the subject. Having adopted this new departure it is curious that the names neither of Alypius, Aristoxenus, nor Euclid occur in their alphabetical position, nor does the great guide of early musicians, Boethius, find a place. The medieval writers are now better treated. There is one trifling point in arrangement which may occasionally perplex those who consult it. In German names the modified vowel is treated as though the word was spelt out; for instance Gänsbacher precedes Garfori, as though it were written Gaensbacher. We are not saying that this is wrong. German practice seems to vary, but we think the British Museum rule of writing the name in full is the better plan, especially as the title of every article is printed in capitals.

In the quarter of a century which has elapsed since the previous edition many musicians have come to the front, while many others have been removed from active life. Of the former we have not detected any serious omissions. Among those whose loss we lament a foremost place of right belongs to the name of the late Sir George Grove, to whom the original conception of this work is due. Most of our

readers will be acquainted with the delightful biography which Mr. C. L. Graves has written of that distinguished and versatile man. It was most fitting therefore that the notice should be entrusted to one so pre-eminently qualified. The result is a most happy appreciation of Sir George's labours.

Among the subjects which are now treated with more detail, is that of the English madrigal composers. Most of the articles on these musicians have been revised or re-written by Mr. G. E. P. Arkwright, whose labours in this department are well known, and coming to a slightly later date, he has thrown much light on the five members of the Ferrabosco family, the individual members of which it has always been so difficult to distinguish. Another branch of knowledge which was inadequately treated in the previous edition—that of the early English music printers—has now been undertaken by Mr. F. Kidson, whose knowledge of the subject is unrivalled. We are also indebted to him for an exhaustive bibliography added to the article on Irish Music. Questions of Ritual and early Church Music were treated at great length in the old edition by the late Mr. W. S. Rockstro. These we think have been somewhat cut down, while further matter has been supplied by the Rev. W. H. Frere, the principal editor of the Plain Song Society's publications. The descriptions of the various wind instruments have been revised and added to by the well-known authority Mr. D. J. Blaikley, and while the original article on fingering considered that of keyed instruments alone, there are now added elaborate articles on the fingering of stringed instruments by Mr. E. Krall, and of wind instruments from the pen of Mr. Blaikley.

We have already mentioned the articles on Musical Histories and Libraries. These have both been corrected and brought down to date. For the latter article, which is very comprehensive, we are indebted to Mr. W. Barclay Squire, with the exception of the portion referring to America, for which Mr. H. E. Krehbiel is answerable. It is pleasant to find the son and daughter of the late Sir John Stainer inheriting their father's zeal for music. They both contribute valuable matter, and Miss Stainer's article on Goudimel is of special interest. In the absence of any list of the articles written by the several contributors—this we have no right to expect until the completion of the work—it is somewhat laborious to trace them, but we have detected some excellent articles on Russian composers by Mrs. Newmarch. We are glad to find that the original notice of Hummel has been suppressed. The author of the present article, Mr. Duncan Hume, has a much fairer appreciation of Hummel's standing, and an adequate knowledge of his compositions. In the article on Leonardo Leo, Mr. E. J. Dent gives us the results of his original investigations into the music of that period, and what is of great value an extensive list of Leo's works. We ought also to mention the Rev. F. W. Galpin's article on the Water Organ (*Hydraulus*). The subject has been such a bone of contention that one hesitates to commit oneself to any opinion on it, but at least Mr. Galpin succeeded in making a working model, which many of us have heard, on the principles which he has adopted.

We have named a few only of the more prominent additions. The list might be indefinitely extended, but space runs short. What has always struck us is the eminently readable character of the work. Open it where you will, you at once become interested, and will shut it with regret. This is a quality which the German writer with all his accuracy and learning seems unable to acquire. For example, one lights on the article 'Gymnastics'—a word it would hardly occur to one to look for—to find a most interesting article by the editor on the mechanical means of training the hand. This involves an account of J. B. Logier and his famous chiroplast, and details of the controversy which convulsed the musical profession. We are then led on to Schumann's unfortunate attempt to obtain independence of the finger, and a description of the *Digitarium* and the *Virgil Practice Clavier*. Another unexpected but most welcome article is that on Hickford's Room by Mrs. Harrison, the details of which must have cost enormous research in collection. The result is virtually a history of a very little known period of musical life in London, for which we are grateful.

## PART-MUSIC FOR MALE VOICES.

*The phantom host.* Choral ballad for men's voices. English words by the Rev. Canon Gorton. Music by Friedrich Hegar. (Op. 17.)

*As torrents in Summer.* Words by Longfellow. Music by Edward Elgar.

*To Celia.* Words by William Whitehead. Music by C. Lee Williams.

*Give a man a horse he can ride.* Words by James Thomson. Music by C. Harford Lloyd.

[Novello & Co., Ltd.]

A gruesome story is related in 'The phantom host.' In January, 1719, the Swedish General Armfield started to march from Norway to Sweden with ten thousand men. The way lay across the Tydal mountains, and the cold was so intense that only 500 men reached the country of their destination. The ballad tells how the soldiers staggered and fell on the icy earth and 'died where they fell, one by one,' and how

'The wild beasts gather from cavern to wood,  
Awaiting that haggard band.'

The tragic intensity of the poem has been realised by the composer, who has treated it dramatically and, be it added, in a manner that demands real dramatic perception from the singers. Under such conditions the little work would prove very effective, for the part-writing is well laid out for the voices and the harmonic scheme is well considered.

'As torrents in Summer' is an arrangement for men's voices of the four-part chorus in Sir Edward Elgar's cantata 'King Olaf.' In its new form it will doubtless be welcome to male-voice choirs, for it is most excellent music.

How many composers have set William Whitehead's piquant lines? It would be difficult to answer that question, but Mr. C. Lee Williams's 'To Celia' (*Je ne sais quoi*), may be ranked with the best achievements. The humorous spirit of the song is immediately suggested by the opening phrase, 'Yes, I'm in love,' being declaimed in unison *fortissimo*, and contrasted by the soft, confidential delivery of the third line beginning 'And yet I'll swear.' The meditative sentences are treated with equal happiness, being made to provide effective contrasts. In truth, 'To Celia' is a right merry ditty.

The manly and romantic sentiment of James Thomson's lines 'Give a man a horse he can ride' have been allied to bold and breezy music by Dr. Harford Lloyd, and the little work, if sung with due spirit, cannot fail to have an exhilarating effect on an audience and, indeed, upon the interpreters of these attractive strains.

*The Erl-King.* English words by Sir Walter Scott. Set to music for chorus and orchestra by H. M. Higgs.

[Novello & Co., Ltd.]

Mr. H. M. Higgs's setting of Goethe's familiar poem may be warmly recommended to amateur choral societies, both small and great. The poetic atmosphere of the ballad is cleverly suggested in an instrumental introduction, which may be said to represent the gloom of the forest and its supernatural visitants, also the storm through which the father rides with his sick child. The vocal part is commenced by the tenors and basses, singing in four parts. The words of the child are given throughout the poem to the female voices, and the sentences of the malignant phantom to the tenors and basses, while to the full choir is entrusted the narrative portions. By this means, no less than by adept characterization in the music, interesting variety and effective contrasts are obtained. The valuable aid to continuity supplied by the rhythm of the galloping horse is made to contribute to the dramatic element, and many deft touches testify to the composer's skilled musicianship.

## BOOKS RECEIVED.

*The elements of voice-production and singing.* By Thomas Ely. Pp. iv. and 30; 1s. 6d. (Breitkopf & Haertel.)—*Mastersingers.* (New and enlarged edition.) By Filson Young. Pp. 9 and 216. (E. Grant Richards.)—*Italian self-taught.* (Third and enlarged edition, including Musical terms.) By C. A. Thimm. Pp. 120; 1s. (E. Marlborough & Co.)—*A history of Irish Music.* (Second edition.) By W. H. Grattan Flood. Pp. xv. and 353. (Dublin: Brown & Nolan, Ltd.)

## Obituary.

Russian music has sustained a loss by the recent death of ANTONY STEPANOVICH ARENSKY, at the early age of forty-five. Born at Novgorod on July 31, 1861, he studied harmony and composition with Zikke, and subsequently with Rimsky-Korsakov at the St. Petersburg Conservatorium. Appointed professor of harmony and counterpoint at the Moscow Conservatorium in 1882, Arensky subsequently became a member of the Council of the Synodal School of Church Music in that city, and for seven years conducted the Russian Choral Society there. From 1894 to 1901 he held the directorship of the Imperial Chapel at St. Petersburg. He composed three operas, 'A dream on the Volga' (1890); 'Raphael' (1894); and 'Nal and Damayanti' (1899); and two Symphonies, in B minor (Op. 4) and A minor (Op. 22). In England Arensky is best known by his songs and piano-forte pieces, and especially by his Pianoforte trio in D minor (Op. 32), a work charged with deep feeling and dedicated to the memory of Charles Davidoff, the eminent violoncellist, who died at Moscow in 1889. To the theoretical literature of music Arensky contributed a treatise on Harmony and one on Form in vocal and instrumental music.

We record with regret the death of Mr. WILLIAM WEST, which took place on January 24, at 119, Bethune Road, Stamford Hill, aged seventy-five years. A much esteemed professor of music and founder (in 1863) of the North-east London Academy of Music, Mr. West was the father of Mr. John E. West.

Mr. ALFRED J. SUTTON, the doyen of the musical profession in Birmingham, died on February 17, in his seventy-ninth year. He was conductor of the Amateur Harmonic Association from its formation in 1855 to 1877, and for eighteen years he was joint chorus-master with Mr. Stockley to the Birmingham Triennial Festivals. Mr. Sutton was also known as a composer. His widow, formerly a popular soprano singer, took part for many years in the concerted music in 'Eljah,' and other works at the Birmingham Musical Festivals.

The death of Mr. CHARLES LUNN took place on February 28. His speciality was the voice, a subject upon which he was a prolific and strenuous writer, his principal work being 'The philosophy of the voice,' which first appeared in 1874. Mr. Charles Lunn, who was a brother of the late Rev. J. R. Lunn, was born on January 5, 1838, at Birmingham, where he continued to reside till he removed to London in 1895, where he died.

## Correspondence.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It was with much astonishment that I read in your issue of December last a letter signed 'One who would assist,' in which, while deploring the lack of music teachers in this State, the writer endeavoured to urge teachers to come out here to the Eastern goldfields for the practice of their profession. Much of the information contained in the letter was to a great extent misleading, and I think it would be just as well if some of the statements were corrected.

Your correspondent says that no capable teacher of singing is to be found in this State. Apparently he (?) has either never taken the trouble to inquire for them, or he is ignorant of the qualifications necessary to teachers of voice culture. Perhaps the goldfields are not so well supplied as Perth; but at present there are several good teachers at Kalgoorlie and Boulder City. The reason there are not so many is easily explained. On account of the extremely trying climate, a great number of the children are sent away to Perth or to the other States to be educated, and in the case of the adult population, like that of most gold-mining centres, it is always, more or less, on the move.

As to the statement that a good man might make easily £500 to £800 a year, that is quite absurd, £300 to £400 being quite a large income for a teacher. Besides, the cost of living on the goldfields is something enormous—fully three

times as much as in Perth, where living is more expensive than in the other States.

I enclose a cutting from one of the leading dailies here, and this, perhaps, may induce anyone who has been carried away by the *couleur de rose* prospects set forth by 'One who would assist' to carefully consider all sides of the question before making up his mind to run the risk of making a start on the fields. One other thing which would well-nigh break the heart of an English musician is the standard of music there, classical or high-class music scarcely ever finding a hearing, except among a few of the more accomplished people, the majority certainly preferring the musical comedy song or the coon ditty.

Trusting you may find room for this letter in your widely-read columns,  
Perth, West Australia. I am, yours truly,  
RUBATO.

[The cutting above referred to is contained in the *Morning Herald* of January 13, under the heading 'Music and the drama,' and reads as follows—ED. M.T.]:

It would appear that some of the residents of this State, in spite of their apparently musical proclivities, are most remarkably and lamentably ignorant as to the standard of musical instruction imparted here. Even a slight knowledge of the results of the examinations held annually might be accepted as proof that good, sound work is being carried on, for it is extremely unlikely that any privileges would be extended to candidates in this State in preference to others.

#### THE CHURCH MUSIC SOCIETY.

The Church Music Society was formally constituted at a meeting held at the Church House on March 20, under the presidency of Mr. W. H. Hadow. The Chairman, in his opening remarks, said that the objects of the Society are (1) to collect and reprint in a cheap form the best of those anthems and services which are at present not readily accessible; (2) to prepare classified lists of the best ecclesiastical compositions, arranged according to their difficulty and their suitability to various occasions; (3) to furnish, when asked, such information as may be needed on questions of selection or performance. The Society does not intend to impose any opinion or to show partisanship for any particular school, or century, or style: its whole object is to gather the best ecclesiastical music of all styles and to make it available for different uses and for different kinds of choir. Its range will include the simplest as well as the most complex works, old as well as new, familiar as well as unknown, and it is hoped that the collection when completed will form a corpus of our best church compositions which all may consult who will. Works for which sufficient provision has been made already will, of course, be included in the lists, with a statement showing where they are published and at what price they can be obtained.

Earl Beauchamp proposed and the Bishop of Bristol seconded the election of the Bishop of Winchester as President, and an executive committee was appointed to carry out the work for the first year. The six elected members of the committee are: Dr. H. P. Allen, Dr. P. C. Buck, Dr. H. Walford Davies, Mr. J. A. Fuller Maitland, Dr. C. W. Pearce and Mr. W. H. Hadow (Chairman), with instructions to elect six more members who shall be as widely representative as possible of the different interests involved.

The constitution of the Society was then agreed to. It includes three classes of members: (1) Life members, who give a donation of not less than £5; (2) Subscribing members, who pay a subscription of 5s. per annum; (3) Acting members, consisting of precentors, incumbents, organists, choirmasters, and all who are responsibly engaged in the practice of church music—who may be admitted to membership without payment of any donation or subscription. All three classes of members will have the privilege of purchasing the publications of the Society at a reduced rate.

Miss Gregory, the Deanery, St. Paul's, E.C., and the Lady Mary Forbes Trefusis, 68, Chester Square, S.W., are the secretaries of the Society.

#### MR. GATTY'S 'GREYSTEEL.'

(BY OUR SPECIAL CORRESPONDENT.)

The most important event in the 'University Opera Week' at Sheffield, under the management of the Moody-Manners Opera Company, which lasted from February 26 to March 4, was the first production on any stage of a one-act opera by Mr. Nicholas Gatty, to a libretto by his brother, Mr. R. Gatty, the full title of which is 'Greysteel; or, the Baresarks come to Surnadale.' This was given on March 1, at a matinée, and the programme was filled out with a performance of Gounod's 'Philemon et Baucis.' The new opera, although it is in a single act, is of no slight importance whether dramatically or musically. The plot is derived from Dasent's translation of the Icelandic saga, 'Gisli the Soursop,' and tells how Ingibjorga, the wife of Ari, son of Thorkel, was beloved by her husband's brother, Gisli; her thrall, Kol, is the possessor, or keeper, of a magic sword forged by dwarfs, and called 'Greysteel'; but when Ari has to defend his house and his wife from the onslaught of the chief of the Baresarks, Bjorn the Black, he refuses to take with him the sword which Kol rather reluctantly offers, and is accordingly slain by Bjorn. From Kol's reluctance to offer him the sword, from Ari's admission that his object in consenting to fight single-handed is rather to enhance his own reputation than to ensure his wife's security, and from other hints, we gather that the marriage is a loveless one, and so we are prepared to sympathize with Gisli, who has a long and very elaborate solo on returning to the home of his forefathers. At the end of this there is rather a curious episode, in a scene in which Ingibjorga artfully finds out the secret of his love, and then turns upon him as a traitor to his brother. Soon afterwards Ari's dead body is carried in, and Gisli apostrophizes it with vows of vengeance against his slayer. This nobility of soul moves Ingibjorga to confess her love for Gisli over Ari's corpse, and as the custom of the time directs that a dead man's chattels are to pass to his next of kin, the way to the union of the lovers is made plain; Kol is delighted to lend 'Greysteel' to Gisli, who kills Bjorn with it, and wins Ingibjorga for his wife.

The story is carried on in a kind of alliterative verse nearly akin to the *stabsrim* in which the Wagnerian trilogy is written; as the characters wear the costumes associated in most people's minds with the personages of the 'Nibelungen,' it is inevitable that some of the less discerning judges should be ready to label the music as an imitation of Wagner. Nothing could well be further from the truth; Mr. Gatty is a man of his age, and he scores for a big orchestra, not disdaining to tread those paths of dramatic verisimilitude, orchestral richness, and declamatory writing for the voice, which Wagner was the first in modern times to clear. But neither in the cast of his melodies, nor in the way they are treated, is there anything derived from Wagner. His power of developing his themes (such as the beautiful and taking phrase identified with the sword) is derived far more surely from the classical masters than from Wagner, and though very few modern writers for the stage, except Wagner, have contrived to exercise so much power of building up great climaxes and to foresee the end of a scene from its beginning, yet Mr. Gatty's way of getting a culminating effect is quite different from Wagner's, and far more like Sir Hubert Parry's. Mr. Gatty writes for the stage with wonderful ease and certainty of effect, and all his great moments 'come off,' and hold the audience intensely interested in the story, although the story in itself is perhaps not the most interesting that could be imagined, as well as being a little deficient in conciseness. The charming song in which Kol, the thrall, reveals himself as the faithful dependant and the eager guardian of the sword, is worked up to a fine ending; but better still is the sustained interest of the long song for tenor solo, in which Gisli enters and declares to the audience his love for Ingibjorga. This is by no means easy to sing, but is masterly in design, and very surprising in cumulative effect. It is the sort of *scena* in which Jean de Reszke would have made a thrilling impression. Both these characters are finely individualized, and so also is Ingibjorga, whose utterance of a kind of dirge over her husband's body is a very fine moment; she enlists our sympathies from the beginning, and holds them to the end. The masterly orchestration of the whole, and

particularly the noble funeral march, in which two tubas are employed, deserves mention.

The whole performance, under the direction of Mr. Harrison Frewin, reached a remarkably high standard of excellence, but the chief success was made in the character of Ingibjorga by Miss Enriqueta Crichton, who displayed great dramatic power, strong individuality, and very considerable vocal skill; with more experience in this trying style of music she will learn to avoid the easily pardonable defect of giving herself away in the earlier scenes, and so being obviously a little too tired at the end to give the full effect to the music. She was a most picturesque figure, and her gestures were always graceful and appropriate. Gisli was well played by Mr. Charles Carter, a young tenor of remarkable ability, whose voice was well suited in the music. Mr. Marshall Vincent brought out all the subtlety of the part of Kol, and the parts of Ari and Bjorn were quite adequately filled by Messrs. H. van Lachterop and George Neilson. The chorus, made up of the choirs of the 'A' and 'B' companies combined, were remarkably good, and the stage-management, though not perfect, was creditable. The success of the opera was unequivocal, the composer being called before the curtain at the close and warmly applauded.

#### ROYAL CHORAL SOCIETY.

Gounod's sacred trilogy 'The Redemption' was performed at the Royal Albert Hall on Ash Wednesday, February 28. The choruses were finely sung by the Society under the direction of Sir Frederick Bridge, the number 'From Thy love as a Father,' in which Miss Agnes Nicholls was the soloist, in particular being impressively rendered. The remaining soloists were Miss Edith Patching, Miss Alice Lakin, and Messrs. John Coates, Daniel Price and F. B. Ranalow. Mr. H. L. Balfour presided at the organ with his customary skill and judgment.

The first performance of Elgar's 'Dream of Gerontius' at the Royal Albert Hall attracted a large audience on March 22. The size of the building militates against the subtleties of the work making their full effect, but on the other hand the broadly designed choruses acquired additional force and grandeur by the volume of tone engendered by so large a force of executants, and the refinement of the choral singing imparted peculiar impressiveness to soft and mystical passages. The soloists were Madame Kirkby Lunn, Mr. William Green and Mr. Frangcon-Davies, on whose singing it is unnecessary to comment. Sir Frederick Bridge conducted, and is to be warmly congratulated upon so effective an interpretation of this exacting work.

#### THE PHILHARMONIC SOCIETY.

The first concert of the ninety-fourth year of the Society's existence brought forth a quasi-novelty in the Symphony in G (Op. 23) by Herr Felix Weingartner, who conducted it. The work is clear and concise in its thematic material and development, its most attractive features being a dainty *Vivace scherzoso*, charmingly scored, and an *Allegro vivo* (the last movement) most exhilarating in its verve and brightness. The symphony and the conductor-composer were very warmly received. Two overtures, 'Macbeth' (Sullivan) and 'Husitská' (Dvořák), completed the purely orchestral features of the programme. Madame Teresa Carreño gave a magnificent interpretation of Rubinstein's Pianoforte concerto in D minor, in addition to playing a group of Chopin pieces with infinite charm; Mr. Frederic Austin sang 'Wotan's Abschied und Feuerzauber' from 'Die Walküre.'

Brahms's C minor Symphony and Sir Charles Stanford's second 'Irish Rhapsody' were included in the programme of the second concert, at which Mr. Emil Sauer gave a brilliant rendering of Beethoven's Pianoforte concerto in E flat. The vocalist was Miss Marie Brema, who sang the closing scene from 'Götterdämmerung.' Dr. Frederic Cowen conducted, with his well-known resourcefulness, both concerts, which took place on February 27 and March 15 respectively at Queen's Hall. The analytical programmes of these concerts, which, since the season of 1885 have been contributed by Mr. Joseph Bennett, are now written by Mr. F. Gilbert Webb and Mr. Edgar F. Jacques.

#### LONDON SYMPHONY ORCHESTRA.

Overture, Leonora, No. 3	.. .. .	Beethoven.
Polonaise (Op. 22)	.. .. .	Chopin.
Solo Pianoforte—M. Léon Delafosse.		
Serenade for String Orchestra	.. .. .	Mozart.
Pianoforte Solos	.. .. .	Nachstück .. Schumann.
Rhapsody, No. 13 .. .. .		
Symphony No. 5, in E	.. .. .	Liszt.
		Tchaikovsky.

The first appearance in London of Mons. Wassily Safonoff was looked forward to with considerable interest, and some misgiving as to whether his method of conducting without a baton was a pose intended for effect on the audience. But all doubts on this point were agreeably dispelled after the exceptionally brilliant performance of the 'Leonora' overture No. 3, which commenced the programme. It was clear that Mons. Safonoff had fine conceptions, and that he had the power to impose his ideas on the plastic material before him. The orchestra seemed to glow with enthusiasm and to be held literally in the hollow of the conductor's hands, a venerable remark that may be very appropriately used in this connection. Of the delightful performance of Mozart's Serenade for strings we write elsewhere (see p. 242). The Symphony was played with almost overpowering effect. Mons. Safonoff seemed to be in entire sympathy with this truly magnificent work. It is not always safe to compare performances, but we think we are justified in saying that this performance was the most impressive that has been heard in London. Whether Mons. Safonoff's plan of conducting would do for all sorts and conditions of orchestras is doubtful. There was seldom any distinct indication of the pulsation so necessary to note when players count time, but rather a highly suggestive treatment of the phrase. M. Léon Delafosse gave a good performance of the Polonaise. The concert took place at Queen's Hall on February 22.

#### QUEEN'S HALL SYMPHONY CONCERTS.

##### VISIT OF THE LEEDS CHORAL UNION ON MARCH 3.

Gesang der Parzen ('Song of the Fates'), for Six-part Chorus and Orchestra (Op. 89) .. .. .	Brahms.
Taillefer (Ballad by Ludwig Uhland), for Soli, Chorus, and Orchestra (Op. 52) .. .. .	Strauss.
(First performance in London.)	
Choral Symphony .. .. .	Beethoven.

The fact that all tickets for this concert were sold a week before the event proved the interest taken by the public in the enterprise shown by the Queen's Hall Orchestra managers in bringing the Leeds Choral Union to London. This choir enjoys a great reputation, and now that it is trained by Dr. Coward it may be able to beat its own record. At the performance under notice the chief characteristics exhibited were the fine resonant tone, the unity and certainty of the execution, and the delicacy and force of the expression. There was, perhaps, hardly the rhythmic elasticity, high colour, and exciting intensity of expression which have earned the Sheffield choir its prominence, but this comparison implies no inferiority. Brahms's work was conducted by Dr. Coward, who secured a good all-round performance.

Taillefer was conducted by Mr. Henry J. Wood. It can scarcely be said to have made a deep impression, although the execution of the work was often magnificent. Whether passages that seem dull and inconsequent are so because of the limitations of the listener rather than of the work it is hard to say. That there are flashes of inspiration in the music is undeniable, but we cannot help thinking that audiences will have to be educated a good deal before they can frankly appreciate this specimen of the Strauss idiom.

The ninth Symphony, which was also conducted by Mr. Wood, was well performed, but without special distinction. The first movement lacked spirituality and was almost uninteresting. There seemed to be some lack of unity, which may have arisen from the fact that the members of the Orchestra were rather straggled out of their accustomed places to make room for the choir. But the *Scherzo* was brilliantly performed, and the choir in the final movement sang splendidly. The soloists were Miss Perceval Allen, Miss Jessie Goldsack, Mr. Henry Turnpenney and Mr. Montague Borwell.

## ANTHEM FOR GENERAL USE.

Paraphrase of  
Psalm cxix. 169, 170, 173, 174.

Composed by SAMUEL SEBASTIAN WESLEY,  
Edited by EDWARD C. BAIRSTOW.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato.* *mf*

SOPRANO.  
To my . . re - quest and earn - est cry . . At - tend, at -

ALTO.  
To my re - quest and earn - est cry At -

TENOR.  
To my re - quest and earn - est cry . . At - tend, at -

BASS.  
To my re - quest and earn - est cry At - tend, at -

*Moderato.*  $\text{♩} = 88.$

*Gt. mf legato.*

- tend, O gra - cious Lord! In - spire my heart . . with heav'n - ly

- tend, O gra - cious Lord! In - spire my heart with heav'n - ly

- tend, O gra - cious Lord! In - spire my heart . . with heav'n - ly

- tend, O gra - cious Lord! In - spire my heart with heav'n - ly

*mf*

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

skill, . . in - spire my heart with heav'n - ly, heav'n - ly skill, Ac -

- cord - ing to Thy word. Let my re - peat - ed pray'r at last, . .

- cord - ing to Thy word. Let my re - peat - ed pray'r at last, . .

- cord - ing to Thy word. Let my re - peat - ed pray'r at last, . .

- cord - ing to Thy word. Let my re - peat - ed pray'r at last, . .

- fore . . Thy throne, Thy throne ap - pear; Ac - cord - ing to Thy plight ed

- fore Thy throne, Thy throne ap - pear; Ac - cord - ing to Thy plight - ed

Ac - cord - ing to Thy plight - ed

Ac - cord - ing to Thy plight - ed

senza Ped.

word To my re - quest, to my re-quest draw near, . . ac-cord-ing

word To my re - quest, to my re-quest draw near, . . *f* to

word To my re - quest, to my re-quest draw near, . . *f* to

word To my re - quest, to my re-quest draw near, . . to

*f* *Gt.* *Ped.*

to Thy plight-ed word to my re-quest draw near.

my re - quest, to my re-quest draw near.

my re - quest, to my re-quest draw near.

my re - quest, to my re-quest draw near.

*dim.* *Gt. mp* *Sw. p*

Let Thine al - might - y arm ap - pear, And

Let Thine al - might - y

Let Thine al - might - y

*Sw.* *dim.* *p*

bring, and bring . . me time - ly aid ;

And bring . . me time - ly aid ;

arm ap - pear, And bring me time - ly aid ; For I . . the laws . . which

arm ap - pear, And bring me time - ly aid ;

*mp* My heart's free choice, free choice hath made, *mf* For I . . the

*mp* My . . heart's free choice hath made, *mf* For I . . the

Thou hast or - dain'd, *mp* My heart's free choice hath made, *mf*

*mp* My . . heart's free choice hath made, *mf* The

*mf* *Gt.*

*senza Ped.* *Ped.*

laws . . Thou hast or - dain'd, *f* My heart's free choice, . . free choice hath

laws . . Thou hast or - dain'd, . . Free choice, my heart's free choice hath

*mf* Thou hast or - dain'd, *f* My heart's free choice, my heart's free choice hath

laws . . Thou hast or - dain'd, *f* My heart's free choice, my heart's free choice hath

*dim.* *p*

made; Nor com - fort knew but what . . Thy laws, Thy sa - cred, sa - cred

*dim.* *p*

made; Nor com - fort knew but what Thy laws, Thy sa - cred laws af -

*dim.* *p*

made; Nor com - fort knew but what Thy laws, Thy . . sa - cred

*dim.* *Sw.* *p*

made; Nor com - fort knew but what Thy laws,

*dim.* *p*

laws af - ford, nor com - fort knew but what Thy laws

ford, Thy sa - cred,

laws af - ford, Thy sa - cred,

*p*

but

*Ped.*

*p*

af - ford, nor com - fort knew . . but what

*p*

sa - cred laws af - ford, nor com - fort knew . . but what

*p*

sa - cred laws af - ford, nor com - fort knew . . but what

*p*

what Thy laws af - ford, nor com - fort knew . . but what

*p*

*senza Ped.*

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

Thy sa - cred laws af - ford, Thy sa - cred laws af - ford, Thy

*Ped. 32 ft.*

The image displays a page from a musical score for a piece titled "The Slave's Song." The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is shown in a grand staff at the bottom, consisting of a treble and bass clef. The lyrics, "sa - cred laws af - ford," are written below the vocal staves. The score includes dynamic markings such as "dim. e rall." (diminuendo and rallentando) and phrasing slurs. The piano part features complex chordal textures and arpeggiated figures.

dim. e rall.

sa - cred laws af - ford.

dim. e rall.

sa - cred laws af - ford.

dim. e rall.

sa - cred laws af - ford.

dim. e rall.

sa - cred laws af - ford.

dim. e rall.

\* The Editor has added the Soprano and Tenor parts from this point to the end.

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## ALEXANDRA PALACE CHORAL SOCIETY.

## 'THE APOSTLES.'

This Society continues to flourish under the directorship of Mr. Allen Gill. It has become now an important factor in the musical life of the metropolis. It is boldly and ably managed, and as a consequence has attracted the cream of North London chorists. A curious newspaper-born convention regards Muswell Hill as not London proper, and so what goes on there is stamped as suburban, and consequently as necessarily not important. Yet for millions of Londoners it is easier to reach the Alexandra Palace than it is the Albert Hall. The most recent achievement of this Choral Society was a performance of Elgar's great work 'The Apostles,' which was given on March 10. The interest excited may be measured from the fact that the audience numbered 4,000 persons. The choir sang remarkably well, notwithstanding that this was their first attempt at the work. Some of the effects were imposing—the opening chorus especially—but the last part of the work was apparently not so well known. Choralists generally are not yet accustomed to Elgar's peculiar style of treating the chorus, and probably it will be some years before they can be expected to sing such music as freely as they now sing the works of Handel and Mendelssohn.

The band was large and fairly competent, if not first-rate. It consists to a considerable extent of amateurs, stiffened by the best professionals. That a band so constituted could perform this difficult work so highly creditably was proof of its general competence. The best soloists were engaged. Mr. John Coates sang the part of St. John with fine expression, and Mr. Charles Knowles, whose fine bass voice is now becoming familiar to choral society audiences all over the country, was a dramatic and fervent Judas. Mr. Ffrangcon-Davies took his usual part with his usual success, and Miss Alice Lakin and Miss Ethel Lister also did very well. To many who desire to see native conductors dealing adequately with large resources and complicated art works, the success of Mr. Allen Gill was one of the most satisfactory features of this performance.

## London Concerts and Recitals.

## TWENTIETH CENTURY MUSIC.

The programme of Miss Mary Cracroft's concert, which took place on February 24 at Æolian Hall, was thoroughly up-to-date, consisting as it did of 20th century compositions. There are, on the other hand, some concert-givers who entirely favour old music, but either extreme should be avoided; *medio tutissimus ibis*, wisely remarked Ovid. Then, apart from such consideration, it is difficult to hear a number of new songs and pieces and form a definite opinion as to their value. First impressions can, however, be recorded. After two characteristic lieder by Richard Strauss came a Sonata in D minor (Op. 22) for violoncello and pianoforte by Ludwig Thuille, composer of the opera 'Lobentanz'; the thematic material and the workmanship were good, yet the music on the whole appeared laboured. There were three songs and three pianoforte solos by Debussy, the French composer, whose music, since the production of his 'Pelléas et Mélisande' at Paris in 1902, has attracted considerable attention and also provoked no little discussion. The songs and pianoforte solos heard at the concert in question all strike one as often peculiar, and, especially the pianoforte pieces, extravagant, and yet they are sufficiently interesting to induce one to make further acquaintance with the composer. Some Preludes for pianoforte by Rachmaninoff proved effective rather than original. The artists were Miss Mary Cracroft, herself a clever pianist, Mr. Carl Fuchs, a good violoncellist, and the vocalists Miss Gladys Horsford and M. Carlos Ronzevalle, who deserve commendation. The accompanist was Mr. W. G. Spencer.

Mr. Isador Epstein created a favourable impression at his pianoforte recital on March 8 at Æolian Hall. In *fortissimo* passages he sometimes overstruck his instrument, and his phrasing at such times was more excited than clear, but his playing possessed significance, and he seemed to be thinking in the mood of the music he played.

## MR. CHARLES WILLIAMS'S CONCERTS.

At the two orchestral concerts conducted by this estimable musician, he had the invaluable co-operation of the London Symphony Orchestra, and on each occasion unhackneyed programmes were presented. On February 26 an admirable performance of Brahms's Symphony in F was secured, and Mr. Jasper Sutcliffe played the violin solo part of Joachim's 'Hungarian' concerto with conspicuous skill and artistic feeling. The remainder of the selection consisted of Elgar's 'Introduction and Allegro for Strings' (Op. 47)—a work that greatly improves with more intimate acquaintance—and the pleasing 'Rondo' from Brahms's 'Serenade' (Op. 16).

On March 12 the concert opened with Mr. W. Y. Hurlestone's 'Fantasie Variations on a Swedish Air,' a work completed in August, 1903. In common with modern practice, Mr. Hurlestone endeavours to palliate the sharp divisions of variation form, and with this end in view has made each variation, with one or two exceptions, to lead into its successor. The composer has also written an introduction, phrases from which are used in the variations, thereby contributing to effect of continuity. The 'Swedish Air' is taken from Chorley's book on 'National Music,' and is a charming melody. Lively perception of contrast is shown both in the form of the variations and in their scoring, and in its entirety the composition adds to the reputation this young composer has already acquired.

## CREATORE AND HIS BAND.

Preceded by reports of sensational character, Signor Creatore and his band made their first appearance in London on March 3 at Queen's Hall. The constitution of this organization, consisting of about sixty instrumentalists, is similar to that of Sousa's band, but the playing was more mobile. The chief feature of the performances, however, was the energetic and at times ludicrously exaggerated gestures of Signor Creatore, who walked about in a semicircular space in front of the band, gesticulating with an energy that suggested the most violent excitement. In consequence the readings of important works, although showing perception of their spirit and character, were for the most part exaggerated in accent, emphasis and *tempo*, slow movements being taken at funeral pace and quick ones at reckless speed. The chief aim indeed of the interpretations seemed to be to appeal to the physical rather than to the intellectual, and it must be admitted that Signor Creatore provided Londoners with a new thrill.

Record is due of the first performances—on February 26, at Æolian Hall—of a Sonata in F, No. 2, for viola and pianoforte, a Caprice for pianoforte solo, and a Duet for viola and organ, composed by Mr. York Bowen. The composer presided at the pianoforte, and the viola was played by Mr. Lionel Tertis. All the works show a lively imagination, combined with melodic invention and excellent musicianship.

Two commendable chamber concerts were given by the 'Norah Clench' Quartet respectively on March 5 and 19, the selection on the former occasion including Stanford's Pianoforte quintet in D minor (Op. 25), and Glazounow's 'Quatuor Slave' in G (Op. 26). The programme for March 19 contained (by request) Hugo Wolf's Quartet in D minor.

Amongst the number of recitals in the past month, very pleasant recollections remain of that given by the Misses Carmela and Grazia Carbone, on March 9, at Æolian Hall. The former is gifted with a soprano and the latter with a contralto voice, each of rich quality and manifestly allied with a musical temperament. Miss Grazia's organ is remarkably rich and noble in tone, and her interpretations were distinguished by dignity and sympathetic sensitiveness. The sisters also sang duets with admirable precision and great charm. Mr. Francis Macmillen contributed several violin pieces, thereby enhancing the pleasure of the afternoon.

Miss Ester de Munsterhjelm, a Finnish soprano, sang pleasingly at her first recital in London on March 13 at Æolian Hall. Chief interest in her selection centred in a group of Finnish songs by Jean Sibelius, Merikanto and Farnefelt. These proved Swedish in idiom and simple and direct in expression, and were charmingly sung by the fair vocalist.

Miss Norah Drewett may be said to have increased her reputation as a pianist by her highly intelligent playing at her recital, on March 15, at Bechstein Hall. Her selection included César Franck's Prelude, Choral and Fugue, Beethoven's Thirty-two Variations, and Schumann's Etudes Symphoniques. The young artist's interpretations of these and other works were admirably conceived and brilliantly executed.

Herr Emil Sauer's pianoforte recital at Queen's Hall on March 19 included beautifully finished interpretations of Beethoven's Sonata (Op. 109), Schumann's Toccata (Op. 7), and Chopin's Fantasia (Op. 49). A startling incident in the afternoon was the invasion of the platform by an old gentleman who, walking up to Herr Sauer, solemnly shook him by the hand, much to the pianist's astonishment. Having accomplished his purpose the admirer quietly left the hall.

Dr. Theo. Lierhammer included a considerable number of new German songs at his recital, on March 20, at Æolian Hall. Amongst the most pleasing were 'Nachtgebet,' by Eduard Boehm; 'Es ist ein hold Gewimmel,' by Hugo Kann; 'Abendwolke,' by Siegmund von Hausegger, and a merry little ditty called 'Das Kätzchen,' by Ernst Boehe. Of two songs from the pen of Max Reger, that entitled 'Waldeinsamkeit' was the most acceptable.

Miss Theodora Macalaster gave much pleasure at her vocal recital, held at Steinway Hall on March 21. The possessor of a well-trained and tuneful voice, Miss Macalaster gave abundant proof of her cultured versatility in the choice of her songs, sung in their original languages, by English, French, German and Italian composers. In the artistic interpretation of these she achieved special success, and in a pleasing song-cycle composed by Mr. Richard H. Walthew, and entitled 'The girl in the garden.' The enjoyment of the evening's music was enhanced by the violin and pianoforte playing of Miss Ethel Wilson and the singing of Mr. William Forington, while Mrs. Valentine rendered good service in the capacity of accompanist.

So much interest has been aroused by Mr. Cyril Scott's compositions, that his concert devoted to his own creations at Bechstein Hall, on March 22, deserves notice. It opened with a Sextet (Op. 26) for pianoforte and strings, a work conceived in an orchestral spirit and possessing a certain distinction, but marred by want of contrast, not only between its three movements but also in the part writing. The composer, who played the pianoforte part in his Sextet, performed several short pianoforte pieces. Miss Edith Clegg and Mr. Gervase Elwes sang a number of the talented young musician's songs, which proved to be the most acceptable of his efforts, those entitled 'Sorrow,' 'Picnic,' and 'Waiting' possessing originality and charm. Of the pianoforte pieces the most attractive was 'Asphodel,' a graceful and poetical trifle played on this occasion for the 'first time.'

The following performances merit record:—The chamber concert by the Berlin Philharmonic Trio, March 3, Bechstein Hall. The Misses Ruth and Margaret Clarkson's violin and pianoforte recital, March 6, Æolian Hall. Miss Fanny Davies and Mr. Walter Ford's recital, March 9, Steinway Hall, for the benefit of the new Chamber-music Club. Miss Georgina Axton's concert, at which the Scotch violinist, Mr. John Dunn, made his reappearance in London, Æolian Hall, March 12. Miss Elsie Playfair's violin recital, Æolian Hall, March 12. Mr. Frederic Hosking's vocal recital, March 13, Æolian Hall. Miss Margaret Kingsford's concert, March 17, Æolian Hall. Miss Ada D. Hatchmell's Australian concert, March 22, Steinway Hall.

## Suburban Concerts.

An interesting performance of Purcell's 'King Arthur' music was given in the Bermondsey Settlement Lecture Hall on February 24, when the solo vocalists were Miss Lilian Pigott, Miss E. Knight, Miss Lilian Sweeting, Mr. Fred Norcup and Mr. Bertram Mills. Mr. John E. Borland conducted.

The first concert of the Stroud Green Choral Society took place in the Hanley Hall, Crouch Hill, on February 26, when Stainer's cantata 'The Daughter of Jairus' and Stanford's 'The Revenge' were successfully performed. The solo vocalists were Madame Edith Hands, Mr. Wilfrid Lawrence, and Mr. G. Heath Robinson. The accompaniments were played on the pianoforte and Mustel organ by Mr. Charles Warner and Mr. Phil Davis respectively. Mr. H. J. Timothy conducted.

The West Ham Choral Society, under the direction of Mr. W. Harding Bonner, performed Elgar's 'King Olaf' in the Town Hall, Stratford, on March 3. The choir and orchestra numbered 130 performers, and the solo vocalists were Miss Edith Evans, Mr. Henry Turnpenney, and Mr. Arthur Walenn.

An interesting concert was given at the Crystal Palace on the evening of March 3 by the Dulwich Philharmonic Society. The first part of the programme was devoted to Handel's 'Acis and Galatea,' the solo parts being worthily sustained by Miss Kate Cherry, Mr. Whitworth Mitton, and Mr. Charles Bennett, the last-named artist deserving special praise for his admirable singing of the part of Polyphemus. The second part included an arrangement for chorus and orchestra of eight folk-songs of the sea, under the title of 'The Old Sea Chanties,' arranged by Mr. John Bradford and Mr. Arthur Fagge. The choir sang with spirit and enthusiasm, and Mr. Arthur Fagge conducted.

The fifth concert of the Blackheath Conservatoire of Music took place on March 20, when Elgar's 'King Olaf' and Cowen's 'John Gilpin' were performed. The vocalists in 'King Olaf' were Madame Sobrino, Mr. Gervase Elwes, and Mr. Frederic Austin. The band (led by Mr. G. H. Wilby) and chorus numbered 250. Mr. Alfred Burnett conducted.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, March 15, 1906.

Chamber music of marked interest has recently been given here. Messrs. Robert Fuchs and Hermann Grädener, both well-known and highly esteemed professors at the Conservatorium, came forward as composers at a concert given by the Röger-Soldat Quartet. Herr Fuchs was represented by a Violin sonata in E, a work of refined, graceful and joyous character, and Herr Hermann by an impassioned Quartet in D minor. Two guests also appeared as composers: Prof. Julius Klengel, from Leipzig—renowned throughout Germany both as composer and performer—displayed wonderful mastery of his instrument in two concertos, and he also played some of his own compositions, among which was a Concerto in D major; while Prof. Gustav Jenner, from Marburg, produced two ably-written pieces of his own, a Violin concerto in E flat and a Pianoforte quartet in F, in addition to a Notturmo, a setting of a Rückert poem for voice with accompaniment for pianoforte, violin and viola, an original work full of poetry and beauty. Debussy's Quartet in G minor—a peculiar rather than pleasing, and yet interesting work—was introduced to us by the Brussels Quartet, while their rendering of some of Beethoven's quartets excited great enthusiasm.

The Society of Composers brought forward a chamber symphony by Wolff Ferrari, the composer of the much-discussed opera 'Die neugierigen Frauen,' a work for pianoforte and various string and wind instruments; the

programme also included a Serenade for wind instruments by a young composer of this city, and duets by Alexander Ritter; but none of these happened to be a masterpiece. However, in the nature of a contrast, the pianist, Frau Tolmei, gave a chamber-music evening devoted to vocal and instrumental works by Bach. The performances of the Tschampa Ladies' Quartet proved highly attractive; they were heard in old and modern solo quartets sung *a capella*, among which were several Volkslieder, and their singing was specially noticeable for precision, purity of tone, and refined rendering of the music.

A fine performance was given of Anton Bruckner's unfinished ninth Symphony at the Philharmonic Society, under the direction of Dr. Muck, from Berlin. Haydn's 'Seasons' was heard at the Gesellschaft der Musikfreunde, with Fräulein Stagemann as soprano vocalist. At another concert given by the same Society, a youthful work of Hans Pfitzner's was presented, viz., 'Der Blumen Rache,' a short, clever cantata for female voices and orchestra.

Interesting and seldom-heard works have been performed by the Orchestral Society: e.g., Spohr's Double Concerto for two violins in B minor, Schubert's second Symphony (in D) and Beethoven's 'Prometheus' Ballet music. On the other hand, new works were given by the Concert Society, at whose concerts virtuosi of the highest rank, such as Ysaye and Busoni, were to be heard. The latter played Liszt's A major Concerto, and conducted some numbers of his incidental music to Gozzi's 'Turandot,' in which he has introduced some original Asiatic melodies. This characteristic music would, of course, be heard to greater advantage in immediate connection with stage action and scenery.

Two works have been re-staged and carefully rehearsed at the Hofoper: Mozart's 'Il Seraglio' and Wagner's 'Lohengrin.' Lortzing's opera 'Die beiden Schützen' has also been revived with great success at the Jubilee Theatre; it is many years since it was heard at Vienna.

MANDYCZEWSKI.

(The letter from Belfast will be found on p. 271.)

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Festival Choral Society's 'Handel' Concert was held in the Town Hall on February 22, the nearest approach to the anniversary of the composer's birth that usage would allow. The programme comprised 'Acis and Galatea,' and a miscellaneous selection. The soloists were Madame Emily Squire, Mr. Charles Saunders and Mr. Robert Radford, all of whom did well. The singing of the chorus was very fine. The part of Damon was omitted. Madame Squire sang 'Let the bright seraphim,' and solos from 'Solomon'; Mr. Saunders gave a spirited rendering of 'Sound an alarm' and Mr. Radford's fine bass voice was heard to advantage in the air, 'Si tra e ceppi' from the opera 'Berenice.' The chorus gave 'Praise the Lord with harp' and other numbers with magnificent effect, but excelled above all in Samuel Wesley's fine motet, 'In exitu Israel,' a work worthy to be placed side by side with the creations of the great Saxon. Dr. Sinclair conducted, and there was an enormous attendance.

On February 24 the Midland Musical Society gave an excellent performance of Sullivan's 'Golden Legend,' with Miss May Eaves, Miss Elsie Millard and Messrs. John Barnsley and Charles Knowles as principals. Mr. Arthur Cook gave a brilliant performance of the solo part in Mendelssohn's Pianoforte concerto in G minor, and the concert ended with Schubert's 'Rosamunde' overture. Mr. A. J. Cotton ably conducted.

Mr. Beard's Select Choir gave the following Saturday evening concert (March 3), when the programme included madrigals and part-songs, ranging from Lassus and Morley to Elgar and Granville Bantock. Several members of this first-rate choir sang solos, and Madame Nettie Carpenter contributed some violin pieces. Mr. Beard conducted, and Dr. Winn officiated as accompanist.—On March 10, the Choral Union, directed by Mr. Thomas Facer, gave a performance of Costa's 'Eli,' a work Birmingham audiences like to hear occasionally. Mesdames Annie Norledge and Marguerite Gell, and Messrs. J. Whitehouse, S. Stoddard, Webster Millar and

William Evans were the soloists.—The second Oratory Musical Evening took place on February 26, when Cherubini's 'Requiem' in C minor was the principal work performed.

The eighth Halford concert was given in the Town Hall on February 27, when Norman O'Neil's overture 'In Springtime' was produced and well received, the composer conducting. His Ballad for contralto and orchestra 'Death on the hills' was also given, Miss Grainger Kerr being the vocalist. Mrs. Norman O'Neil gave a truly artistic rendering of the solo part in Mozart's Pianoforte concerto No. 21, in C, and Mr. Halford conducted a fine performance of Tchaikovsky's fourth Symphony. The feature of the ninth concert (March 13) was the Suite from the incidental music to 'Nero,' by Mr. S. Coleridge-Taylor, who conducted the performance, which was exceedingly good, the music creating a marked impression. The Prelude 'The Eastern Dance,' and the 'Entr'acte' were especially admired. Schubert's 'Unfinished' symphony and Rimsky-Korsakoff's 'Capriccio Espagnol' were admirably performed, and Mr. Zacharewitsch was brilliant as soloist in Tchaikovsky's Violin concerto.

The last of the Harrison concerts was held on March 5. The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, gave splendid performances of Mozart's 'Haffner' symphony, Tchaikovsky's Suite No. 1, in D minor, Rimsky-Korsakoff's 'Capriccio Espagnol,' Lalo's Norwegian Rhapsody, and some lighter pieces. The strings were heard to advantage in Bach's 'Brandenburg' concerto in G, and the wood-wind and horns had their turn in Beethoven's rarely-heard Rondino in E flat. Madame Kirkby Lunn sang in grand style the recitative and rondo 'Non più di fiori,' from Mozart's 'Clemenza di Tito,' and two pleasing songs by Percy Pitt.

On March 19 the Amateur Orchestral Society gave a concert to the members of the Midland Institute, introducing several novelties. First came an overture, 'From green pastures,' by Mr. George Halford, conducted by the composer and cordially received; then followed a Concert-piece for harp and orchestra, by Gabriel Pierné, a tasteful work, the solo part beautifully played by Mr. Charles Collier. The next novelty consisted of some instrumental movements from a dramatic cantata, 'Kunacepa,' by C. E. Pritchard, the conductor. The pieces were a Prelude and two numbers of the Ballet music, French in style—the composer was born in France, and educated at the Paris Conservatoire—and delicately scored; the music made a favourable impression. Other works were Dvorák's Symphony in D, and Edward German's Welsh Rhapsody, the latter admirably played.

Miss Alice Lakin gave a recital of English songs at the Masonic Hall on March 8, winning hearty approval. She introduced a young lady violoncellist, Miss Gertrude Ess, who made a good impression. Mr. F. W. Beard was the accompanist.—On March 14 a concert was given in the Town Hall by the Welsh C.M. Church. Mr. Phillip Lewis, the Welsh violinist, made a successful first appearance here, and Miss May John and other vocalists assisted. Mr. Tom Griffiths conducted a choir whose singing was good. Mr. C. W. Perkins gave some organ solos, including the Welsh Rhapsody.—The next evening, at the Grand Hotel, Mr. Max Mossel brought his drawing-room concerts to a close. The programme included a Sonata for pianoforte and violin, by Karl Kämpf, which was well played by Madame Marie Fromm and Mr. Mossel. Songs were contributed by Madame Minadiou and Miss Lillie Wormald. Mr. G. H. Manton accompanied.—Miss Clara Winwood gave a vocal recital in the Masonic Hall on March 20. She was assisted by Miss Muriel Marwood (violinist), and Mr. Joseph Holbrooke (pianist). A varied programme was well rendered, the songs and pianoforte pieces of Mr. Holbrooke forming the great features of the evening. Miss B. Hewitt and Mr. G. A. Russell were the accompanists. With the exception of Mr. Holbrooke, the artists were past or present students of the Institute School of Music.

Mischa Elman gave a recital in the Town Hall on March 22, when he played the fourth Concerto of Vieuxtemps and other pieces with amazing technique and wonderful depth of expression. Miss Eleanor Felix was the vocalist, and Mr. R. J. Forbes accompanied.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at Colston Hall on February 24, when the annual concert on behalf of the Great Western Railway Employés' Widows and Orphans' Fund was held. The vocalists were Miss Mabel Manson, Miss Lucie Johnstone and Mr. Samuel Masters, and a capital rendering of favourite compositions was given by the band of the Irish Guards, under the direction of Mr. C. H. Hassell.

The Bristol Cathedral School on February 27 gave its fifteenth annual concert at the Redland Park Hall, in the presence of a numerous assembly. The choir sang part-songs and glees, under the direction of Mr. E. Morrie Tyrrell, and an orchestra of forty executants (Mr. Harold Bernard, leader) was under the direction of Mr. A. E. Hill. Songs were given by Miss Jenie Ellis and Mr. A. E. Marchant, Miss Susie M. Pate accompanying.

In connection with the Sunday afternoon and evening services at Colston Hall, there have been concerts held which were very largely attended. On March 7, the Bristol Ladies' Glee Society and the Bristol Harmonic Male-Voice Choir sang, both Societies having for conductor Mr. J. Jenkins. Songs by Miss Edith Evans, Miss Emmie Holder, Mr. W. Morgan and Mr. Barry Lindon were greatly appreciated, Miss Clarice Ryall-Davis being the accompanist. There were solos by Mr. George Riseley on the organ, Miss Lilian Gittins (violin) and Master Vivian Langrish (pianoforte). At the concert on March 10 the vocalists were Madame Alice Gomez, Miss Eva Long, Miss Maude Waite and Mr. Montague Worlock. Mr. Harold Bernard's string orchestra played with effect some light compositions, and Mr. Riseley contributed organ solos with his customary ability.

The fourth of the series of educational concerts for young students was held on March 7 at Redland Park Hall. Schumann's compositions formed the first part of the programme, and prior to the concert Mr. E. T. Wedmore gave an account of Schumann's career and works.

On March 8 the season of the Clifton Chamber Concerts was concluded with a performance of an interesting character. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola) and Percy Lewis (violoncello). There were adequate interpretations of Brahms's Quartet in C minor (Op. 51) and Sir Charles Stanford's Pianoforte quintet in D minor (Op. 25). Mr. Parsons played agreeably three pieces by Chopin, and Mr. Lewis gained much applause for his rendering of a Lied by Vincent d'Indy and a Hungarian Rhapsody by Popper. The vocalist was Miss Ethel Henry Bird.

The performance of Gounod's 'Redemption' by the Bristol Choral Society at Colston Hall, on March 17, was excellent. Choir and band totalled nearly 600 performers, and under the careful direction of Mr. George Riseley there was all due attention to the details. The soloists were Miss Amy Castles, Miss Clara Aldersley, Mr. Lloyd Chandos, and Mr. Robert Radford; while Mr. G. H. Riseley was at the organ.

## MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The past two terms have witnessed a welcome revival of orchestral music in Cambridge. A new organization (the 'Cambridge Symphony Concerts') has been started and, under the conductorship of Dr. Charles Wood, has given two concerts with a professional orchestra. Moreover, the University Musical Society has somewhat enlarged the scheme of its chamber concerts, and has included two of an orchestral character.

In the term just concluded the principal concerts have been the Symphony concert on February 1, when the programme included the 'Meistersinger' overture and Brahms's Symphony in D; and the three University Musical Society concerts on January 31, February 21, and March 7. At the first we heard Brahms's Clarinet quintet and Beethoven's Septet; at the second the Bohemian Quartet appeared; and at the third Mr. Leonard Borwick played Mozart's Pianoforte concerto in B flat, and the orchestra

contributed Bach's Brandenburg Concerto No. 3, and Mozart's Adagio and Fugue in C minor. Miss M. Diestel and Mr. Higley were the vocalists, and Dr. Alan Gray conducted. The University Musical Society performed Handel's 'Jephtha' on February 13.

## MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On February 27 the University College Choral Union gave a concert under the conductorship of Mr. Robert O'Dwyer, at which was performed the first scene from Verdi's 'Il Trovatore.' Mr. Arthur Darley, as the solo violinist of the concert, achieved great success with his fine performance of Ernst's 'Elegie.'

On the same evening Mr. Robert Harrison, vocalist, and Mr. William Harrison, violinist, gave a recital. The former sang well a selection of German and English songs, and the latter played Handel's Violin sonata in A and some other stock pieces. Mr. George Harrison accompanied.

On March 9 Dr. Esposito gave a very interesting lecture on 'Italian harpsichord composers' at the Royal Dublin Society. The discourse was illustrated by many beautiful examples from the works of Ercole Pasquini, Frescobaldi, Rossi, Durante, Marcello, Zipoli, Martini and, of course, the two Scarlattis. Some of the examples were played on a harpsichord by Ferdinand Weber, made in Dublin about the year 1770.

The Dublin Orchestral Society gave its second concert for the season on March 15. The Lord-Lieutenant and the Countess of Aberdeen, accompanied by a large party, honoured the Society by their presence. The programme was as follows: Concerto in E flat for violin and orchestra, Mozart (soloist, Herr Adolf Wilhelm); suite 'Jeux d'enfants,' Bizet; 'Waldweben' ('Siegfried'), Wagner; and Dvorák's symphony 'From the New World,' the last-named being quite brilliantly played under Dr. Esposito's able conductorship.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The last of the orchestral concerts, devoted exclusively to Wagner, formed a brilliant termination to a grand series. Mr. Frangcon-Davies sang with dramatic force 'Wotan's Abschied,' and 'Wahn, wahn' ('Die Meistersinger'). A plébiscite of the subscribers was taken as to whether the choral concerts should be continued or not as part of this series. As the discontinuance of the choral-orchestral concerts would be a serious blow dealt at the prestige of choral music here, it is to be hoped that the good sense and artistic feeling of the subscribers will prevent a step so disastrous.

The annual concert of Mr. Moonie's choir, on February 28, was the finest it has hitherto given. The choir sang brilliantly in Gade's 'Erl-King's daughter' and Coleridge-Taylor's 'Death of Minnehaha,' and were ably supported by the soloists—Misses Lenora Sparkes and Nina Horsburgh, and Mr. Charles Bennett; while the accompaniments were superbly played throughout by Mr. Amers's fine orchestra from Newcastle-on-Tyne. Mr. George Campbell (a member of the choir) scored a great success in Stanford's 'Songs of the Sea,' his efforts being loyally backed up by his male colleagues, who sang with great dash and vigour. Equally successful was the University Musical Society, which gave its concert two evenings later. The chief numbers in the programme were Bach's church cantata 'A stronghold sure,' 'Hiawatha's departure' (Coleridge-Taylor), and 'Ye mariners of England' (Pierson), the last-named composer having been a former occupant of the Reid Chair of Music in this University. The soloists were Miss Gleeson-White, Mrs. Marion Christie, Mr. Lloyd Chandos, and Mr. Robert Burnett, and the accompaniments were played by a section of the Scottish Orchestra, with Mr. Collinson at the organ.

The last two of Mr. Denhof's chamber concerts (March 2 and 12) reached the highest point of excellence. Mr. Denhof shows wonderful insight in his choice of colleagues, and no concert-giver has ever surpassed him in the quality of his programmes or of the artists he has brought before the

public. Associated with him on these two occasions were Messrs. Jaques Thibaud (violinist) and Gervase Elwes (vocalist); and the Brodsky Quartet and Madame Antonia Dolores respectively. It is a cause of keen regret, and very discreditable to Edinburgh musical taste, that Mr. Denhof has decided to discontinue the concerts owing to their lack of public support.

The fourth and last historical concert of the University Course, given under the direction of Prof. Niecks, took place on March 13, and was devoted to the larger forms of chamber music—Sextet, Double quartet, and Octet. The performers were Messrs. Verbrugghen, Daebnitz, Freeman, and Magrath (violins); W. Haigh and D. Nichols (violas); and J. H. Foulds and J. Messias (violoncellos). The programme was selected from the works of Spohr, Mendelssohn, Brahms and Svendsen.

On March 19 the Choral Union performed 'Elijah,' with Misses Gleeson-White and Gertrude Lonsdale, and Messrs. Herbert Grover and Ffrangcon-Davies as soloists, and a local orchestra led by Mr. Dambmann. The chorus, under Mr. Collinson's guidance, sang excellently, and of the soloists Mr. Ffrangcon-Davies rendered the part of the Prophet with great distinction.

Of recitals and concerts by local artists the most important have been those of Miss Young Scott, soprano (February 26), Mesdames Neustadt, vocalist, and May Elliot, pianoforte (March 5), and Mr. Chollet (March 8).

We have had visits from Madame Carreño, Mr. Henry J. Wood and the Queen's Hall Orchestra, and M. Victor Maurel.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Choral and Orchestral Union's last classical concert for the season took place on February 22, when the chief numbers on the programme were Beethoven's Choral symphony and Cowen's 'John Gilpin,' the latter work being a novelty here. For the annual plébiscite programme on February 24, Dr. Cowen's second set of 'Old English Dances' and Beethoven's Symphony in C minor were voted first and second place, while the ultra-modern works of Debussy and d'Indy received only thirty-two votes between them! The series of concerts just ended has been very successful, not only with respect to the quality and performance of the programmes, but also in the large measure of public support given.

As usual at this time of the year a large number of miscellaneous concerts fall to be recorded. On February 22 Mr. Hutton Malcolm's male-voice choir made an excellent appearance in Stanford's 'Songs of the Sea,' Goetz's cantata 'The Water Lily,' and Grieg's ballad 'Recognition of land.' At Herr Denhof's third chamber concert, on March 1, the concert-giver was associated with Mr. Jacques Thibaud in very fine performances of Beethoven's third Sonata for violin and pianoforte, and that of Gabriel Faure's (Op. 13). Mr. Gervase Elwes contributed songs by Brahms, Schubert and Schumann. At his fourth concert, on March 13, Herr Denhof provided a strong attraction in the shape of the famous Brodsky Quartet, with Miss Antonia Dolores as vocalist. It is to be regretted that for lack of public support these excellent concerts will now be discontinued.

On March 1 the Hamilton Choral Union, ably conducted by Mr. T. S. Drummond, gave a capital rendering of Handel's 'Alexander's Feast' and Coleridge-Taylor's 'Hiawatha's Wedding Feast.' The solo vocalists were Miss S. Maconochie and Messrs. Sydney Butler and Robert Burnett. On the same evening the Greenock Choral Union (conductor Mr. W. T. Hoeck) gave a glee and madrigal concert. The chorus was well balanced and sang with precision and finish, and vocal solos were given by Miss Lillie Wormald and Mr. Charles Tree. The Clydebank Choral Union, under Mr. W. J. Clapperton, performed Haydn's 'Creation' on March 9 before a large audience. The solo music was well sung by Madame Siviter and Messrs. Henry Brearley and Montague Borwell.

The Carl Rosa and the Moody-Manners opera companies have each given a fortnight's performances, the most notable being Beethoven's 'Fidelio' by the former, and a first

performance in Glasgow of Tchaikovsky's 'Eugene Onegin' by the latter organization. Of amateur operatic performances the following have taken place: Sullivan's 'The Emerald Isle,' by the Glasgow Amateur Operatic Society; 'Faust' and 'The Daughter of the Regiment,' by the Athenæum Opera Class; and 'Utopia, Limited,' by the Orpheus Club. From these performances the funds of several local charities will largely benefit. Several good concerts have been given by church choirs, among them being St. Matthew's United Free Church ('Judas Maccabæus'), Lansdowne Church ('Creation'), St. George's-in-the-Fields (Spohr's 'Last Judgment'), and Wellington Church ('The Woman of Samaria').

The third of the Chamber concerts given under the auspices of the Pollokshields Philharmonic Society took place on March 19, when the Verbrugghen Quartet gave excellent renderings of Mozart's Quartet in C (No. 17), and Grieg's Quartet in G minor (Op. 27). Miss Gertrude Simpson was solo vocalist, and Miss Ailie Cullen accompanied. The St. Mungo Choir, under Mr. Golan E. Hoole, gave a very fine performance of Cowen's 'St. John's Eve,' and Hecht's 'Charge of the Light Brigade,' on March 19. The soloists were Misses Steven and Mackay, and Mr. Robert Burnett. Mr. Cole's band supplied the accompaniments.

The Glasgow Amateur Orchestral Society gave their second concert on March 21, the programme including Beethoven's 'Prometheus' overture, Haydn's Symphony in B flat (No. 12), the Suite on ballet pieces from Gluck's operas, arranged by Mottl, Mendelssohn's 'Son and Stranger' overture, and Beethoven's Pianoforte concerto in C minor. In the last-named work the solo part was brilliantly played by Mr. Edgar Barratt, a very able local pianist. Mr. Hoeck conducted the performance with his customary skill.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mendelssohn's 'Scotch' symphony was the principal feature in the programme of the ninth concert of the Liverpool Symphony Orchestra at the Sun Hall on February 26, and the characteristic work was very well played by Mr. Vasco Akeroyd's orchestra, who also did full justice to Bizet's 'L'Arlésienne' suite and Dvorák's 'Legenden.' Mrs. Helen Trust was the vocalist.

The third Gentlemen's Concert of the Liverpool Orchestral Society took place on March 3 at the Gymnasium, when chief interest centred in the first performance of a 'Preludium' by Jarnefelt, a near relative of Sibelius. The brief work was repeated in response to applause. Beethoven's seventh Symphony was also in the scheme, the *Scherzo* being given with splendid verve, and Tchaikovsky's 'Serenade' for strings was also well played under Mr. Granville Bantock's direction.

A pianoforte and violoncello recital was given in the Arts Theatre of the University in connection with the University Musical Society, by Mr. Paul Schnabel (pianist) and Mr. Walter Hatton (violoncellist). The vocalist was Mr. Attley Thomas, who sang Schubert's 'The Wanderer' with good effect.

Mr. J. Butler Fortay continued his lectures on the great composers, and that on 'Richard Wagner and the music of the future' made a considerable impression at the Gregson Institute on February 26.

The penultimate concert of the Philharmonic Society occurred on March 6, when the vocalist was Señor Luis Alvarez, who appeared for the first time in Liverpool, and M. Thibaud, who played the solo part in Saint-Saëns's Violin concerto No. 3, in B minor, with good effect. Dr. Cowen conducted his fifth Symphony and the 'Meister-singer' and 'Il Barbiere' overtures.

Sterndale-Bennett's cantata 'The May Queen' was creditably given at the annual choir concert of Trinity Wesleyan Church. The principals were Miss Mabel Corns, Miss Ada Phillips, Mr. Tom Barlow, and Mr. Fred Owens. Mr. Richard Lowry conducted.

At Mr. Schiever's last concert, given on March 10, the programme included Glazounow's String quintet (Op. 39), Haydn's Quartet in G, and Schumann's Pianoforte quintet, with Miss Evelyn Suart as solo pianist.

Sir Charles Stanford conducted the Liverpool Symphony Orchestra concert on March 12, when the first performance was given in Liverpool of his new symphony, written last year as a memorial to G. F. Watts. The work was finely played. The 'Sea songs' were also included in the programme, with Mr. Plunket Greene as soloist, the Birkenhead Glee and Madrigal Society giving due effect to the refrains.

The University Musical Society gave Mendelssohn's 'Hymn of Praise' on March 13.

The programme of the last Philharmonic concert included the first act of 'Lohengrin' and the 'Kermesse' scene from 'Faust.' The principals were Miss Agnes Nicholls, Miss Gwladys Roberts, Mr. John Harrison, Mr. Hamilton Earle, Mr. Edward Iles, and Mr. Lemprière Pringle.

We have had visits from the Queen's Hall Orchestra, conductor Mr. Henry J. Wood, and from Herr Kreisler.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The music season in Manchester, now drawing rapidly to a close, has been quite an average one in the interest it has excited, and in the pleasures it has provided, although it can scarcely claim to possess any great originating or creative importance. The attractiveness of speculation has gathered chiefly round Strauss's 'Sinfonia Domestica,' played at the Hallé concerts in February, and repeated on March 1. The most recent Hallé concerts have added one or two fresh works to the already large repertoire: Liszt's 'Dante' symphony, for orchestra and female chorus (February 22); Glazounov's new Violin concerto in A minor, played by Master Mischa Elman (March 1); Mr. York Bowen's Symphonic Fantasia (March 8); and at the same concert Wagner's 'Love-feast of the Apostles.' At the concert of February 22, Mr. Wilhelm Backhaus played Mr. Busoni's arrangement of Bach's Pianoforte concerto in D minor. There was a fine performance on March 8 of Tchaikovsky's fourth Symphony. Beethoven—whose name has figured most frequently in this season's programmes—held sole possession of the twentieth and last concert on March 15. For the choral portion of the ninth Symphony the soloists were Miss Fillunger, Miss Florence Oliver, Mr. Webster Millar, and Mr. Fowler Burton. Dr. Richter secured a magnificent rendering of the first three movements, and the choral movement was capably done, so far as Mr. R. H. Wilson's choir is concerned. The programme was completed with the 'Leonora' overture No. 1, and the two great airs from 'Fidelio'—'Thou monstrous fiend,' sung by Miss Fillunger; and 'Heaven! what gloom profound,' sung by Mr. Webster Millar.

Miss Fanny Davies, always specially welcome, played at the Gentlemen's Concerts, on February 26, Mendelssohn's Pianoforte concerto in G minor, a Concert Allegro for pianoforte solo by Sir Edward Elgar, and Liszt's Will-o'-the-Wisp ('Feux Follets') Study. The Concert Allegro—which is still in manuscript, and is dedicated to Miss Davies—was played again later in the concert. The 'Jupiter' symphony, as Dr. Richter secured the interpretation of it, seemed more than aptly worthy of its christening.—The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, was here on March 6, in connection with the Harrison concerts. Madame Kirkby Lunn—a native of Manchester, by the way—was the vocalist; and the programme contained the 'Capriccio Espagnol' of Rimsky-Korsakoff, the third of Bach's 'Brandenburg' concertos (for strings), Beethoven's 'Rondino' for wind instruments, Tchaikovsky's Suite in D minor, No. 1 (Op. 43), Mozart's 'Haffner' symphony, one of Lalo's two Norwegian Rhapsodies, and Debussy's Symphonic Prelude, 'L'après-midi d'un faune.'

At an interesting Promenade concert given on February 24, the tone-poem 'Findlandia,' by Sibelius, was performed for the first time in Manchester. Mr. Arthur Catterall was solo violinist. The popular tastes were appealed to in a Fantasia concertante by Demerseman, for flute and oboe, the solo instruments played by Mr. V. L. Needham and Mr. C. Reynolds respectively. At the Brodsky Quartet concert on February 25 the programme consisted of Brahms's Pianoforte quartet in A (Op. 26), and Schubert's Octet. Mr. Richard Epstein was at the pianoforte in the Quartet, and Mr. E. Mills (clarinet), Mr. Otto Schieder (bassoon),

Mr. F. Paersch (horn) and Mr. J. Hoffmann (double bass)—all of the Hallé Orchestra—took part in a fine performance of the Octet.

Mr. Selmar Farnow, violoncellist in the Hallé Orchestra, who was playing with his colleagues on March 5, died on March 7. Born in Paris, he studied at the Conservatoire, where he gained the prize for his instrument. He became a member of the Hallé Orchestra twenty-six years ago, and was appreciated and esteemed alike professionally and in private. His death under the circumstances is a matter of special regret.

The extra Hallé concert, now given annually in behalf of the Orchestra Pension Fund, took place on March 22, Dr. Richter conducting. Mr. Fritz Kreisler, who gave his services, played Brahms's Violin concerto with a fine cadenza of his own. The orchestral pieces were—Symphony in G minor (Mozart), March Hongroise (Berlioz), 'Don Juan' (Strauss), the Venusberg music (Wagner), and the '1812' overture (Tchaikovsky).

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Dvorák's Suite in D and Brahms's 'Song of Destiny' formed the principal features of the concert of the Darlington Choral and Orchestral Society's Concert on February 28. Mr. A. Wilson played Wieniawski's second Violin concerto. Mr. Watkin Mills was the vocalist and Mr. T. Henderson conducted. During a visit of the Carl Rosa opera company to Newcastle in the last week of February, Beethoven's 'Fidelio' was revived after many years of local slumber. Much interest was thereby manifested in musical circles, and a crowded house showed much enthusiasm, particularly in regard to the magnificent music of the second act.

In connection with the Harrison Concerts, Novocastrians were afforded another opportunity of listening to the Queen's Hall Orchestra on March 8, when Mr. Henry J. Wood conducted an eclectic programme ranging from Bach and Mozart to Lalo, Tchaikovsky and Rimsky-Korsakoff, and Madame Kirkby Lunn sang in her usual artistic style.

Although only in its second season and existing in a town where serious orchestral music has not hitherto been cultivated, the South Shields Orchestral Society (at their concert on March 14), boldly attacked two symphonies—Beethoven's fifth and Mendelssohn's 'Italian,' in addition to Beethoven's 'Egmont' overture, and works of smaller calibre. The performance was exceedingly creditable, the amateur local element exhibiting signs of much careful and musicianly training by the conductor, Mr. A. Adams.

On the same evening the Gateshead Vocal Society, conductor Mr. T. Robinson, sang, to pianoforte accompaniment, Beethoven's 'Mount of Olives' and Bach's cantata 'My spirit was in heaviness.' The performance of a Bach Church cantata is a great rarity in this district—in fact, Bach seems to be utterly neglected. The vocalists were local artists—Miss Marie Fairs, Messrs. R. R. Greenwell and W. J. Dodds.

The Newcastle Philharmonic Society gave a good performance of Handel's 'Samson' on March 15. The soloists were Miss Clare Addison, Miss Ada Soulsby, Messrs. Henry Beaumont and Charles Knowles, and the accompaniments were sustained by strings, pianoforte and organ. Mr. G. Dodds was the capable conductor.

Gluck's 'Orpheus' (Act II.), MacCunn's 'Bonny Kilmeny,' Coleridge-Taylor's 'She dwells by great Kenhawa's side,' and Jensen's 'Feast of Adonis' were sung by the Armstrong College Choral Society on March 20. Misses M. Wyatt, B. Buckley, and Messrs. D. Gibson and A. Lambert were the vocalists. Miss F. K. Cross contributed violin solos and Mr. F. Richardson flute solos. Mrs. Cotter was accompanist, and Mr. W. G. Whittaker conducted.

### MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The principal recent musical event in Norwich was the concert of the Norwich Philharmonic Society on February 25, which was entirely orchestral, the attraction on the occasion being the first appearance in Norwich of Prof. Carl Halir, who played Mendelssohn's Violin concerto, the *Adagio* from Spohr's ninth Violin concerto, a Hungarian Dance by

Brahms-Joachim, and Ries's 'Moto Perpetuo.' The band contributed Cherubini's 'Anacreon' overture, Dvorák's 'New World' symphony, and Tchaikovsky's '1812' overture in a creditable manner, but the last-named was somewhat beyond the powers of an orchestra consisting as it did almost entirely of amateurs. One or two vocal items would have been an improvement in the programme. Dr. Bates conducted.

The Saturday Popular Concerts, under the direction of Dr. Bunnett, are having a very successful season, the programmes being well varied and a large number of artists, both local and otherwise, having been engaged. Among others who have appeared at these concerts during the season are Miss Lilian Gardner, Miss Euneta Truscott, Miss Ethel Lister, Miss Gertrude Maxted, Miss Teresa Blamy, Miss Clara Dow, Miss Phyllis Lett, Miss Dorothea Whitley (violin), Miss Pearl Evelyn-Bryer, and Mr. Kenneth Park (violincello).

### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Boston Choral Society gave a performance of 'Hiawatha's Wedding Feast,' with a miscellaneous second part, on February 27. 'Onaway, awake, beloved,' was artistically rendered by Mr. G. H. Gregory, who conducts the Society.

The final orchestral concert of the Nottingham Sacred Harmonic Society took place on March 1, when the programme comprised the 'Leonora' overture No. 3, Dvorák's 'New World' symphony, Wagner's 'The Mastersinger' overture, Grieg's 'Peer Gynt' suite No. 1, and Edward German's Welsh Rhapsody. Of these the 'rhapsody'—the only novelty at this concert—was received with great enthusiasm, though placed at the end of a long programme. Mr. Robert Radford was responsible for the vocal items, and was heard to advantage in Handel's 'O ruddier than the cherry'; his other contribution to the programme was Stanford's 'Sea Songs,' in which he was too much dominated by the orchestra. Mr. Allen Gill conducted, and may be congratulated on concluding the season with one of the best orchestral concerts he has directed in this city.

The West Bridgford Choral Society (conductor, Mr. J. B. Lyddon) concluded its season with a performance of Mendelssohn's 'Hymn of Praise' on March 9. The solo parts were admirably sustained by Miss Alice Baxter, Miss Nellie Oldham, and Mr. Ben Ivor. Madame Wilson Moulds, a foremost representative of local talent, gave a concert on March 9, when she was assisted by the Meister Glee Singers, as well as by Miss Florence Farnworth, Miss Bessie Maude, Madame Ethel Elgar and Mr. W. R. Maxwell. The programme was rendered interesting and popular by the selection of the 'Garden Scene' from Gounod's 'Faust,' and the accompaniments were ably played by Miss Mabel Goodyer and Mr. W. Ryde.

Herr F. Hegedus gave a concert in Nottingham on March 13, when additional interest was imparted to his early re-appearance in this city from the fact that he was supported by Miss Lily Henkel, who is well known in local circles. The violinist was heard in Handel's Violin sonata in D, Vivaldi's 'Ciaccona' and Grieg's Pianoforte and Violin sonata in C minor. Miss Henkel contributed three solos by Chopin in brilliant style.

The last concert, on March 22, of the Sacred Harmonic Society introduced two novelties to this city. The first, 'Everyman,' by Dr. Walford Davies, was performed with great effect by the Society, and the solos were ably sustained by Miss Gleeson-White, Miss Gwladys Roberts, Mr. John Coates and Mr. Lane Wilson. The second composition was entitled 'The Awakening,' composed by Mr. John Cullen, a local musician whose work, though short, is very ably written, and it met with a most enthusiastic reception. The chorus sang their part *con amore*, and gave a really fine rendering of the unaccompanied chorus 'Shew us Thy mercy.' Miss Roberts received a warm appreciation of her rendering of the contralto solo 'Rend your hearts,' which is the best number in the work. The Society are to be congratulated on their venture, and Mr. Allen Gill on the results. At the close, Mr. Cullen was loudly called for, and acknowledged the compliment.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of this term took place in the Town Hall on February 1, under the auspices of the Musical Club, when a portion of the London Symphony Orchestra, conducted by Dr. Allen, gave an excellent concert, Herr Fritz Kreisler being the solo violinist. The principal items were Bach's Concerto for violin and orchestra in E, Beethoven's ever-welcome Violin concerto, while the band contributed Wagner's 'Siegfried Idyll' and Mozart's Symphony in E flat.

On February 8, in the same building, the Vocal Society gave the 'Messiah,' at popular prices. Mr. Wilsdon conducted a very good performance, and the house was crowded.

Sir Hubert Parry gave an interesting lecture in the Sheldonian Theatre on February 14, taking as his subject 'The function of thematic material in musical organization.' The audience was keen and appreciative. Illustrations were given by Miss Vera Evans and Miss Velland, as well as by the genial professor himself.

In the Assembly Rooms, on February 17, Miss Taphouse gave another delightful concert of ancient music and dances, assisted by the Misses Chaplin and others. The entire performance from first to last was perfectly charming. Of exceptional beauty were Purcell's Suite No. 1, played on the spinet by Miss Taphouse, D. Scarlatti's 28th Lesson, played on the harpsichord, and a couplet of songs by Pelham Humphreys, 'A poor soul sat sighing' and 'Where the bee sucks,' nicely sung by Miss Elsie Guggenheim. We hope that we may be treated to another of these delightful concerts next year.

On February 21, in the Town Hall, and under the auspices of the Musical Club, Miss Fanny Davies, Prof. Carl Halir and Mr. Whitehouse gave a chamber concert. Dvorák's Trio in F minor (Op. 65) and Schubert's Trio in E flat (Op. 100) were capitally rendered. Miss Fanny Davies selected as her solos three pieces of Schumann, Canon in A flat, Scherzo-Canon in B minor, and the D major Novelette; for the last-named piece she was deservedly encored.

On March 1, also in the Town Hall, Bach's 'St. Matthew' Passion was given by the combined forces of the Choral and Philharmonic Societies and the Bach Choir, under the able conductorship of Dr. Allen. The soloists were Miss Sichel, Miss Lett and Mr. Francis Harford, together with Mr. Child and Mr. Sunman, lay-clerks of the Cathedral. We may sum up shortly with congratulations to all concerned, especially to Dr. Allen, on a most excellent all-round performance. May this 'triple alliance'—strenuously recommended in these columns some time since—go on and prosper.

The Sunday evening concerts at Balliol have been continued as usual this term under the careful direction of Dr. Walker.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second series of operatic performances organized in aid of the Sheffield University was given in the week commencing February 26. This annual festival of grand opera is promoted by a local committee working in association with the Moody-Manners Opera Company. There is no guarantee fund, but local interest, social, musical and educational, is aroused, and all receipts over a definite sum paid to Mr. Manners are given to the University Fund. At the first Festival £457 was realised. The works presented on the recent occasion comprised 'Siegfried,' 'Carmen' (a 'students' night'), Tchaikovsky's 'Eugene Onegin,' a new one-act opera by Mr. Nicholas Gatty, entitled 'Greysteel,' Gounod's 'Phlémon et Baucis,' 'The Flying Dutchman,' 'Tristan und Isolde,' 'The Marriage of Figaro,' and 'Lohengrin.' The advantages of co-operation are seen in securing such an excellent list as this, for the local committee had a voice in the selection of the repertory. A chorus of ninety voices and an orchestra of sixty players, under Mr. Richard Eckhold, together with special scenery, contributed to an admirable, imposing ensemble. The performances attracted widespread attention owing largely to the interest created by a very excellent

revival of 'Eugene Onegin,' with Madame Fanny Moody in her original (English) part of Tatiana, and the production of Mr. Gatty's new opera, specially noticed on page 253. Fine performances of 'Tristan und Isolde' and 'Lohengrin' further distinguished a successful series.

The Chapeltown and District Sacred Harmonic Society gave on March 13 a well-prepared and studied performance of 'St. Paul,' under the direction of Mr. T. Bool. The small but courageous choral society at Handsworth sang Gaul's 'Joan of Arc' with credit, and in connection with the Wesleyan Central Mission a band and chorus of 300 performers essayed 'Elijah,' in the Albert Hall, conducted by Mr. H. C. Jackson. The Sheffield Chamber Music Society's sixth concert was organized by Mr. J. W. Phillips (pianoforte), his associates being Mr. and Mrs. R. Wood and Mr. Collin Smith. Schumann's Pianoforte quartet in E flat (Op. 47) and Dvorák's Pianoforte trio in B flat were played with good tone and ensemble.

Notice of the announced performance of 'Everyman' and 'John Gilpin' by the Sheffield Musical Union under Dr. Coward must be deferred till next month.

The Sheffield Amateur Musical Society have arranged to perform 'The Apostles' in December next, under the direction of Mr. Henry J. Wood. The work has not yet been heard in Sheffield.

Arrangements are being made for a party of 200 or 300 singers from Sheffield to visit Berlin and Cologne in December next, in order to take part in a series of concerts. The works selected include Bach's B minor Mass, Beethoven's Choral symphony, and 'The Dream of Gerontius.' Among the conductors suggested are Mr. Henry J. Wood, Herr Felix Weingartner and Dr. Coward, the last-named acting as chorus-master. A local guarantee fund is being promoted.

#### MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The interest in the premier performance on a festival scale in North Staffordshire of the noble 'Passion' of St. Matthew as left to us by the grand old church musician J. S. Bach must have been very keen, otherwise the Victoria Hall at Hanley, on March 12, would not have presented the appearance it did when the conductor, Mr. John James, amid cheering signs of encouragement, advanced to his desk. The band and chorus numbered 350 performers, including a choir of 45 boys, selected by Mr. James from the Council schools of the borough, and trained by him for the occasion. They were seated together in the centre of the platform and wore surplices. The orchestra, composed largely of Hallé's band, was about 60 strong. The vocal principals were Madame Squire, Miss Joan Ashley, Messrs. John Harrison, James Frost and Charles Knowles, all of whom gave the difficult parts allotted to them with great credit. The choral singing was superb. Immense power was imparted to the grand double chorus 'Have lightnings and thunders,' the bass runs being magnificently sung. The sopranos in such choruses as 'Now tell us,' rang out their upper notes with a beauty and volume of tone which has never been surpassed in the history of local choral-singing. The orchestral work, on the whole, was very intelligent and satisfactory. Messrs. Reynolds and Hunter played the oboi d'amore parts with great effect. The tone of these obsolete instruments gave an old-world flavour to the accompaniment of the soprano recitative that was quite refreshing. Mr. John James amply proved his right to his present important position by evincing mastery of the instrumental quite as much as of the choral portions of the noble work so satisfactorily interpreted.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

##### LEEDS.

Mr. Percy Grainger's remarkably brilliant pianoforte playing gave distinction to the Leeds Subscription Concert on February 21, when Miss Ada Crossley was the vocalist and Miss Maud McCarthy the violinist. All three artists are by birth or residence Australians, and the coincidence is made the more striking by the fact that on the following

day two other Australian musicians appeared at Leeds, Miss Nora McKay, a young violinist of exceptional technical and artistic ability, giving a recital at which the vocalist was Miss Maud Dalrymple, a very promising contralto. On February 27 the Headingley Choral Society—which generally presents something rather out of the common—introduced to Leeds Elgar's 'Black Knight,' of which an excellent performance was given under the conductorship of Mr. Percy Richardson. On February 28 the Bohemian Society gave one of their interesting chamber concerts, Quartets by Haydn, Glazounow, in D (Op. 70), and Vincent d'Indy (in E) forming the programme. These two recent examples of chamber music were not new at these concerts, having been given during the previous season, but the wise policy was adopted of repeating them before the impression they then made had faded. The Municipal concert on March 3 was of chamber music for wind instruments, of which some interesting modern examples by Verhey, Julius Rietz, Saint-Saëns, Pierné and Barthe were given by local musicians, all members of the Municipal Orchestra, whose playing showed them to be fully equal to the greater refinement and finish which chamber music demands. Miss Gertrude Appleyard was the vocalist on this occasion, and sang most charmingly. On March 17 the Municipal Orchestra, under Mr. Fricker's direction, gave a Beethoven programme. The eighth Symphony was admirably played, and Mr. Noel H. Bell gave a thoroughly artistic reading of the solo part in the fourth Pianoforte concerto. On March 19 the Musical Union, under Mr. Bell's conductorship, sang Elgar's 'Greek' part-songs for male voices with good effect, and on the following day Mrs. Henry J. Wood sang a varied selection of songs at one of Messrs. Haddock's musical evenings, M. Zacharewitsch being the violinist.

##### BRADFORD.

The Bradford Permanent Orchestra's season came to a close on March 3, when the rigours of orchestral music were mitigated, for an audience whose preferences are rather on the side of vocal music, by the co-operation of a chorus formed from the chief male-voice choirs in the district, which, under Mr. Henry Coates's direction, sang part-songs of the usual type. Mr. Allen Gill and his orchestra levelled down their efforts to suit the occasion, the only orchestral piece of genuine distinction being the 'Egmont' overture, which was played in artistic style. Miss Nellie Judson was the vocalist. The most important event at Bradford during the past month has been a performance of César Franck's 'Béatitudes' at the Subscription Concert on March 9. The work was rather drastically abbreviated by numerous cuts, and though its plan and character may have some leaning to monotony, it may be doubted whether it is not beautiful and individual enough to be heard with pleasure in an un mutilated condition. While it has the grace and charm of modern French music, it is more sincere than most oratorios of the French school, and the fine contrapuntal texture of the music gives it a certain virility in which they, for the most part, are lacking. Dr. Cowen conducted a good all-round performance, and the cast of principals included Miss Perceval Allen, Miss Edna Thornton, Miss Rawling, and Messrs. Ffrangcon-Davies, F. Austin, W. Green, D. Bannan and F. H. Richardson. The Harrison Concerts came to an end on March 13, when Mr. Henry J. Wood brought the Queen's Hall Orchestra and gave a series of finished and brilliant performances, Mozart's 'Haffner' symphony and Tchaikovsky's first Suite being the chief pieces in the programme. Madame Kirkby Lunn was the vocalist.

##### OTHER TOWNS.

The Huddersfield Choral Society gave, on March 2, a performance of Bach's B minor Mass that was of uneven merit, reaching its highest level in the choral singing, which was in many instances superb, the brilliant movements being as vigorous and energetic as they could possibly be. The soloists were Miss Minnie Tracy, Miss Edna Thornton, Mr. H. Wilde and Mr. Herbert Brown; the last-named artist sang 'Et in unum spiritum' with exactly the right sense of purity and dignity and with good musical effect. Dr. Coward conducted with characteristic energy. At the Huddersfield Subscription Concert on March 6 Beethoven's Septet was the chief feature of a programme in which the

wood-wind figured largely, while Mr. Claude Hobday's double-bass solo, played with extraordinary finish, provided something like a sensation. Miss Antonia Dolores's delightfully artistic singing was a pleasing feature of the concert. On March 13 the Huddersfield Glee and Madrigal Society, of which Mr. J. W. Armitage is the conductor, gave a concert consisting chiefly of part-songs.

The Halifax Orchestral Society's concert on March 1 had for its most important features Mendelssohn's 'Scotch' symphony, Tchaikovsky's 'Nutcracker' suite, and Beethoven's 'Coriolanus' overture, which were very creditably played by the orchestra—largely an amateur body—under Mr. H. Van Dyk's conducting. Madame Sadler-Fogg was the vocalist. 'King Olaf' was chosen for the Halifax Choral Society's programme on March 8, and an excellent and in many respects highly-finished performance was given of this early but beautiful example of Elgar's music under the direction of Mr. F. de G. English. Miss Gleeson-White, Mr. Gervase Elwes, and Mr. C. Knowles were the principals. Goring Thomas's 'Sun Worshippers' and Mr. J. Weston Nicholls's clever Concert overture for organ and orchestra completed the programme. On March 14 the Morley Choral Society, of which Mr. Fricker is now the conductor, gave an exceedingly bright performance of 'Acis and Galatea,' followed by a miscellaneous selection from Handel's works. Miss Dorothy Court, Mr. F. Fallas, Mr. Marsden Williams and Mr. J. W. Smith formed a satisfactory cast of principals, and the chorus sang with remarkable zest and force.

The Pudsey Choral Union gave, on March 19, Goring Thomas's 'Swan and Skylark,' under the direction of Mr. Pickard.

The Keighley Orchestral Society's concert on March 7 included a creditable performance of Mozart's E flat symphony, and some lighter pieces showed the good quality of the band, which is conducted by a local amateur, Mr. Summerscales. Miss Antonia Dolores was the vocalist, and the brilliant violoncello playing of Mr. Abbas was another interesting feature of the concert.

One of the enjoyable York Chamber concerts took place on March 10, when the Brodsky Quartet gave a really masterly performance of Beethoven's first Quartet and two movements from Tchaikovsky's Quartet in D (Op. 11), while in Brahms's Pianoforte quintet in F minor they had the co-operation of Mr. Padel as pianist.

## Foreign Notes.

### AIX-LA-CHAPELLE.

The conductors of this year's (the eighty-third) Lower Rhenish Musical Festival—to be held June 3 to 5—are Prof. E. Schwicklerath and Herr Felix Weingartner, the former as great a choir-trainer as the redoubtable Felix is a master of the orchestra. Superb performances may thus safely be predicted, especially as the Aix-la-Chapelle Choir is second to none in Germany in regard to quality of voices no less than in intellectuality of interpretation.

### BAYREUTH.

It is reported that Siegfried Wagner has just completed yet another opera; which is to be produced next season. Its title is 'Sternengebot,' which may perhaps be translated 'The stars' ordainment,' or 'Ordained by the stars.'

### BERLIN.

Sir Edward Elgar's oratorio 'The Apostles' was performed by the Singakademie, under Prof. Georg Schumann, on February 23, the soloists being Fräulein Clara Erler, Frau Walter-Choinanus, Herren Felix Senius von Wilde, Heinemann and Günther. Further reference to this performance will be found on page 243.—Miss Gwendolyn Toms, formerly a pupil of Mr. John Francis Barnett at the Royal College of Music, gave a concert with the Philharmonic Orchestra on February 24, at which she mastered with conspicuous success a titanic programme consisting of the Pianoforte concertos of Brahms (in D minor), Mozart (in A major), and Schumann.—The Philharmonic

Choir, under Prof. Siegfried Ochs, devoted its third subscription concert, on March 5, to four church cantatas by Bach, viz., 'Nun ist das Heil,' 'Christ lag in Todesbanden,' 'O Ewigkeit, du Donnerwort,' and 'Du Hirte Israel.' The performances of the choir were as usual masterly.

### BONN.

The 'Beethoven House' Festival of this year will be devoted to Schumann instead of Beethoven, with a view to celebrating the fiftieth anniversary of the great romanticist's death. The celebrations will begin on May 20 with a memorial ceremony at the master's monument over his grave in the 'Old' cemetery, the male-voice choir 'Concordia'—which fifty years ago carried Schumann's mortal remains to their last resting-place—taking part in the function with performances of some appropriate pieces. At two evening concerts, on May 22 and 23, the B flat and E flat Symphonies, the 'Genoveva' and 'Manfred' overtures, the Concertstück for four horns and orchestra, the Pianoforte concerto, the scenes from 'Faust,' the 'Requiem for Mignon' and the 'New Year's Song' will be performed, while a chamber concert on May 24 will be devoted to the Pianoforte quartet, some pianoforte solos, the 'Dichterliebe' and the 'Spanish Liederspiel.' The orchestra will be the Berlin Philharmonic, augmented by local artists, and Bonn Societies will furnish a choir of 300 voices. Professors Joseph Joachim and Grüters will be the conductors, Ernst von Dohnányi the pianist, and Mesdames Kappel and von Kraus-Osborne, Herr Felix Senius, Dr. von Kraus and Prof. Messchaert the vocalists. A Rhine trip on a specially chartered steamer will conclude what will doubtless prove a most enjoyable and elevating Festival.

### BRESLAU.

Richard Strauss's unsavoury opera 'Salome' was performed here for the first time during the last week of February, and as rapturously received as on its production at Dresden. Breslau is the first town, after the Saxon capital, to mount the work. To 'accommodate' the director of the local municipal theatre, Dr. Strauss relented to the extent of contenting himself with an orchestra of only eighty players, instead of the 120 good men and true which the whole Continental Press advertised for months as being the great man's *sine quâ non* of any and all performances of this darling child of his Muse.

### BRUSSELS.

Berlioz's 'Faust' was performed on the stage of the Royal Theatre de la Monnaie on February 21, and greeted with enthusiasm. The performance—in the success of which the stage manager as well as the scene painters, electricians and machinists could claim an equal share with the executants—was admirable. The mounting of the extraordinary work exceeded in beauty and remarkable effects even that of Gluck's 'Armida,' and there can be no doubt that Berlioz's setting of Goethe's poem will continue to draw enthusiastic audiences.

### BUDAPEST.

A romantic opera, 'The gipsies of Nagy-Ida,' by Ferdinand Rékai, was produced with great success at the Royal Opera House on February 24. The clever score contains many suggestions of Hungarian folk-songs and dances, while the libretto is based on a legendary gipsy tale.

### COLOGNE.

This year's Festival performances at the new municipal theatre, to take place in June next, will be devoted to Verdi's 'Falstaff,' 'Lohengrin,' 'The Flying Dutchman,' 'Don Giovanni' and Strauss's 'Salome.' The last-named work will necessitate certain alterations in the stage, even though this is one of the newest and most up-to-date in the world! In order to meet the expense of these alterations some Cologne music-lovers have subscribed 30,000 marks. Citizens of this ancient musical centre will also 'find' the 3,000,000 marks required to build the new and long-hoped-for concert hall, the old 'Gürzenich' having long been voted inadequate to the needs of the growing population.

### DRESDEN.

The Court Opera has accepted for performance a new 'musical tragedy' of Herr Max Schillings, one of the foremost living composers of Germany. The work is entitled 'Moloch,' and based, by Emil Gerhäuser, on the Drama-Fragment left by the poet Hebbel.

## DETMOID.

A new opera, 'The Judge of Zalamea,' by Georg Jarno, has been successfully produced here.

## DUISBURG.

The sixth annual meeting of Evangelical organists of the Rhineland and Westphalia was held in the beautiful Salvator Church. The programme of the festival concert included works by the old masters—Johann Pachelbel, Dietrich Buxtehude and J. S. Bach—and by the ultra-modern Max Reger. The last-named composer is never absent from programmes of these and similar important functions, and the juxtaposition of his ripest works with those of the great Johann Sebastian never fails to give occasion for interesting and stimulating comparisons and discussions. Herr Musikdirektor Wilhelm Kipp, of Bochum, played the G minor Toccata and two Choralvorspiele by Pachelbel, while Herr Gustav Beckmann, of Essen, chose Buxtehude's Passacaglia and the unprecedentedly difficult Symphonic Fantasia and Fugue by Reger. Fräulein Emmy Grosse-Weischede sang two airs for contralto voice, organ and violin, by Bach—'Jesus nacht mich geistlich reich' and 'Ich will doch wohl Rosen brechen,' and Herr Konzertmeister Paul Lehmann played the Sonata in A for violin solo (from Op. 42) by Reger.

## DÜSSELDORF.

At the sixth subscription concert, on February 15, of the Städtischemusikverein, conducted by Prof. Julius Buths, a new ballade, 'Lenore,' for soprano, contralto and baritone soli, chorus and orchestra, by a Dutch composer, Otto Lies, was produced and very favourably received. At the subsequent concert (on March 8) a new symphonic fantasia, 'Sardanapal,' by G. Kramm, was brought to a first hearing; while at the final concert of his season (April 5) Prof. Buths, who is one of the most eclectic and enterprising conductors of Germany, will give Elgar's 'Apostles' for the first time in the charming 'Rhine-Athens,' as Düsseldorfers love to call their town.

## ESSEN-ON-THE-RUHR.

At this year's Tonkünstler Versammlung—to be held here from May 24 to 27—Gustav Mahler's latest Symphony, No. 6, is to be produced. The work will possess at least one claim to distinction, in that, as it is said to occupy two hours in performance, it will most likely be unique as regards length. May it not be found wanting in the other 'dimensions'—breadth and depth!

## HEIDELBERG.

An unique performance of Bach's 'St. Matthew' Passion was given at the last subscription concert of the Bach Society, under Prof. Philip Wolfmum. The great work was presented without a single omission, the two parts being separated by an interval of two hours. Prof. Wolfmum's unusual arrangements for seating the executants—including the sinking of the orchestra in Bayreuth style (the new local concert hall is provided with movable platforms)—helped to produce the mystic 'atmosphere' in which the 'Passion' revealed its sublime beauties to the astonished and deeply-moved audience. Verily, verily, Bach's works are more and more becoming the music of the future in Germany.

## LEIPZIG.

Eugen d'Albert scored an emphatic success at the first performance here of his delightful musical comedy 'Flauto solo,' under Arthur Nikisch, at the new theatre on February 23. The gifted composer was called before the curtain a dozen times.

## LISBON.

A series of concerts was announced to take place at the Theatre San Carlo between March 18 and April 10, at which 'Moses' and 'The Resurrection,' by Dom Lorenzo Perosi, and 'Isaiah' and 'St. Agnes,' by Luigi Mancinelli, were to be performed. Both composers were advertised to conduct their respective works.

## MONTE CARLO.

M. Saint-Saëns's new opera 'L'ancêtre,' was produced here on February 24 and enthusiastically received by an audience which filled the theatre. The libretto is by M. Augé de Lassus, the author of the same composer's opera

'Phryné,' at whose suggestion M. Saint-Saëns last year undertook a journey through Corsica. The present work is the outcome of his impressions of the land of the 'Vendetta,' and, needless to say, it is this Corsican curse of revenge by bloody deeds which forms the foundation of the story. That the score contains a 'Vocero,' like Sir Alexander Mackenzie's 'Colomba,' also goes without saying; it forms the chief number of the second act. There are beautiful pieces in each of the three acts—solos, duets, choruses, instrumental movements, &c.; and a great duet between the lovers, breathing hope and joy, and working up to a splendid orchestral climax, concludes the opera. The performance, under M. Léon Jehin, was first-rate, the soloists, Mesdames Litvinne, Geraldine Farrar, and Charbonel, and Messrs. Rousselière, Renaud and Lequien, orchestra and chorus being of all-round excellence.

## MUNICH.

The programme for this year's Mozart and Wagner Festival performances has now been definitely fixed as follows: 'Don Giovanni' (August 2 and 8), 'Figaro' (August 4 and 10), and 'Così fan tutte' (August 6 and 12). The Wagner cycle begins with 'Die Meistersinger' (August 13), the remaining representations of this work taking place on August 16, 25, and 28, and September 6. 'Tannhäuser' is announced for August 14, 26, and September 7, while the two cycles of 'The Nibelung's Ring' are to be unrolled on August 18, 19, 21 and 22, and August 31, September 1, 3 and 4. Amongst the artists engaged are Mesdames Schumann-Heink, Thila Plaichinger, Charlotte Huhn, Ernesta Delsarta, Berta Morena, &c., and Messrs. Van Rooy, Ernst Kraus, Karl Burrian, Heinrich Knotte, &c. Messrs. Felix Mottl and Franz Fischer will conduct the performances.

## NICE.

'Sanga' is the title of Mr. Isidor de Lara's new three-act opera, produced here on February 21. The work, which is dedicated to the Princess Alice of Monaco, was very favourably received, and is generally considered a further step toward the high goal which the composer of 'The Garden of Sleep' and other sentimental English ballads has lately set himself. Amongst the numbers which made the greatest impression at the first performance were the very effective *Finale* to Act I, a 'Song of the Seed'—enthusiastically encored; the symphonic prelude to Act II., built on an impressive leitmotif typifying the mighty mountains in which the drama is placed; and an elaborate dramatic monologue for Sanga, filling the whole of Act II. The third Act is less successful, and, like the conclusions of so many works by even great masters, suggests a certain degree of exhaustion in the composer's creative force.

## PARIS.

An important new orchestral work by M. Vincent d'Indy, entitled 'Jour d'été à la Montagne,' was produced at the Colonne Concert of February 18 and well received. It is in three sections, devoted respectively to morning, noon and evening, and seems to be intended to reproduce in tones the impressions created by the contemplation of nature in the mountains. A connection between the first and third sections is formed by their chief themes, that typifying 'Evening' being an inversion of the 'Morning' theme.—At the Lamoureux concert of the same date a symphonic poem by M. J. Jemain (a pupil of César Franck), entitled 'Recits de guerre et d'amour,' made a very favourable impression. At the following concert, on February 25, M. Claude Debussy's 'Nocturnes,' for orchestra, gave rise to a display of violent dissent by a large section of the audience when the others ventured to applaud the strange work.—Yet another new symphonic poem, 'l'Angelus,' was introduced to the frequenters of the Colonne concerts on March 4, and received with marked favour. Its composer is M. Emile Trépard.

## PARMA.

'Benvenuto Cellini' is the title of a new opera successfully produced here on February 21, and Angelo Tubis the name of the young composer who, greatly daring, has ventured to choose a subject which has already been touched by the master hand of Hector Berlioz.

## PERUGIA.

'Raffaello,' a new opera in three acts, by a new composer, Gisberto di Lunghi, was produced here on February 8. The 'hero' of the work, it is perhaps needless to say, is the great Italian painter. As usual, the local papers speak of an 'enormous success.'

## PRESSBURG.

Count Gèza Zichy's new three-act opera 'Nemo,' produced here on February 15, forms the second part of a Rákóczy-trilogy, and has the nameless author (hence the title 'Nemo') of the words of the Rákóczy march for its 'hero.' The music shows many and pronounced national characteristics, as was to be expected in the work of a Hungarian composer dealing with such a 'national' subject.

## ST. PETERSBURG.

A monument to Michael Glinka, founder of the Russian School of Music, was unveiled with great pomp and circumstance on February 16, the Grand-duke Constantine delivering the inaugural address. The monument stands on the open space in front of the Imperial Marie Theatre.

## WEIMAR.

A new humorous orchestral work, entitled 'Allotria—a carnavalistic-mood picture in the form of an overture'—by Carl Rorich, was produced at the fourth subscription concert of the Grand Ducal Court Orchestra. This very merry work—'Allotria' might be translated 'tomfoolery'—which is based on bright themes, and cleverly suggests the boisterous *joie de vivre* of a Continental carnival, came as a welcome change from the depressing pessimism so prevalent in modern music, and the composer's success was great in proportion.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society came to a close on March 9, when a very complete concert performance of Wagner's 'Tannhäuser' was given. The soloists were Miss Lilian Coombes, Miss Ethel Cadman, and Messrs. E. C. Hedmont, Lewys James and Robert Radford, all thoroughly well qualified artists. The chorus work had been most carefully prepared by Dr. Koeller, and the difficult music was sung with much accuracy and spirit. The concert gave very general satisfaction.

The recent Queen's College Chamber Concert was unambitious but interesting. Miss W. Burnett played the Introduction and *Adagio religioso* from a Violin concerto of Vieuxtemps. Dr. Walker played Schumann's 'Kinderscenen,' and both joined Mr. W. Warburton (a pupil of Herr Fuchs, Manchester) in Brahms's Trio (Op. 40).

The Belfast City Choral Society's second concert took place on March 16 (Mr. Derrick-Large conductor). The principal attraction was the Meister Glee Singers, and minor pieces for the chorus and orchestra were also given.

The Cecilian Ladies' Choir (conductor Mr. F. J. Moffett) gave their annual concert on March 20. No large work was attempted, but a good selection of part-songs was diversified by songs by Miss K. Warwick, and some violoncello solos were cleverly played by Miss Carrodus Taylor.

A series of three subscription chamber concerts, under the direction of Mr. Percy Sharman, has recently been given in the Village Hall, Sundridge, Kent, with such success that we are glad to hear another series is being arranged for next autumn. A correspondent, who is well qualified to report on the matter, writes: 'The concerts have been most successful, with audiences ever increasing in numbers and enthusiasm, the latter being proved by their braving most terrible weather to attend from long distances. It was the first time anything of the kind had been tried in the neighbourhood, and the attempt is very encouraging.' May similar success attend further efforts in the same direction.

The musical competition festival held at Carlisle, February 20 to 22, attracted a large number of competitors. The choirs combined under Mr. Sydney Nicholson to perform Stanford's 'Phauidrig Crohoore,' and Mr. Tertius Noble adjudicated.

At the meeting of the Musical Association held on March 20, the Rev. G. R. Woodward, M.A., read a paper on 'German Hymnody, from the 12th to the middle of the 17th century.' The following is a synopsis of the paper:

*Sources:* Old Liturgical Hymn Melodies.—Volkslieder.—Minne and Meistersingers.—Foreign Element. *Characteristics:* Tonality.—Irregular Rhythm.—Peculiar Metres. *Authors:* Of the Words and Melodies.—Harmonies and Settings. Influence and popularity of the German Chorale.—Causes of Decline (from circa 1660).—Practical considerations.

Illustrations were sung by the Choir of Gray's Inn.

Sir George Martin, Dr. Markham Lee and Mr. Percy Godfrey, the appointed adjudicators by the Worshipful Company of Musicians, have awarded *The Gentlewoman* £25 prize for an original orchestral composition to Miss Marian Arkwright, Mus. Bac., for a composition entitled 'The winds of the world.' The adjudicators specially commended Miss Edith Sweptstone, Miss Emma Lomax, Miss Susie Spain-Dunk, and Miss Adelaide Thomas, Mus. Bac. Among the twenty-eight competitors was one residing at Montreal, Canada, and also a blind girl.

At Preston, the third competition musical festival was held from February 22 to 24. Many choirs of the best kind came from surrounding districts. The Southport Choir (Mr. W. Tattersall), the Blackpool Female voice section of the Madrigal Society (Mr. H. Whittaker), and the Manchester Orpheus (Mr. Nesbitt), all gained first-prizes in their respective sections. Dr. A. H. Mann and Mr. Dan Price were the adjudicators.

The following awards have been made at the Royal Academy of Music: The Macfarren Scholarship, *Composition*, to Montague F. Phillips (London); The 'R.A.M. Club' Prize, *Composition*, to Eleanor C. Rudall (London); The Battison Haynes Prize, *Composition*, to Ralph Letts (Woodstock); The Goldberg Prize, *Baritones and Bases*, to Percival F. Driver (Leicester); The Sterndale Bennett Prize to Marjorie Middleton Wigley (Simla, India), Myra Hess being highly commended.

The final competition for Free Open Scholarships at the Royal College of Music resulted in the election of the following candidates:

Pianoforte ..	Adam, Marjorie S. ..	Farnborough.
" ..	Lewis, Idris ..	Swansea.
Singing ..	Kershaw, Dorothea H. ..	Kensington.
" ..	Peach, May A. ..	Sydney, N.S.W.
" ..	Webster, Frank J. ..	Exmouth.
" ..	Wynn, Arthur H. ..	Painswick, Glos.
Organ ..	Guest, Edmund L. ..	London.
" ..	Thatcher, Reginald S. ..	Bristol.
Violin ..	Motto, Juliet ..	London.
" ..	Levine, Philip ..	Edinburgh.
Violoncello ..	Pickett, Harold W. ..	Brighton.
Double-Bass ..	Cruft, Eugene J. ..	London.
Flute ..	Murchie, Robert ..	Greenock.
Horn ..	Stephens, Frederick T. ..	Bristol.
Trombone ..	Garvin, Edward T. ..	London.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

ABERDEEN.—The feature of the concert by the Rosemount Parish Church choir on March 16, was a most satisfactory rendering of Coleridge-Taylor's cantata 'The death of Minnehaha.' A small orchestra, led by Mr. J. M. Riach, with Mr. P. Kirby at the pianoforte, played the accompaniments, and the solos were sung by Miss Nellie Millar and Mr. Lewis Middleton. Mr. Alec Hendry conducted.

ASHTON-UNDER-LYNE.—Mr. Albert Fairbairn's third subscription concert was held in the Town Hall on February 27, when Mendelssohn's 'Walpurgis Night' and a miscellaneous selection were performed. The latter included the part-songs 'Oh, death, thou art the tranquil night' (Cornelius), 'O happy eyes' (Elgar), and 'Give a rouse,'

all of which were excellently rendered by the choir, who likewise sang the choruses in Mendelssohn's cantata with great spirit. The solo vocalists were Miss Mabel Braine, Mr. Charles Saunders and Mr. Charles Bennett. Mr. Fairbairn, who is to be congratulated upon doing good work in the cause of music in this locality, conducted.

**BEDFORD.**—The Musical Society's concert on February 20 included Stanford's 'Sea Songs,' Dr. Harding's dramatic cantata 'Mucius Scaevola,' and German's Welsh Rhapsody. Under Dr. Harding's direction both chorus and orchestra did their work excellently. Mr. Charles Saunders and Mr. William Higley were the solo vocalists.

**BOURNEMOUTH.**—At the classical concert on March 5 at the Winter Gardens, a new Symphony in E flat, by Mr. William H. Speer, was played for the first time. Laid out in the regulation four movements, it is an able and pleasing work. The programme included Beethoven's 'Leonora' overture No. 3, and the ballet music from the opera of 'Henry VIII.,' by Saint-Saëns. Mr. Dan Godfrey conducted.

**CHATBURN.**—The newly-formed Chatburn and Downham Choral Society gave their first concert on March 19. The first part of the programme was miscellaneous, and included Dr. Challinor's setting of Tennyson's 'Break, break.' The second part consisted of Elgar's choral ballad 'The banner of St. George,' Mrs. R. C. Assheton taking the solo. The choir acquitted themselves admirably, their tone and phrasing being excellent. Miss Wheeler accompanied, and Mr. F. H. Wood conducted.

**COLCHESTER.**—Mendelssohn's 'Hymn of Praise' and Schubert's 'Unfinished Symphony' were rendered in St. James's Church on March 15. The choir of the church sustained the vocal portion admirably, and the Band of the King's Own Scottish Borderers, under the conductorship of Mr. A. J. Wilson, played the instrumental portions. Mr. Charles Wood, organist and choirmaster of the church, presided at the organ.

**DUMFRIES.**—The Annual Concert of the Dumfries and Maxwelltown Choral Society took place in the Mechanics' Hall on March 14, when Coleridge-Taylor's 'Scenes from Hiawatha' was performed. The choir gave evidence of careful training by their conductor, Mr. Law Starkey, and displayed excellent tone and expression. They were supported by an efficient local orchestra augmented by members of Mr. W. H. Cole's Glasgow Orchestra. The solo music was, needless to say, admirably sung by Madame Ella Russell, Mr. Alfred Heather and Mr. Charles Tree.

**EAGLESCLIFFE.**—The Eaglescliffe and District Vocal Society gave its first concert in the Assembly Hall on March 16, when the members gave spirited renderings of Caldicott's 'With horse and hound,' Fanning's 'Song of the Vikings,' Pinsuti's 'We'll gaily sing and play,' and the Bridal Chorus from Cowen's 'Rose Maiden.' The ladies of the choir were also heard in 'Ye banks and braes' and the male voices in 'The three chafers.' Miss Elsie McDermid, Miss Sara James and Mr. S. Hempsall were the solo vocalists, and the Mills-Francis String Quartet also assisted. At the close of the concert Mrs. Whatford, who conducted, and had ably trained the choir, was presented with a purse of gold and an illuminated address, as a token of appreciation by the members.

**GUERNSEY.**—The annual concerts of the Guille-Allès Choral and Orchestral Associations took place on March 6 and 7. On the first evening Elgar's 'King Olaf' was performed. This fine work had been studied with great enthusiasm by both band and chorus, and was extremely popular with the audience. A good performance of 'Elijah' was given on the second night. Miss Maud Birt, Madame Edith Hands, Mr. Henry Beaumont and Mr. Harry Death proved most efficient soloists. The concerts were, as usual, conducted by Mr. John David, and the accompaniments were played by Mrs. John Gardner.

**HADLEY (Shropshire).**—A performance of Coleridge-Taylor's 'Hiawatha's Wedding Feast' was given on March 9 by the recently-established Philharmonic Society, and the performance of the choir and orchestra (led by

Mr. T. E. Clarke) was in every respect satisfactory. The second part included the 'Three Dances' from German's 'Henry VIII.' music, 'There is music by the river' (Pinsuti) and 'The miller's wooing' (Fanning). The principal soloists were Miss H. Molineaux, Mr. D. Ellis, Mr. E. Jones, Mr. T. E. Clarke (violin) and Miss Trevor (pianoforte). Mr. J. Clarke conducted.

**LOUGHTON.**—The Choral Society gave a performance of Mr. J. H. Adams's cantata 'King Conor' in the Lopping Hall on February 26. A miscellaneous selection included the Pianoforte concerto of Saint-Saëns in G minor (solo, Miss Ethel Mercer). Mr. Henry Riding conducted.

**MADELEY.**—The Choral Society gave a successful performance of 'St. Paul' on February 26, in the Anstice Memorial Institute, with a band and chorus of over one hundred performers. The principal vocalists were Miss Christine Bywater, Miss Clara Robson, Mr. Charles Saunders and Mr. W. D. Ineson. The singing of the choir was excellent, and Mr. James Smart (Newport) conducted.

**MAIDENHEAD.**—The Philharmonic Society's programme, given at the Town Hall on February 27, included Coleridge-Taylor's 'Death of Minnehaha,' the solos being sung by Miss Emily Shepherd and Mr. Eaton Cooper. Mr. A. E. Baker conducted.

**MALVERN LINK.**—The chief attraction of the Musical Society's concert in the Church Institute on February 22 was Elgar's cantata 'The Black Knight,' which was performed for the first time in Malvern, and of which a spirited rendering was given by both choir and orchestra. Mr. E. Harvey conducted.

**MATLOCK BANK.**—The Matlock and District Choral Union brought a successful season to a close on February 27 in the Victoria Hall, when the first part of their programme consisted of Elgar's 'Banner of St. George.' The choir were assisted by the members of the Matlock Amateur Orchestral Society, and the combined forces, numbering ninety performers, were responsible for an extremely creditable performance. The solo vocalist was Miss May Eaves, and Mr. Carl Ashover conducted.

**MERTHYR TYDFIL.**—The Merthyr and Dowlais Philharmonic Society gave a performance of Elgar's 'King Olaf' on February 22. This was the first time a work of Elgar's had been done in the district, and it was most gratifying to the Society to note the great appreciation of the cantata by the audience. The choir gave a spirited rendering of the choral music, and the solo parts were sung by Miss Ida Kahn, Mr. William Wild, and Mr. Charles Knowles. A full orchestra selected from Merthyr, Cardiff and Swansea accompanied, and Mr. Harry Evans conducted.

**MONMOUTH.**—The Monmouthshire Musical Society gave two performances of 'St. Paul' in the Rolls Hall on the evening of the 14th and afternoon of the 15th of March. The choir sang with much intelligence, and both they and the orchestra entered fully into the spirit of the work. The soloists were Madame Siviter, Miss Reid, Mr. Ripley Evans and Mr. Bishop, Mr. Seaton joining in the duet for two basses and in the final quartet. Mr. F. A. Chapple was the organist, and Mr. C. H. Payne conducted.

**NEWPORT (MON.).**—The Choral Society performed Franco Leoni's cantata 'The gate of life' in the Tredegar Hall on March 22; the work received a sympathetic rendering by the choir and orchestra. The solo vocalists were Madame Alice Esty, Mr. Hamilton Earle and Mr. Gwilym Richards. Mr. Arthur E. Sims conducted.

**SCUNTHORPE.**—The silver jubilee of the Scunthorpe Choral Society took place in the Public Hall on February 20 and 21. During the twenty-five years of the Society's existence the Rev. E. Mitford Weigall has been president, and, for the first eight years, was conductor. A particularly good performance of the 'Messiah' was given on the first date, the solo vocalists being Miss Perceval Allen, Miss Edith Clegg, Mr. Fred Fallas and Mr. Joseph Lycett. At the second concert the choir achieved considerable success in Parry's 'Blest pair of sirens,' while the orchestra, chiefly local, gave an excellent rendering of German's 'Henry VIII.' music and the overture to 'Carmen.' The same vocalists appeared, and Mr. F. Nicholson conducted.

**WELLS.**—The Wells Musical Association gave successful performances of Parry's 'Pied Piper' and Stanford's 'Revenge' at their concert on February 27. The choir sang the former work with that enthusiasm which Parry's music always excites, and acquitted themselves admirably; the orchestra, too, though small, did their work in an efficient manner. Equally commendable was the rendering of Stanford's 'Revenge,' in which the choir quite excelled themselves. The soloists in the 'Pied Piper' were Mr. Partridge and Mr. S. Spurrell Groom, and the Rev. Dr. J. H. Davis, Cathedral organist, conducted.

**WORTHING.**—The Choral Society gave their annual concert on March 14, when Mendelssohn's 'St. Paul' was performed. The chorus were very good in attack and precision, the result of careful training by the conductor, Mr. F. D. Carnall. The solo vocalists were Madame Emily Squire, Miss Phyllis Lett, Mr. Charles Saunders and Mr. Ivor Foster.

## Answers to Correspondents.

**E. V. S.**—Your question is as novel as it is difficult to answer: 'Can you give any quotation in which P.M. (peculiar metre) is used as an abbreviation?' We are afraid we can only say 'No'; but it would be interesting to know who first used this and similar abbreviations in hymn-tune collections. We can trace them back to the 'Psalm Singer's Companion' of Abraham Milner (1751), who therein uses S.M., C.M., L.M. and P.M. On the other hand, Christopher Smart, in his 'Psalms of David' (1765), issued fourteen years later, uses figures only—8, 6, 8, 6; 8, 8, 8, 8, &c. There are many similar things in music of which the origin and earliest uses are little known, and concerning which books of reference, and even histories, &c., are provokingly silent.

**E. A. H. C.**—Although we have already answered your question (asked by another reader) in a previous issue, we gladly do so again. In Grieg's 'Holberg Suite,' the relative values of the metronomic indications are as follows:

		Ihlengburg.	Maelzel.
Prelude (minim)	...	92	= 76
Rigaudon	...	144	= 126

The 'Holberg Suite,' for string orchestra, in 'ye olden style,' was composed by Grieg in 1884, when the Scandinavians celebrated the 200th birthday of Ludwig Holberg, the founder of modern Danish literature.

**G. A. H.**—It is not an easy thing to give 'The six most difficult choral works in existence from the point of view of (1) reading and (2) severity of the strain upon the chorus. But with regard to the physical part of your question, Beethoven's Choral Symphony and Mass in D can certainly be named. And the 'difficult' works would probably include Bach's B minor Mass, Brahms's 'Requiem,' Elgar's 'Dream of Gerontius,' and Weingartner's eight-part choruses—'The house of dreams' and 'The song of the storm'—produced at the Sheffield Musical Festival of 1905.

**S. B. A.**—We regret that we are unable to say whether any music publisher would purchase and issue your 'Valse' and 'Prayer and Cradle-song.' As to the 'likely figure of their value, it is equally impossible for us to give even an approximation, and we dare not suggest the 'likely firms' that would be eager to acquire those compositions, even though the Valse has been played (from MS.) at several dances in your neighbourhood. Such a practical appreciation of your muse should, however, encourage you.

**H. V. T.**—The dates you ask for are as follows:—Théodore Dubois, born at Rosney (Marne), August 24, 1837; César Franck, born at Liège, December 10, 1822, died at Paris, November 8, 1890; Alexandre Guilmant, born at Boulogne, March 12, 1837; Théodore Salomé, born at Paris, January 20, 1834, died at St. Germain, July (or August), 1896.

**F. L.**—For humorous glees and madrigals suitable for a choir of about thirty voices, see: 'You stole my love' (W. Macfarren); 'To the audience' (Clark); 'The blue-bottle's fate' (Ashworth); 'Three children sliding' (Batson); 'A musical joke' (Horsley); 'A chafer's wedding' (Lewandowski); 'Three merry dwarfs' (Mackenzie) and 'Come, tuneless friends' (Lloyd).

**PENDEEN.**—Gade has not written any other Trios than Op. 42 and Op. 29 (Novelletten). For Trios of about the same difficulty as Gade's, see those composed by César Franck (four trios), B. Godard (two trios), Sitt, Heubner, Grädener, Frugatta, Kaan, A. Krug, Rheinberger, Rüfer, Smetana, Raff, and Schütt.

**A READER.**—(1) Schytte's 'Schule des höheren Clavierspiels, Technische Studien bis zur höchsten Ausbildung' is published complete at 10s., or in three books, each 4s., prices net. (2) Have you seen Franklin Taylor's Pianoforte Studies? They are available in two forms. (3) Yes, you may with confidence use Prof. Prout's book on harmony.

**EDINA.**—Considering your age, it is absolutely necessary to secure, at all costs, a loose and easy method of voice production; all exertion *must* be wrong. As we do not know anything of your professor, we cannot express an opinion upon the value of his judgment. We hope soon to give a short article on the compass of the contralto voice.

**IDOMENEO.**—The whereabouts of the prodigy violinist you name is unfortunately unknown to us. No doubt he would be perfectly willing to autographise the portrait of him in your possession. You might perhaps discover his present place of residence by communicating with his concert agent in London (Mr. A. Schulz-Curtius, 44, Piccadilly Circus, W.).

**ANJOU.**—The professional fees paid to teachers in the 'Pupil Teachers' Centre' which includes candidates for King's Scholarship Examination, vary considerably in different parts of the country, and are fixed by each educational authority.

**EDENHALL.**—'The Luck of Edenhall' (Uhland's poem, arranged by Hasenclever) has been set to music by Schumann for male voices, soli and chorus and orchestra: it was composed in 1853. The adaptation to English words was made by the late Sir John Stainer.

**T. H.**—The instrument which 'to all appearance is like a tin funnel and when blown at the neck end produces a musical sound' is unfortunately unknown to us. Does it produce only one sound? and does that one sound resound in its vibrating sweetness?

**N. S. K.**—You will find the 'Erl-King' information you require in the article 'Schubert's music in England,' which appeared in THE MUSICAL TIMES of February, 1897. Your other question will be answered next month. Thanks for your suggestion.

**STUDENT.**—As the new edition of Grove's 'Dictionary of Music and Musicians' is being issued at the rate of one volume per annum, the work will probably be completed by the end of 1908. Messrs. Macmillan are the publishers.

**HAVICK.**—You will find the principles of the Solesmes method of plain-song embodied in 'A Manual of Plain-Song,' edited by Messrs. H. B. Briggs and W. H. Frere (Novello).

**W. C. E.**—Your full score of the 'Messiah' is not an original edition, as it bears the name of Preston as the publisher: therefore the copy is not of any special intrinsic value.

**QUEBEC.**—'The Musical Directory,' published annually by Messrs. Rudall, Carte & Co., gives a list of Musical Societies in Great Britain.

**E. W. M.**—If you feel uncomfortable about the status of the institution you mention, why not prepare for an examination which has an undoubtedly first-rate reputation?

**QUAVER.**—Bell's chord and ledger line manuscript music paper and the Rapid note-head printing pen for manuscript music are to be obtained from Messrs. Metzler.

**J. S. M.**—You will probably be able to obtain John Burnham's setting of 'Hosanna' from Messrs. Nicholson & Son, 26, Paternoster Square, E.C.

**NAUMANN.**—Naumann's 'History of Music' may be read with profit. A note-book type of book is Bonavia Hunt's 'History of Music,' published by Messrs. Bell & Co.

**W. E. R.**—You would find Stainer's 'Harmony' primer quite suited to your purpose.

**G. W.**—You would obtain all the necessary information by writing to the bandmaster of the regiment.

**J. W. D.**—We regret to be unable to trace the publisher of the song entitled 'Muleteer's Evening Song.'

## DURING THE LAST MONTH.

Published by NOVELLO &amp; CO., LIMITED.

ADAMS, JOSEPH H.—“The little Dutch tile.” Song. No. 1, in F. For Baritone. 2s.

BABELL, WILLIAM—Sonata in B flat major, for Violin and Pianoforte. (No. 3. Old English Violin Music. Edited by ALFRED MOFFAT.) 2s.

BAYLEY, JOHN—“Balmy sweetness.” Glee, for A.T.T.B. (No. 402. *The Orpheus*.) 2d.BELL, W. H.—“The blind raven.” Four-part Song, for T.T.B.B. (No. 394. *The Orpheus*.) 2d.

BERESFORD, ARNOLD—“Yo, heave ho, my lads.” Song. No. 1, in C. For Bass. 2s.

BOWEN, HORACE—Magnificat and Nunc dimittis, in B flat. 4d.

BRADLEY, CHARLES LISTER—Magnificat and Nunc dimittis, in A. 4d.

BURTON, T. ARTHUR—“The Martinet.” Humorous Naval Cantata, for Boys' Voices (Soli and Chorus). Libretto by W. S. GILBERT. 1s.

COENEN, WILLEM—Melody, for the Pianoforte. 1s. 6d.

—“Father, forgive them.” Sacred Song. For Tenor. 2s.

CORNELIUS, PETER—“Comfort in tears.” Part-Song, for Baritone Solo and Chorus. (No. 999. Novello's Part-Song Book.) 4d.

—“Sorrow's tears.” Four-part Song, for T.T.B.B. (No. 404. *The Orpheus*.) 2d.—“In the midst of life.” Four-part Song, for T.T.B.B. (No. 405. *The Orpheus*.) 4d.—“Pilgrim's Song.” Four-part Song, for T.T.B.B. (No. 406. *The Orpheus*.) 2d.—“Trooper's Song.” Eight-part Song, for Men's Voices (two choirs). (No. 408. *The Orpheus*.) 3d.—“The Patriot's vow.” Four-part Song, for T.T.B.B. (No. 409. *The Orpheus*.) 6d.

COULDREY, H. R.—Vesper Hymn (No. 2). “Jesu, to Thy care and keeping.” 1d.

DVOŘÁK, ANTONIN—Requiem Mass. 1st Violin, 3s. 6d.; 2nd Violin, 3s.; Viola, 3s. 6d.; Violoncello and Bass, 5s.

GROVE, GEORGE.—“Beethoven and his nine Symphonies.” German translation by MAX HEHEMANN. 5 marks.

HARGITT, CHARLES—“My soul doth long.” Sacred Song. For Contralto. 1s. 6d.

LAURENT DE RILLÉ—“Gentle peace.” Part-Song, for T.T.B.B. (No. 390. *The Orpheus*.) 2d.

LOYD, C. H.—“Uprouse ye, Christian people.” Hymn for St. George's Day. (No. 692. Novello's Parish Choir Book.) 1d.

LONGFIELD, JESSE A.—“Cordova Memories.” Melody, for Violin and Pianoforte. 2s.

MACPHERSON, CHARLES—Benedictus, in F. (No. 700. Novello's Parish Choir Book.) 4d.

PARRY, C. HUBERT—“The Pied Piper of Hamelin.” Book of words, 5s. per 100.

PERCIVAL, S.—The Nicene Creed. For Four Voices, chiefly in Unison. (No. 706. Novello's Parish Choir Book.) 3d.

—Magnificat and Nunc dimittis, in F. (No. 707. Novello's Parish Choir Book.) 4d.

PRIEST, F. W.—Pastorale, in D. (No. 352. Original Compositions for the Organ.) 1s.

RICHARDS, ARTHUR—“Fountains, waken.” Two-part Song. (No. 136. Novello's Octavo Edition of Two-part Songs.) 1½d.

—“Come to the field.” Two-part Song. (No. 137. Novello's Octavo Edition of Two-part Songs.) 1½d.

SCHOOL MUSIC REVIEW, No. 166, contains the following music in both notations: “Falling snow.” Junior Unison Song. By THEO WENDT. “Springtime.” Unison Song. By H. DAVAN WETTON. “There was a crooked man.” Composed by J. W. ELLIOTT. 1½d.

## DURING THE LAST MONTH—continued.

SCHOOL SONGS—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo; B. Voice Parts only in Tonic Sol-fa Notation. A. B.

No. 427. The song of the gale. Two-part Song  
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The Examination of Choir boys as Candidates for the Goss Scholarship at the Royal Academy of Music takes place on June 9. Names must be sent in by May 25.

The next F.R.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 112); (Augener & Co., vol. 1, page 56); (Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); "Cecilia" (Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Not at the College.)

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"Menuet des Follets" .. ..  
"Danse des Sylphes" } ("Faust") .. .. Berlioz.  
"Marche Hongroise" }

THURSDAY, MAY 10, AT 3.

Overture, "Die Meistersinger" .. .. Wagner.  
A "Faust" Overture .. .. Wagner.  
Prelude, "Lohengrin" .. .. Wagner.  
Siegfried Idyll .. .. Wagner.  
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THURSDAY, JUNE 21.

ORATORIO SERVICES at the CATHEDRAL.

2.15 p.m.: Dvorák's Te Deum; Parry's "Voces Clamantium" (conducted by the Composer); Strauss's "Tod und Verklärung"; Brahms's "Requiem."

7.15 p.m.: Schubert's "Unfinished" Symphony; Handel's "Israel at Egypt."

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"ST. JOHN'S EVE."—NEWCASTLE-ON-TYNE POSTAL TELEGRAPH CH. SOC.—"Mr. James Coleman sang the baritone music with considerable ability."—*Yorkshire Post*, March 30, 1906.

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The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1906, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1906.

J. EDWARD STREET, Hon. Secretary.

Caterham, Surrey, April 1, 1906.

## SOUTH LONDON MUSICAL CLUB.

### PRIZE GLEE COMPETITION.

The Committee regret to have to report that Sir FREDERICK BRIDGE considers none of the compositions received in answer to the advertisement in the November, 1905, number of THE MUSICAL TIMES worthy of the Prize of £10 10s. offered by the Club.

E. G. RICHARDSON, Hon. Sec.

43, Cedars Road, Beckenham.

# The Musical Times.

MAY 1, 1906.

## ST. JOHN'S COLLEGE, OXFORD.

In the 16th century a London merchant dreamed a dream in which he saw a tree which should mark the site of a college he intended to bring into existence. Long he searched for it, until one day, as he chanced to ride along Northgate Street (now St. Giles's Street), Oxford, he saw in a great elm, out of whose single root grew three trunks, the tree of his dream. An old man, Triplet by name and a mason by trade, held the bridle while the generous-minded merchant dismounted and gave thanks to God for his discovery. This tradition—and traditions are not to be despised even in this sceptical age—of the origin of St. John's College, Oxford, is recorded by Griffin Higgs, who, early in the 17th century, wrote a biography of the founder, Sir Thomas White, merchant taylor, alderman, and Lord Mayor of the City of London. 'The tree of his dream' stood in front of buildings which had been erected in 1437 by Archbishop Chichele, founder of All Souls' College, and they formed a house for the Cistercian monks, dedicated by Chichele to St. Bernard of Clairvaux. At the dissolution of the monasteries in 1539, St. Bernard's College, with all its buildings, gardens, enclosures, &c.—excepting the bells and lead, which possibly the king sold for his own benefit—was granted by Henry VIII. to his new house of Christ Church, in 1546. 'The new foundation of Christ Church,' says Mr. Hutton, in his interesting history of the College, 'was not sorry to part with a property, probably useless to itself, to the rich merchant who wished to become a patron of

learning.\* Thus, through the munificence of Sir Thomas White, the old house of the Bernardines became the College of St. John Baptist in the University of Oxford, the date of its foundation being May 1, 1555; on January 18, 1567, the Chancellor incorporated the College in the University.

A connecting link with the past is seen in the statue of St. Bernard placed above the gateway. The chapel and hall are on the north side of the first quadrangle. Built in 1520, the hall retains its original open-work roof. Above the chimney-piece is a painting on scagliola from Raffaele's beautiful picture of St. John preaching, now in the Tribuna of the Uffizi, Florence, executed by Lamberto Gorio and presented in 1759. Portraits of the Founder, Laud, Sir William Paddy, Dr. John Case (of whom more anon), George III. (painted at his coronation by Ramsay), and others adorn the walls. The chapel, of later date (1530), was 'thoroughly grimthorped'—to adopt Mr. Hutton's phraseology—at the early Victorian restoration. The altar was formerly decorated by a piece of tapestry—now in the President's lodgings—'after a picture of Titian, representing our Saviour with His two disciples at Emmaus, attended by a servant. The figures are said to be the portraits of the then Pope, the Kings of France and Spain, and Titian.' 'The curious observer (to quote further from the 'Oxford University and City Guide' of 1781) will not overlook the dog snarling at the cat under the table!' Under the altar rest the remains of the founder (Sir Thomas White) and Archbishop Laud. The Baylie Chapel—built in 1662 by Richard Baylie, a former president—contains the great monument, with its coloured effigies, to Sir William Paddy, a musical benefactor to St. John's.

\* 'S. John Baptist College.' By William Holden Hutton, B.D. London: 1893. A most interesting and valuable history of the College.



THE OLD QUADRANGLE, SHOWING, ON THE RIGHT, THE HALL AND CHAPEL.  
(Photograph by Mr. J. Soame, Oxford.)

An important and picturesque addition was made to the College buildings between the years 1631 and 1636, by the erection of the second or 'Canterbury' quadrangle. This addition, which has long been considered one of the architectural glories of Oxford, was due to the munificence of Laud, a former member and president, the total cost being £3,208 4s. 3d. In a letter to Laud, the College said: 'If their gratitude were mute, the very stones of their College would, like the statue of Memnon commemorated by Tacitus, give forth music to his glory.' The colonnades, or piazzas, on the west and east sides of this quadrangle, claim special attention. Designed in the style of the Renaissance, these colonnades are decorated with figures representing religion, charity, hope, faith, temperance, fortitude, justice, and truth (on the west side): astronomy, architecture, music, poetry, mathematics, philosophy, rhetoric, and literature (on the east side)—'true religion' face to face with 'sound learning.' Life-size bronze statues of Charles I. and his Queen, by Herbert le Sueur, the most famous sculptor of the day, at a cost of £400, are outstanding features of this quadrangle. And what shall be said of the famous garden front? The photograph on p. 305 will furnish some answer to this question: but this beautiful attribute of St. John's College must be seen to be fully appreciated. And then the charming gardens! 'In these delightful, pleasant groves,' under the varied conditions of spring, summer, and autumn, their verdant loveliness never fails to charm.

The Library of St. John's College is of supreme interest. It consists of two rooms at right-angles—the old library, finished in 1597, which forms the south side of the inner quadrangle, and the new library, a part of Laud's addition, on the east side. The fine, timbered roof of the older portion recalls that of Durham Cathedral library. Any attempt at even an enumeration of the precious tomes here preserved would exceed the limits of this article. The collection is specially strong in Caxtons—*e.g.*, the only perfect copy in existence of Chaucer's 'Canterbury Tales' (2nd edition, 1484?), with the cuts painted, probably by some childish hand; also 'The Chronicles of England' (Folio) 'Emprynted by me William Caxton in the abbey of Westmynstre,' first edition, with short commas, 1480; and 'Curia Sapientiae, or the Court of Sapience,' folio, *c.* 1481. On the shelves is one of the two known copies of the 'Parvus et Magnus Catho,' by Burgh (3rd edition, 1481?), in addition to the 'Polychronicon' (34 leaves missing), 'Quatuor Sermones' (a perfect Caxton), 'Troilus and Criseide,' &c.

The large copy of the Second Folio Shakespeare was presented to the College in 1637, five years after its publication, and in 1620 Laud gave the 'Liber Hymnorum Secundum Morem et Consuetudinem Ecclesiae Sarum,' with the pricked notes for singing. Here is also a copy of the 'Sarum Processional' printed by J. R. Pynson, at 'signo georgii in Fletestrete,' in 1502;\* Wickliffe's

Bible in an early revision; the original Prayer-Book of Edward VI. (1549); the 'Whole Law of God, Moral, Ceremonial, and Political, reduced under proper and distinct heads: done at Little Gidding in the county of Huntingdon.' The last-named book—probably presented by Laud—is bound in purple velvet stamped with gold. The illustrations, cut from various prints and engravings, are ingeniously fitted to the text, which is a concordance or arrangement of the Mosaic law, formed of verses pasted on to small folio sheets. Specially worthy of notice are the MS. Bestiaries, with gold leaf and minute illuminations. In regard to bindings, there are fine specimens of Grolier and Stephanos, in addition to the dainty Gascon work of 'The Pourtraiture of His Sacred Majestie in His Solitudes and Sufferings' (Charles I.), the polished morocco covers, mosaicked in different hues, and bearing intricate designs traced in gold, the leaves painted to exactly imitate the binding.

The Laudian relics naturally attract attention—the skull-cap which fell from the Archbishop's head at the scaffold; the ivory and ebony walking-stick he took to his execution; and his neatly-written diary. The last-named—a little octavo book bound in red morocco—lies open at the year 1630, and we read, under date of 'Maij 29, Saturdaye'—

Prince Charles was born at St. James's, Paulō ante horam primam post Meridiem. I was in the house 3 Houres before, and had ye honour and ye happiness to see the Prince before he was full one houre olde.

There is a tradition that on stormy winter nights strange sounds are heard in this Library, and that they are well known to proceed from Charles I. and Laud who, up and down, are playing a game of bowls with their own heads!

A relic of the Stuart days is a cannon-ball fired into the gateway tower of the College during the siege by the rebel forces. Of more peaceful purport are the twelve or more ancient vestments, of which a purple velvet cope woven with gold and richly embroidered with figures of saints, is the chief treasure. Among the portraits in the library is the curious one of Charles I., with the penitential Psalms written in a minute hand in the lines of the hair and face. It is said that Charles II., at his visit to the College in 1663, asked for this picture, a request that could not be refused. But when he thanked the Society for its loyal reception of him, and inquired what he could do for them in return, they requested that he would restore to them the portrait, which never left the building!

And this leads us to refer to the other royal visits that have been paid to St. John's College. The first was that of King James I., his Queen, and Prince Henry, in 1605, on which occasion Dr. Gwynne's comedy 'Vertumnus' was played before his Majesty with somnolent results:

It was acted much better than either of the others that he had seen before, yet the King was so over-wearied [he had had a long day of disputation and feasts] that after a while he distasted it and fell asleep. When he awaked he would have been gone, saying, 'I marvel what they think me to be,' with such other like speeches, showing his dislike thereof. Yet he did tarry till they had ended it, which was after one of the clock.

\* Pynson was the first typographical artist to introduce the Roman letter into England.

In 1636 Charles I. inaugurated the new building erected by Laud. After the Convocation the King joined the Queen in her coach 'and they went away to St. John's to dinner, the princes and nobles attending them.' Laud tells us that :

'When they were come to St. John's, they first viewed the new building, and that done, I attended them up the library stairs ; where so soon as they began to ascend, the music began, and they had a fine short song fitted for them as they ascended the stairs. In the library they were welcomed to the college with a short speech made by [Abraham Wright] one of the fellows.' The

St. John's College, Oxford, has long been noted for its dramatic propensities. Three hundred years ago, in the days of good Queen Bess, Christmas plays were performed by those undergraduates who, more or less weather-bound and financially frozen, were unable to go 'down' for the winter vacation. One of these pieces, called 'The Christmas Prince' (the MS. is still preserved), 'describes and records a whole series of revels and plays, depending upon the custom of choosing a lord of misrule from among the undergraduates, who should hold sway during the whole period, often greatly prolonged, of the



THE OLD LIBRARY.

(*Photograph by Messrs. Hills and Saunders, Oxford.*)

said 'short speech'—afterwards published as 'A copy of verses,' &c.—began :

Were they not Angells sang, did not mine eares  
Drink in a sacred Anthem from yon spears ?  
Was I not blest with Charles and Maries name,  
Names wherein dwells all musick ? tis the same.  
Hark, I myself now but speak Charles and Mary,  
And 'tis a poem, nay 'tis a library.

No record seems to exist of the music sung while the royal party ascended the library stairs : it may sincerely be hoped that it was of better quality than Mr. Abraham Wright's poetry. The visit of Charles II. in 1663 (already referred to) and, later on, of George III., are among those paid by royalty to the College.

Christmas festivities' (Hutton). Thus it was that, in 1602, the College porter, pleading for the admission of players on Twelfth Night, could say :

Christmas is now at the point to bee past ;  
'Tis giving vp the ghost and this is the last ;  
And shall it passe thus without life or cheere ?  
This hath not bene seene this many a yeere.

A much more important display of dramatic talent is associated with the visit of King Charles I. in 1636, already mentioned. A monarch of whom it was said 'plays were still deemed to be the fittest amusement for him,' Charles, on this occasion (the opening of the new building) was sumptuously entertained by Laud at a total expense of £2,666. At the dinner 'the baked meats were so contrived

by the cook that there was first the forms of archbishops, then bishops, doctors, &c., seen in order, wherein the King and courtiers took much content: and then followed the Play. To quote Laud's own words:

When dinner was ended, I attended the king and the queen, together with the nobles, into several withdrawing chambers, where they entertained themselves for the space of an hour. And in the meantime I caused the windows of the hall to be shut, the candles lighted, and all things made ready for the play to begin. When these things were fitted, I gave notice to the king and the queen, and attended them into the hall, whither I had the happiness to bring them by a way prepared from the president's lodging to the hall without any the least disturbance; and had the hall kept as fresh and cool, that there was not any one person when the king and queen came into it. The princes, nobles, and ladies entered the same way with the king, and then presently another door was opened below to fill the hall with the better sort of company, which being done, the play was begun and acted. The plot was very good, and the action. It was merry and without offence, and so gave a great deal of content. In the middle of the play, I ordered a short banquet for the king, the queen, and the lords. And the college was at that time so well furnished, as that they did not borrow any one actor from any college in town. The play ended, the king and the queen went to Christ Church, retired and supped privately, and about eight o'clock went into the hall to see another play, which was upon a piece of a Persian story. It was very well penned and acted, and the strangeness of the Persian habits gave great content; so that all men came forth from it very well satisfied. And the queen liked it so well, that she afterwards sent to me to have the apparel sent to Hampton Court, that she might see her own players act it over again, and see whether they could do it as well as it was done in the university. I caused the university to send both the clothes and the perspectives of the stage; and the play was acted at Hampton Court in November following. And by all men's confession the players came short of the university actors. Then I humbly desired of the king and the queen, that neither the play nor clothes nor stage might come into the hands and use of the common players abroad, which was graciously granted.

From College plays to social customs is an easy transition. The Founder evidently thought that quietness and decorum should prevail in college. For instance, 'Cantica in privatis cubiculis' were forbidden, as indeed was football—'pila pedalis prohibita.' In the bedchambers no one should disturb his neighbour by 'immoderate clamour, laughter, noise, song, leaping, or the striking of musical instruments,' though music was not under a ban at feast-days, when 'songs were to be sung.' Each chorister or scholar had to sleep with a Master or bachelor Fellow, 'that he might serve him in all things lawful and honest.' Among the College disbursements of the year 1583 we find:

Item to the Smythe for a Girdyorne & ij	
spittes weighing xxiiijli. at 3d. the pounce	vjs.
Item for ashes for the chitchen plompe	xvj <sup>d</sup> .
Item for a desk for the readers in the haule	ijjs.
Item to Mr. President towards the keping	
of 3 geldinges	ls.

'Commons' in the year 1769 are shown by the following extract from Mr. Hutton's history of the College:

At 'Fryd. Dinr.' Dr. Henbourn, Dr. Thorp, and Mr. Cure had veal and bacon at 1s. 8d. & roots & butter 4d. On Saturday they had Harslet and apple sauce, which cost 2s. 8d.; on Monday a lamb's head, spinach, and butter for 2s. 10d. It was vacation, and only three undergraduates, Speed, Farraine, & Hall, seem to have

been 'up.' They dined well on Sunday on 'roast veal, butter, &c.,' for 3s., a shilling each. Mr. Clare paid for his dinner on Tuesday	£	s.	d.
Peace & Lobster Sauce	-	-	0 4 0
Neck Mutton, &c.	-	-	0 2 6
Brokerry & Potatoes, &c.	-	-	0 1 2

o 7 8

while others were faring more simply together for 3s. 4d.

In case any reader of THE MUSICAL TIMES may feel disposed to 'try' Harslet for dinner, it may be useful to give Dr. Johnson's description of that comestible: 'the heart, liver, and lights of a hog, with the windpipe and part of the throat to it.' But it might be as well not to forget the apple sauce as an accompaniment to this dainty dish. Among the College stories is one concerning a defence of tandem-driving, 'which,' says Mr. Hutton, 'drew forth from a famous Bishop of Oxford a witty comparison of the difference between placing the hands side by side and stretching one in front of the other, the nose taking the position of the dog-cart behind the tandem horses.'

In addition to Archbishops Laud and Juxon, St. John's claims among its *alumni* other distinguished men, including the Rev. Dr. Thomas Frognall Dibdin, the eminent bibliographer and a nephew of the famous composer of sea songs. Another name in connection with music must also be mentioned, Dr. John Case, author of a book of which the following is a facsimile of the title-page:

## THE PRAISE OF MUSICK:

Wherein besides the antiquitie,  
dignitie, delectation, & vse there-  
of in ciuill matters, is also declar-  
ed the sober and lawfull vse of the  
same in the congregation and  
Church of God.



Hieron in Psal. 64.

*Matutinis Vespertinisque hymnis Ecclesie delectatur Deus,  
per animam fidelem, que relictio inanium superstitionum  
rituumque deuotè laudauerit.*

God is delighted with the morning & euening hymns  
of the church, in a faithfull soul, which reie-  
cting the ceremonies of vaine supersti-  
tion, praifeth him deuotely.

Printed at Oxenford by IOSEPH BARNES  
Printer to the Vniuersitie, Anno 1586.



*Photograph by*

THE GARDEN FRONT.

*[Mr. J. Saunt, Oxford.]*

This book is dedicated by the printer 'To the Right Worshipful Sir Walter Rawley (Raleigh) Knight': the printer subscribes himself 'From Oxenford, your worship's most humble at commandment, Joseph Barnes,' and calls the book 'an Orphan of one of Lady Musicke's children.' Dr. John Case begins 'The Preface to the Reader' in these words :

True it is, which is reported of poets and musitions, that they are no otherwise affected toward their own devices, than parents toward their children. And surely (gentle reader), I willingly confesse unto thee, that I am glad I have some skill in musicke, which is so sweete, so good, so vertuous, so comely a matrone among other artes. Wherefore I shal not justly blame thee if thou think that love and affection hath prevailed much with me in publishing of this pamphlet : for therein thou shalt give testimonie unto me, that I have performed the part of a kinde and gratefull sonne, in bestowing the best of mine abilitie to the advancing of so gracious a mother. Neither would I have thee so much to stand upon this conceit, as if reason had no place in this action: considering that affection without reason is a blind and unjust judge of any matter. May it therefore please thee, no otherwise to judge of my labour than the reasons therein alleaged shall give thee just occasion : and if it happen thou come to the viewe hereof with a prejudice, yet consider that nature hath therefore given thee two eares, that thou shouldest as well applie the one to the defendent, as the other to the plaintife.

Thomas Watson (1557?-1592), the poet, wrote 'A gratification vnto Mr. John Case, for his learned Booke, lately made in the prayse of Musick.' The first of the four stanzas of his poem reads :

Let others praies what likes them best,  
I like his lynes aboue the rest,  
Whose pen hath paynted Musick's praies :  
By nature's lawe by wisdom's rule,  
He soundly blames the scencelesse foole,  
And bab'rous Scithian of our dayes.

Moreover, these words were set to music, in the form of a six-voice madrigal, by William Byrd. So far as we have at present discovered, only one part—the *Cantus Secundus*—is known, and that, printed on a single sheet, is in the University Library, Cambridge. Can any of our readers throw any light upon the whereabouts of the remaining five parts of Byrd's madrigal?

Before he gained a scholarship (in 1564) at St. John's College, John Case was a chorister at New College and Christ Church. He had the reputation of being 'the most noted disputant and philosopher that ever before set foot in the College.' Another product of his pen, but in Latin, is entitled '*Apologia Musices tam vocalis quam instrumentalis et mixtæ*' (1588): this little tome, of which there is a copy in the British Museum, was also printed at Oxford. Dr. John Case died January 23, 1600, and his remains were interred in the College.

Coming to our own times, and before referring to matters strictly musical, the place of honour, in regard to distinguished *alumni*, must be given to the venerable President of the College, the Rev. James Bellamy, D.D., who has held that important office with distinction since the year 1871. A former student and fellow of the College,

of which he has been a member for the long period of sixty-nine years, Dr. Bellamy is the most musical Head of any House in Oxford. His library contains such treasures as complete editions in full score of Bach, Handel, Beethoven, Mozart, Haydn, and other composers. Another *alumnus* who fully deserves mention is the Rev. William Holden Hutton, B.D., Fellow, Tutor, and Precentor, and formerly Librarian of the College. To the outside world Precentor Hutton is best known as a historian—*e.g.*, his *Life of Laud*, &c.—but, as Dr. Iliffe, organist of the College, says, 'he is one of the most charming men you could come across in a year's march. He is deservedly loved by all the choristers. Every vacation he has the boys at his lovely "Great House" at Burford, where they enjoy fishing, boating, shooting, cricket, &c., to their little hearts' content.'

Three years after the College had been founded, provision was made (in 1558) for six choristers at a salary of £4 6s. 8d. each, and 'three singing men, whereof one to be an organ player,' each of whom received £6 13s. 4d. per annum. In 1577, by reason of the poverty of the College and by 'general consent of the Fellows, the removal of the Quire, chaplain, clerks, and choristers' was ordered; the musical service, however, had a friend in John Lee, who, by his will in 1609, left the sum of £70 towards 'the restoration of the College Quire, whensoever it shall be.' Another St. John's man, Sir William Paddy (1554-1634), 'esteemed one of the prime physicians of his time' and the King's doctor to boot, was a munificent benefactor to the College. He bequeathed upwards of £3,000, which, through investments, provided for 'a skilful organist, with eight singing men and four choristers.' At the present time the services are of cathedral type, with a strong preference for Purcell in the selection of the music. The choir consists of twelve choristers and six lay-clerks: the boys are educated at the High School, Oxford, of which Mr. A. W. Cave, M.A., is the head-master.

The earliest mention of an organ appears in the year 1618, when Sir William Paddy gave 'a pneumatic organ of great cost,' and in the same year the organ loft was built with Dr. Lee's legacy. Nothing is known of the builder or the specification of this instrument, which was placed on the north side of the chapel—presumably where the Baylie chapel now stands—and 'a window was taken down to set it [the organ] up.' In 1766 a new organ was built by John Byfield to the following specification :

#### GREAT ORGAN.

	Pipes.
Open diapason, of metal (part in front) -	52
Stop diapason, of wood - - - - -	52
Principal, of metal - - - - -	52
Twelfth, of metal - - - - -	52
Fifteenth, of metal - - - - -	52
Tierce, of metal - - - - -	52
Sexquiltera (of four ranks), of metal -	208
Cornet (four ranks), of metal - - - -	208
Trumpet, of metal - - - - -	52

(The present trumpet to be continued to the number here set down)

## CHOIR ORGAN.

Stop diapason, of wood	-	-	-	52
Principal, of metal	-	-	-	52
Flute, of wood	-	-	-	52
Fifteenth, of metal	-	-	-	52
				<hr/> 208

## SWELL ORGAN.

Open diapason, of metal	-	-	-	32
Stop diapason, of metal	-	-	-	32
Principal, of metal	-	-	-	32
Trumpet, of metal	-	-	-	32
Hautboy, of metal	-	-	-	32
				<hr/> 160

Total number of pipes = 1148.

The above work to be put into a neat Wainscot case with proper carving, with new soundboard movements, rolling-boards, bellows, and other requisites, with two sets and a half of keys.

The compass from double G, short octaves (*sic*), up to D; and the swell from G below the middle of the keys to D.

The front pipes to be gilt with the best leaf of gold; to be completed in a workmanlike manner, and to be put up in the Chappell for the sum of Three hundred pounds, allowing £100 for the old organ.

July 16, 1766.

On August 22 of the same year :

It was agreed that the sexquiltera of the old organ should be retained, as being an extreme good one, and y<sup>e</sup> Treble Trumpet made by Mr. Byfield's father should likewise be put into y<sup>e</sup> new organ.

The new organ, which seems to have been completed in the spring of 1769, was regarded as a splendid and 'show' instrument; and so it ought to have been to justify the following testimony to its merits and capabilities as expressed by *eight*

leading organists of the day. This is what they said :

To the President and Fellows of St. John's College, Oxford.

This is to certify that wee, whose names are under written, have Tried and do Approve the New Organ made by Messrs. Byfield & Green to be a Compleat, Sound, and Fine Toned Instrument.

(Signed) WILLIAM BOYCE.  
JAS. NARES.  
JOHN STANLEY.  
WM. SAVAGE.  
J. WORGAN.  
JOSEPH BAILDON.  
PHIL. HAYES.  
THOS. SANDERS DUPUIS.

An additional expense was incurred when the organ was erected, as set forth in a London tradesman's little bill, thus made out and duly discharged :

	£	s.	d.
4 very neat Large Brass Pillars with pedestals and balls, and 3 long Hollow Brass Rods for an Organ Gallery	12	12	0
2 Cases	0	4	0
	<hr/> £12	16	0

The present organ—located at the west end of the chapel—does not call for detailed remark, the more especially as there is a project on foot to obtain an instrument more worthy of Sir Thomas White's old Foundation, and the services which enter so largely into its daily life.

The first recorded organist of the College was John Firth, Bachelor in Music in the year 1626, when he was required to compose a piece of music in seven parts for the attainment of his degree. As he died in 1644, he is probably the organist



THE CANTERBURY QUADRANGLE.

(Photograph by Mr. J. Soame, Oxford.)

who is thus mentioned in the College 'Expences' of 1636:

Item for ye Organists allowance out of ye  
Overplus of Comons for ye whole  
yeere - - - - - iij*l*. ijs. iij*d*.

Mr. John S. Bumpus possesses an old oblong organ-book (MS.), formerly in use at St. John's College, which he has kindly placed at our disposal for this article. The music is written throughout on a six-line stave. On pages 75-91 we find 'Mr. ffriths morning & evening service,' in the key of G, which includes a setting of the 'Lettany,' Creed, and Ferial Responses. Following the 'Lettany' is the direction 'The Creed followes, over ye leafe.'

The next name on the list is Robert Lugg (or Lugge) who took his Bachelor of Music degree in 1638, to obtain which he had to compose a Canticum in five parts 'to be sung in the Music School.' A brother of John Lugg, organist of Exeter Cathedral early in the 17th century, Mr. Robert Lugg, 'changed his religion for that of Rome, and went beyond the seas.' In a letter concerning John Lugg, addressed to Sir Thomas Lake, Secretary to the Privy Council, the then Bishop of Exeter says: 'He [*i.e.* John Lugg] confesseth that his busy brother (brought up at Lisbon) waded up to the chin in this puddle [*i.e.*, the Roman faith], but as far as I can perceive this Lugg never waded to the arms.' Reference must again be made to Mr. Bumpus's interesting book for further Luggiana. A short anthem by Lugg, beginning 'Lord, we beseech Thee,' is headed 'five notes higher.' A longer anthem begins 'Let my complaint,' while 'Rob. Luggs service'—Morning and Evening and Litany—is superscribed 'four parts altogether,' another form of the word 'full.' There is also a setting by this composer of 'I am ye resurrection,' headed 'a 4 vox.'

A better known name than either of the foregoing is that of William Ellis (Mus.B. in 1639), who had previously been organist of Eton College. He held a similar office at St. John's before and after the Restoration, being expelled at the Rebellion and reinstated in 1660. Ellis, who died in 1674, is represented in the old MS. organ-book by three anthems: 'Almighty God' and 'This is ye record of John,' both 'for St. John the Baptist Day,' the latter composition is 'for a Tennor alone.' Another anthem by him is a setting of 'O Lord our Governour.' It may be convenient at this point to complete Mr. Bumpus's book in regard to matters unconnected with the College. A Te Deum on p. 45 is headed 'Strogers altogether'; a setting, by 'Mr. Hen. Lawes' of 'Zadock ye priest' is inscribed 'as it stands,' in other words 'not to be transposed,' a similar direction being given to an anthem 'Hyde not thou thy face.' There is the Burial Service (in D minor) by 'Mr. Morley'; and a Te Deum and Jubilate (also in D minor) by 'Mr. Wilkes,' or 'Mr. Weelkes, each spelling appearing at the beginning and ending of the service respectively; and there are two anthems, 'Consider and heare me, O Lord' and 'Sing unto ye Lord,' by 'Mr. Robert Pickhaver,'

organist successively of New College, Oxford, and Winchester College.

To return to William Ellis, who, in addition to the anthems mentioned above, contributed some rounds and catches to Hilton's collection, 'Catch who catch can' (1652). If we dip into the interesting and informing biography of the antiquary Anthony à Wood (1632-95), we find that 'after cathedrals and organs were put down in the grand Rebellion, Ellis kept up a weekly meeting in his house opposite the place where the Theatre was afterwards built, which kept him and his wife in a comfortable condition. The meeting was much frequented and many Masters of Musick were there, and such as had belonged to choirs, being out of all employ, and therefore to the meeting, as all other musick meetings, did flourish.' Wood, who himself says that he 'had some genuine skill in musick,' has left a full account of these gatherings. He begins by recording the names of those who, like himself, attended them. The first on the list is 'Joh. Cock, M.A., Fellow of New Coll. by the Authority of the Visitors,' as he puts it, who, 'marrying with one of the Woodwards of Woodstock, lived an uncomfortable Life with her.' After referring to other amateurs and their musical accomplishments, but avoiding matters matrimonial, the genial gossipier continues:

The musick masters, who were now in Oxon. and frequented the said meeting, were:

(1) Will. Ellis, bach. of musick, owner of the house wherein the meeting was. He alwaies play'd his part either on the organ or virginal.

(2) Dr. Joh. Wilson, the public professor, the best at the lute in all England. He sometimes play'd on the lute, but mostly presided the consort.

(3) - - - Curteys, a lutinist, lately ejected from some chaire or cath. church. After his majestie's restoration he became gent. or singing-man of Ch. Church in Oxon.

(4) Tho. Jackson, a bass-violist; afterwards one of the chaire of S. John's coll. in Oxon.

(5) Edw. Low, organist lately of Ch. Church. He play'd only on the organ; so when he performed his part, Mr. Ellis would take up a counter-tenor viol, and play, if any person were wanting to performe that part.

(6) Gervace Littleton aliàs Westcot, or Westcot aliàs Littleton, a violist. He was afterwards a singing man of S. John's coll.

(7) Will. Glexney, who had belonged to a chaire before the warr. He was afterwards a gent. or singing-man of Ch. Ch. He playd well upon the bass-viol, and sometimes sung his part. He died 6 Nov. 1692, aged 79 or thereabouts.

(8) - - - Proctor, a yong man and a new commer. He died soon after, as I shall tell you anon.

John Parker, one of the universitie musitians, would be sometimes among them; but Mr. Low, a proud man, could not endure any common musitian to come to the meeting, much less to play among them. Among these I must put Joh. Haselwood an apothecary, a starch'd formal clisterpipe, who usually play'd on the bass-viol, and sometimes on the counter-tenor. He was very conceited of his skil (tho he had but little of it) and therefore would be ever and anon ready to take up a viol before his betters: which being observed by all, they usually call'd him, *Handlewood*.

A hurried survey of the succeeding organists must be made: for fuller details the reader is referred to Mr. John E. West's book 'Cathedral Organists,' which includes a register of the organists

of Colleges. For more than a hundred years pluralism prevailed among the holders of the office, *e.g.*, Thomas Norris, Dr. Philip Hayes, Dr. Crotch, William Cross, Dr. Marshall and Dr. Stephen Elvey, all of whom held, concurrently with St. John's, other appointments in Oxford. Of the foregoing, Dr. Philip Hayes was such a huge man that he gained the nickname of 'Fill chaise,' because his unwieldy person occupied all the seating accommodation in that mode of conveyance; and Dr. Stephen Elvey had a cork leg!

Dr. Frederick Iliffe, the present organist, was born at Smeeton, near Leicester. He studied the pianoforte under G. A. Löhr, and the organ with James Stimpson, organist of Birmingham Town Hall. His theory teachers were Sir George Macfarren and Dr. C. W. Corfe. After holding

of Oxford lay-clerks sang for me in those tough eight-part choruses, *gratuitously*?

In 1883, Dr. Iliffe, on the death of Mr. W. T. H. Allchin, became organist of St. John's College. At that time he held the conductorship of no fewer than four college Musical Societies: Worcester, Keble, Queen's, and St. John's. After the death of Dr. James Taylor (in 1900) he was appointed organist to the University and also to St. Mary's Church, therefore, like several of his predecessors at St. John's, he is a pluralist! As a composer Dr. Iliffe—who is a Master of Arts of his University—is well known by his short Festival Service in the key of G, it being largely used in cathedrals and churches; but he has achieved his greatest fame by his exhaustive primer 'Analysis of Bach's forty-eight preludes and fugues.' Many candidates for musical degrees and diplomas have acknowledged their indebtedness to him for his invaluable contribution to the literature of this great classic.

If ever Dr. Iliffe should be tempted to write a series of variations on a song-tune, he would assuredly select 'Paddle your own canoe,' that aquatic exercise being his favourite recreation.

The thanks of the writer are gratefully tendered to the following for their kind help in the preparation of this article; The Rev. Dr. Burney, Fellow and Librarian, and Dr. Frederick Iliffe, organist of the College; to Mr. John S. Bumpus, for his ever-ready help; and to the photographers whose names are appended to their respective productions.

DOTTED CROCHET.

### MUSICAL PRODIGES.

The musical prodigy is a comparatively modern phenomenon, being barely 200 years old. A product of the youngest of the Arts, he did not appear in England until the 18th century. Nor was there any reason why he should. During the 15th and 16th centuries and down to the death of Charles I., music belonged to the life of the whole people, regardless of class distinctions. With the poor as with the rich it was an essential part of everyday life. Few of the poor could read, but most of them could sing the stirring or romantic ballads handed down to them from past generations, or made by the ballad mongers of the period. They sang these to the beautiful melodies of our English folk music, and they accompanied their solo singers with choruses of quaint and harmonious burdens. Many could play on the simple instruments of the time. It was no uncommon thing for servants to be able to play the lute, while it was an absolutely necessary qualification for barbers' assistants.

Among the middle and upper classes a very high standard of musical education prevailed. The majority were well practised performers on the lute, cithern, different kinds of viol and other stringed instruments, virginals, and regals, which last were introduced into England during the 16th century and quickly became fashionable. Nearly everyone



DR. FREDERICK ILIFFE.

ORGANIST OF ST. JOHN'S COLLEGE, OXFORD.

(Photograph by Messrs. Hills & Saunders, Oxford.)

the organistship of Kibworth Church, Leicestershire, he, on the united recommendation of Stimpson and Corfe, was appointed to St. Barnabas Church, Oxford, in 1878. In the following year he took his degree of Mus.D. Ouseley was so pleased with his Exercise—an oratorio 'The vision of St. John the Divine'—that he said he would have given him (Dr. Iliffe) a double-first if there had been any class. Dr. Iliffe says: 'I can never imagine how it was that when my Exercise was performed in the Sheldonian, that so many good Oxford musical folk came forward to help me on that occasion, for I was a mere *new-comer*; but such kindness I shall never forget. Sir Walter Parratt played the organ, Donkin and Cardew played amongst the strings, Canon Shuttleworth was one of the tenors, and a number

could sing and read at sight, and the guests at an elegant supper party were expected not only to sing the grace engraved upon the blades of their knives, but also to bear a part at sight in some delicate madrigal, stately canon, or quaint catch after the festive meal was over. Musical children, therefore, were probably the rule rather than the exception, though no doubt there were then, as now, plenty of proud parents who fancied their children could sing or play better than other people's. But we do not hear of any children who showed such phenomenal genius as to deserve the name of Prodigy. The instrumental music of that time was of an elementary kind, neither keyed nor stringed instruments being constructed for elaborate music. A certain standard of execution was demanded of the performer; but in all the studies and lessons for the lute and other instruments that have come down to us the passages are of a very straightforward description, while all the good old dance tunes, jigs, rounds, and country dances were written in the simplest manner and on very well defined lines. It is therefore easy to see that the England of the Tudors and the early Stuarts was a musical England, and that the English were a musical people.

After the death of Charles I. the progress of music in England received a check from which it has never completely recovered, the years of the Commonwealth being a period of depression for all the arts. At the Restoration there was something of a revival. The King encouraged music at Court and reorganized the Royal private band. Our great Purcell arose and flashed along his brief and brilliant course, preceded and followed by lesser luminaries. But speaking generally, and so far as the daily life of the common people went, the sense of music in England, we may say the spirit of English Music, was dead. On the continent, however, things had been growing apace and great advances made. The newly invented opera had begun to alter the style of singing. The harpsichord had supplanted the spinet. The violin had clearly shown its vast superiority to every other stringed instrument, and the art of composition had made very considerable advances. A demand arose for performers of high executive ability, and the music schools of France and Italy were filled to overflowing with eager students. These in their turn becoming masters of their art, poured forth over civilised Europe to teach others and to take direction of the music at the various European Courts both great and small. Some few of these artists found their way to England, and the new style of compositions and the methods employed in their performance began to attract some notice. But this country was then, and for many years after, so torn to pieces by political factions, and the collective mind of the mass of the people so taken up with the great issues at stake, that there was little time to cultivate the polite arts, and less money to pay for the teaching of them. There were, however, a certain number of educated people of the upper and upper middle class who still loved music for its own sake. Some

of them even dabbled in it themselves, and they arranged little musical meetings at one another's houses where the best artists, foreign and English, performed the newest compositions. As the troubled 17th century drew to its close, an individual came into notice to whom all English music-lovers owe a debt of gratitude: the famous Thomas Britton, whom we may consider as the father of the concert in England. It is true that the first public concerts were given by John Banister at his own house, in Whitefriars, but these only lasted a few years and were probably on quite a small scale.

Banister died in 1679, and it was in the previous year that Britton took up the good work which his friend had begun, and continued it on a larger and more liberal scale. In a loft over his shop and dwelling place in Clerkenwell he arranged a concert room. Here on Thursday afternoons the music-lovers of the town met together to listen to a 'consort of music by the best performers,' and to regale themselves with 'coffee at a penny a dish'! Banister had charged his listeners one shilling each for admission to his concerts, but Britton, with a generosity and large-mindedness characteristic of the man, took no payment from anyone during the first few years of his enterprise. As time went on he found it necessary to alter this arrangement. Perhaps his expenses increased, or his long room became overcrowded as the fame of his concerts grew, and he wished to limit his audience. At any rate he made a charge of 10s. a year, and the undertaking became really a musical club composed of all the most cultivated people in London. For more than thirty years this club existed, and at its weekly meetings could be heard all that was best in music, chiefly of the newer schools, both foreign and English, rendered by the 'best performers,' also foreign and English.

By the beginning of the 18th century the taste for music had become almost universal among the upper classes, but among them only. Music was the *fashion* and Italian music in particular. Besides the Opera, some few occasional concerts were given for the benefit of various artists; but the weekly concerts at Thomas Britton's were still considered the best of their kind, and to play or sing at them gave a performer a certain *cachet*. The most famous artists were always to be heard at those entertainments, including the great Mr. Handel himself during his first visits to England. On a certain Thursday in the year 1711, however, Mr. Britton promised his friends an entirely new sensation, something strange and quite prodigious. He would present to them a little boy, no more than eight years of age, who could already play on the violin with the mastery of a full grown and mature artist. We may be certain the subscribers mustered in full force to hear and see this wonder of nature. Imagine the scene. The long, low room, with the harpsichord at one end, the little group of distinguished artists, and the 'persons of quality' in the gorgeous costume of that period, when men as well as women clothed themselves in warm and brilliant

colours. Perhaps Handel was there, and had delighted the company by playing for the first time some of his new compositions, some dainty little pieces of Rameau or Couperin, or a stately galliardo of our own Gibbons. Perhaps Mrs. Elizabeth Hemmings had sung some of the new cantatas she had brought with her from Italy, accompanying herself on the harp. It is also possible that Mrs. Bradshaw may have sung some of the solos from the new opera 'Rinaldo,' and Mr. Holcombe and Mr. Tenoe some great songs by Purcell. But the event of the day is still to come. A tall, oaken joint stool is brought and placed in front of the audience, and on to it is lifted the Infant Prodigy of eight years old, Master Matthew Dubourg. A quaint figure the little creature must have presented, clothed in the long petticoats worn by small children at that time, and with a violin nearly as big as himself. And he plays, not some simple, easy tune suited to his tender years, but one of the solos of the great Signor Corelli. These solos had not very long been introduced into England, and so difficult were they that it was considered impossible for any but the most accomplished artists to play them. The performance therefore of this small child standing on his stool, his tiny left hand darting over the finger-board with precision and certainty, his bow dancing across the strings in difficult arpeggio passages, or firmly and quietly drawing out the sustained notes in the manner of a fully practised player, completely overwhelmed his audience with astonishment. So wonderful a thing had never been known before. It was indeed prodigious, an unexampled wonder of nature. For, as stated above, instrumental music in England was still of a simple character, and the art of violin-playing had not yet gained the full benefit of the new style inaugurated by Corelli. It is not surprising therefore that the little Master Dubourg should have become the rage in London musical circles, delighting and astonishing all who heard him.

Whether Dubourg played again at Britton's concerts we do not know, for the records of the time gave but scanty information on social matters, beyond chronicling the doings of the Court Circle, and some of the great people immediately connected with it. But it is certain that the little boy played at some of the private parties given by the music-lovers of that day, and that he soon appeared at public concerts given by other artists at the Theatres and City Companies' Halls; and this we know, from the advertisements of his first benefit concert, which he gave, when he was eleven years old, on May 27, 1714, in Mr. Hickford's great Dancing Room, over against the Tennis Court in James Street, Haymarket. Here he announces that he will play 'especially the same piece that was performed between him and Mr. Granom on the Theatre; as also a new Concerto and a solo of Corelli.' This notice shows that Dubourg was, even at that tender age, in a position to command the services of the best artists at his own concerts, for Mr. Granom was a trumpet-player of considerable

repute, and the advertisement of his name was quite enough to ensure the concert being largely patronised by 'Persons of Quality.' Moreover, the trumpet was a very favourite solo instrument in those days; much elaborate and beautiful music was written for it, and few concerts were reckoned complete without, at least, one solo for it.

It is not known who gave Dubourg his first lessons on the violin; possibly his father, the famous dancing master, Isaacs, whose natural son he was. In 1714, however, there was a considerable influx of foreign musicians into England, and among them came the violinist Geminiani. His great master, Corelli, had died only the year before, and, as Geminiani himself had already acquired some reputation in Italy as a teacher of Corelli's method, and interpreter of his compositions, his arrival in England was a matter of great interest to musicians in general and violinists in particular. Little Dubourg was placed under his care at once, and proved exceedingly apt in profiting by the instruction he received. Indeed, from this time the boy's success was greater than ever, and he held undisputed sway as a youthful prodigy for many years. It was an unprecedented thing that one so young should have acquired complete mastery over the most difficult of instruments, and to emphasize this fact, Dubourg's age is nearly always mentioned in the announcements of concerts at which he played. He is advertised as 'Mr. Matthew Dubourg, the youth of eleven' or 'twelve,' and so on till he was really too old to be considered any longer a boy. He was, however, from 1714 until he went to Ireland in 1728, in enormous request at all the good concerts, where he played solos and concertos by Corelli, duets with the trumpet, and other instruments, concertos and other pieces of his own composition, and, as was the fashion then, improvisations on some well-known air or airs, chosen on the spur of the moment by himself or by one of his audience. Between the ages of eleven and seventeen, Dubourg gave his yearly benefit concerts at Hickford's Great Room. After that, they were given at Drury Lane, or the New Theatre in the Haymarket, but his adult career, brilliant and successful though it was, does not now concern us.

Dubourg was unquestionably the greatest and most remarkable of the early infant prodigies; but he was not quite the first. That rather doubtful honour must be given to an infant of the opposite sex, of whom history has not recorded the name, for she is spoken of merely as 'a Girl, a Scholar of Mr. Tenoe's.' Mr. Tenoe was well known during the early part of the 18th century as an opera and concert singer. He also had a good reputation as a teacher, and it would appear that among his scholars was a little girl with a wonderful voice and considerable facility in using it. At what age she began her studies we do not know; but she was brought out by Mr. Tenoe in 1710, at the age of nine. She made her début in the Music Room in York Buildings (originally belonging to Sir Richard Steele), and appears to have pleased her hearers, singing with ease and fluency several songs

out of the current operas of Scarlatti and Handel. This was no easy task, for besides the florid passages written by the composer, the singer was expected to invent and introduce such others as would show off the compass and flexibility of her voice to the best advantage, and this not merely in the form of a cadenza or close at the end of an aria, but during the course of the aria itself. The young lady repeated her performance during the summer of the same year at Hampstead Wells, at a 'Consort of Musick' given by Mr. Tenoe 'at the desire of several Gentlemen and Ladies living in and near Hampstead,' at which concert, as stated in the announcement, 'several of the Opera songs will be performed by a Girl of nine years old, a Scholar of Mr. Tenoe's, who never performed in Publick but once, at York Buildings with very good Success.'

Besides the inhabitants of Hampstead who desired the 'Consort,' a goodly number of persons from town were expected to attend it. During the long days of June and July those of the Quality who could not leave London for Epsom or Tunbridge Wells or other distant holiday resorts, took their pleasure at Hampstead, Greenwich, Richmond, or Islington; green and pleasant places within a comfortable drive from London. Here they drank the waters, ate curds and cream, flirted, gossiped, and destroyed the reputations of their friends with as great or greater enjoyment than in town. Nor was amusement wanting. There were spacious Assembly Rooms at all the Wells, where elderly folk could sit in comfortable corners and talk scandal, while the younger people arranged a country dance, or wandered through the woods and fields in couples and gay little parties. Sometimes there was an 'Entertainment of Conjuring,' or Mr. Clench performed ventriloquial wonders in imitating the sounds made by different animals and birds, old women and the Sham Doctor, besides playing other tricks; and there were occasional concerts at which, as in the instance quoted, the company were sure of the latest novelty that had already diverted them in London during the spring season. Their amusements had to be over in good time, however, to allow for the journey back in the warm summer twilight, before the footpads and other gentlemen of the road came out of their hiding-places in Belsize and elsewhere.

This particular Hampstead concert is advertised as 'Beginning exactly at Five for the Convenience of Gentlemen's Returning.' Five or six o'clock was the usual hour at which these country concerts began, and it was no uncommon thing in advertising them beforehand to state that a certain night had been chosen on account of the moon being at the full. In July, 1711, Mr. Tenoe gave a concert at Richmond, and it was advertised some days beforehand in the *Spectator* and in the *Daily Courant* as follows:

In the Great Room at Richmond Wells.

On Saturday being the 21st instant will be performed an Extraordinary Consort of Vocal and Instrumental Musick.

Vocal parts to be performed by Mr. Leveridge, Mr. Tenoe, Mr. Laurence, Mr. Rainton, and a Girl, a Scholar of Mr. Tenoe's.

N.B.—The Consort is undertaken by Mr. Tenoe and Mr. Cuthbert.

Tickets are delivered at the Wells at Half-a-Crown each.

Beginning exactly at Six of the Clock.

Note: The Tide will serve to come back the same evening.

The instrumentalists are not mentioned by name, and the Girl appears to have been the only female performer. She was, however, in the best of company, both Mr. Leveridge and Mr. Laurence being renowned opera singers. The career of this prodigy was a short one, lasting only three years, during which she sang chiefly at Mr. Tenoe's concerts. Her last appearance was at Stationers' Hall in 1713, on the occasion of Mr. Tenoe's benefit, after which no further record of the young lady is to be found.

For some years after this we do not hear much about infant prodigies except young Dubourg who, as stated above, held undisputed possession of the field. Here and there we find little boys singing at concerts, and advertised in such a manner as would lead us to suppose them to have been regarded somewhat as novelties. It is to be remarked that these little creatures are never during this early period mentioned by name. That distinction was reserved for their full-grown fellow artists, and it was not until many years later that childish performers were allowed to have their identity published beforehand.

In January, 1714, a concert of vocal and instrumental music was given at Stationers' Hall for the benefit of Henry Carey, the well-known composer and dramatist, who, however, at this particular time was earning his livelihood by teaching singing. It is stated that the 'Vocal part will be by Mr. Carey, a Gentlewoman, and a Boy his Scholar.' The poor singing-master's concert was remarkable in two ways: All the instrumental music was composed by Pepusch expressly for the occasion, and the advertisement announced that:

The words of the Entertainment are printed and will be given gratis to Each Person on their Entrance.

This is a particularly interesting fact, for it is the first announcement of its kind, and would appear to mark the earliest issue of the 'Book of the words,' now so common a feature of our modern concerts.

Mr. Munro, the well-known organist and harpsichord player, also had a boy to sing for him in 1722, when he gave his benefit concert at Hickford's Room, Pantion Street, on March 16. He states, among other things:

The Harpsichord to be performed by himself. With singing by a little Boy.

In the same year a mysterious advertisement appeared in the *Daily Courant* as follows:

At the New Theatre over against the Opera House in the Haymarket. This present Day being the 21st Day of June will be presented a Tragedy called the Revenge. By Persons who never appeared on any Stage before. With Several Entertainments of Dancing. And Singing between the Acts by a Boy who never appeared on any Stage before.

This announcement appeared only once, and the names of the 'Persons' and the 'Boy' did not transpire in the newspapers. That the young gentleman whose appearance was a special feature in the performance should be nameless was usual, but that a whole company of actors should advertise a performance without enumerating their names is remarkable and unprecedented. It is possible they may have been amateurs, perhaps persons well known in society who, fearing to become the talk of the town by disclosing their identity beforehand, resolved to stand on their own merits against the sharp-tongued critics of the day.

So far, we have had only prodigies of English birth before us, and all excepting Dubourg were singers. In 1729, however, a new kind of prodigy appeared; a foreigner and an instrumentalist named Charles Adolphe Kuntzen. Born at Wittenberg, where his father was Capellmeister, his musical talent showed itself at an astonishingly early age. By the time he was seven years old he was not only a finished performer on the harpsichord, but an accomplished singer as well, capable of executing the long cantatas of the Italian composers, then so much in fashion. His father, who played the violin, determined to make his son's genius known to the musical world, and, well aware of the fact that foreign musicians were much sought after in England, bent his steps towards this country accompanied by his little boy. They travelled by way of Holland, giving concerts at all the principal towns they passed through with great success, Master Charles exciting the greatest delight and amazement in all who heard him. The travellers arrived in London in January, and lost no time in preparing for a concert, the particulars of which were set forth in the *Daily Journal* and *Daily Post* as follows, where his name is spelled 'Kontzen':

For the Benefit of Mr. Kontzen, a Youth of Seven years old, who plays upon the Harpsichord in a Surprising Manner.

At the New Theatre, in the Haymarket, on Tuesday, being the 28th day of January, Will be Performed a Concert of Vocal and Instrumental Musick; particularly several Pieces on the Harpsichord by the Youth, some Sonatas and Concertos by his Father on the Violin, accompanied on the Harpsichord by the Youth. A Cantata to be sung by the Youth, as also a Cantata to be sung by One lately arrived in England, with several other Pieces by the Best Hands.

Boxes, Half-a-Guinea. Pit, 5s. Gallery, 2s. 6d.

It is interesting to note that there still exists a link, totally unsuspected by most people, between this first performance by Kuntzen in England and the present day. The quality who wished to attend this concert were further informed that tickets were to be had 'at Mr. Fribourg's at the Theatre, at Rudd's Coffee House in the Haymarket, and at Tom's Coffee House over against the Royal Exchange in Cornhill.' Mr. Fribourg was a celebrated maker of Rappee snuff, who lived first under the New Theatre and afterwards moved to a shop next door to it. He may possibly have had some interest in the theatre, for during the year

1729 and for several years following he appears to have sold tickets for most of the performances there, and occasionally he was the only person from whom tickets for that theatre could be obtained. He also sold tickets for other concerts, but only when the performers were of the first rank and charged high prices. This firm exists, under the names of Fribourg and Treyer, and still occupies a shop in the Haymarket that alone among all the modern buildings has kept its old-world appearance.

Kuntzen was an enormous success in London. All the town crowded to hear him, and in addition to the entertainment he furnished for the fashionable dilettanti, he created a profound impression among musicians. Even Pepusch, crabbed, fastidious and hard to please, was quite overcome by the boy's playing, and considered him as something unique, a true prodigy; and Burney speaks of the sensation he created as perfectly astonishing. He was engaged by the Company of Comedians for the first performance that season of the favourite tragedy of 'Venice Preserved, Or, a Plot Discovered,' by Otway, which took place at the Theatre Royal, Lincoln's Inn Fields. The bills, after giving the names of the actors, state:

With a Piece of Musick on the Harpsichord by Mr. Kontzen, a Youth of Seven Years of Age lately arrived from Germany, being the first time of his appearance on the Stage.

This also was very successful, and in addition to these great public performances there is no doubt little Charles Adolphe had his time well filled with other engagements of a more private and personal nature, playing frequently at the houses of the rich amateurs and the gatherings of musical artists. But notwithstanding his triumphs on this occasion he did not stay long in England, though he is stated to have paid other visits to London at different times, and to one of these visits, some thirty years later, we shall have reason to refer.

If the next instrumental prodigy was considerably older than Kuntzen, he too created a great sensation in musical circles, for he could play on the harpsichord, German flute and trumpet, the last named being the most difficult instrument of the three. The name of this youth was Burk Thumoth, and he came of an Irish family. His performances on the harpsichord attracted much attention, and gained him the applause of the serious musicians. He finally adopted the German flute as his principal instrument, and some twenty years later his little son became famous as a singing prodigy. From this time onward instrumental prodigies began to increase in number, and by the middle of the century there were several before the public—little girls and little boys.

BERTHA HARRISON.

(To be continued.)

'I don't think, Sir,' remarked Salomon to Haydn, 'you will ever beat these symphonies.' 'Sir,' replied the composer, 'I never mean to try.'

## PRIVATE MUSICAL COLLECTIONS.

## I. MR. EDWARD SPEYER.

*(Continued from page 235.)*

A few more composers in the 'M' section of Mr. Speyer's collection claim notice before the Mozart treasures are described. *Massenet* (born 1842) is represented by a letter about his oratorio 'La Vierge,' produced on May 22, 1880, at Tournai. *Maurer* (1789-1878) is an almost forgotten composer, except by his *Sinfonie Concertante* for four violins and orchestra, which used to be played at the Philharmonic concerts. Maurer dedicated one of his Violin concertos, that in A minor and dated 'Potsdam, 1820,' to Mr. Speyer, senr., the superbly written autograph of which is now in his son's possession. A Pastorale for three voices beginning, 'Sublime were the blushes of morn,' is by *Joseph Mazzinghi* (1765-1844), composer of 'The Wreath' and 'When a little farm we keep.' Mazzinghi was a pupil of John Christian Bach and a well-known teacher in London of the pianoforte, for which instrument he composed nearly seventy Sonatas and 'arranged a multitude of pieces.' In addition to the manuscript of an orchestral work by *Mehul* (1763-1817), there is a touching letter, dated May 15, 1817, addressed by him—then in the last stage of consumption—to the Director of the Paris Conservatoire, asking for an extension of leave, as for twenty-three years he had never absented himself for a single day from his duties as professor. Five months later, the composer of 'Joseph' drew his last breath, at the age of fifty-four. The violinist *Molique* (1803-69) and the pianist *Moscheles* (1794-1870) carried on a voluminous correspondence with Mr. Speyer, senr., and the letters from the two musicians have been carefully preserved.

A treasure-corner indeed is that wherein repose the Mozart manuscripts. The gem of the whole collection is the autograph of the song 'Das Veilchen' (The Violet), which is headed :

Das Veilchen vom Goethe. 8 Juni, 1785.

This celebrated manuscript has been in the possession of Mr. Speyer's family for nearly a hundred years. Otto Jahn, who gives a facsimile of the autograph in his monumental 'Life of Mozart,' thus refers to this finished example of the composer's genius :

But the crown of all the songs, by virtue of its touching expression of emotion and its charming perfection of form, is unquestionably Goethe's 'Veilchen' (K. 476). In other songs we discern musical genius divining and bringing to light the poetic germ which lies hidden in the words; here we have the impression made upon Mozart by true poetry. It may seem remarkable that so simple a lyrical poem should have been treated by Mozart as a romance, giving a certain amount of dramatic detail to the little story; and yet it must not be overlooked that the masterly touch which repeats the closing words: 'Das arme Veilchen! es war ein herziges Veilchen!' fully reasserts a genuine lyric element. A tendency to dramatic effect was inherent in Mozart's nature as an artist, and Goethe's clear and plastic presentation of a simple image, true in every feature, could not fail to impress him deeply.

Here we are further privileged to handle the autograph of the *Fugue in C minor for Two Pianofortes* (Köchel 426), a beautiful manuscript headed :

Fuga a Due Cembali di Wolfgango Amadeo Mozart  
mp. Vienna li 29 di Decembre 1783.

Except the last four bars, the left-hand part of the first player is written in the *tenor* clef. This manuscript was given by Mr. Speyer, senr., to Spohr, in whose possession it remained for about forty years: at the death of the latter it was generously given back to its former owner by Spohr's widow. In 1788 Mozart prefixed a short *Adagio* to this fugue for two pianofortes and arranged it for a quartet of strings: the autograph of this is in the British Museum. Beethoven copied the fugue in score, and the autograph of this is in the Artaria collection at Vienna. Other Mozart treasures are the *Cadenza* to the first movement of the *Sinfonie Concertante in E flat major for Violin and Viola* (K. 364), composed in 1780, written on the back page of a horn part of the *Contratanz* in B flat for orchestra (K. 123) composed in 1771, when Mozart was fifteen and during his sojourn in Italy. Then we have in Mozart's handwriting: *Act I., 1st and 2nd Scene* of the libretto of '*Die Entführung aus dem Serail*' ('Il Seraglio'), with *Belmonte's* first *Aria*, and the amusing *Duet* between *Osmín* and *Belmonte*, evidently extracted from the text-book in the summer of 1781, when he was busy with the composing of the opera. Here is also a copy of the interesting *Thematic Catalogue* made by Mozart himself of his works composed between February 9, 1784 and November 15, 1791: this, the very first publication printed by the then newly-invented process of lithography, was issued by Joh. André at Offenbach in 1805.

A document of the highest pathetic and historical interest is the *Marriage Contract of Mozart*, dated Vienna, Aug. 3, 1782, signed, sealed, and settled in due legal form. The principal personages mentioned therein are *Wolfgang Amadeus Mozart*, the bridegroom, *Maria Costanza Weber*, the bride, *Maria Caecilia Weber* the bride's mother (widow), and three witnesses, friends of both parties. The six clauses of the contract may be summarised thus :

1. He will take her.
2. Bride brings a dowry of £40 (500 florins).
3. Bridegroom promises £120 (1500 florins).
4. Community of property.
5. Right of bequest.
6. Duplicate copy of contract for bridegroom (this was deposited and is preserved in the archives of the Law Courts at Vienna).

The place of honour in the *Mozart Letters* belongs to a communication from Mozart to Michael Puchberg, a wealthy merchant of Vienna, and, like the composer, a Freemason, who proved his true and always helpful friend. Mozart—who, unfortunately, had frequently to go to Puchberg for pecuniary assistance—says, in a postscript (really the main point of the letter): 'I must ask for forgiveness in that I have not remitted to you the

certain thing [*ℒ s. d.*] in accordance with my promise; but Stadler [a clarinettist] who went to the bank for me because I had so much to do, completely forgot the 20th of April, consequently I must ask for a further respite of eight days.' This read-between-the-lines letter was given, in 1818, to Mr. Speyer, senr., by Carl Mozart, the composer's elder son. The latter, then in the Austrian State Service, at Milan, was very friendly with Mr. Speyer's father, whom he allowed to make copies of a number of letters written by Mozart in 1777 and 1778, chiefly from Mannheim, to his cousin, Maria Anna, a young girl of nineteen; these letters have not been published and probably never will be.

A New Year's letter of *Leopold Mozart* (1719-87), dated 'Salzburg, 29 Dec., 1780,' written to his genius son Wolfgang, concludes thus: 'We all kiss you with all our hearts, and I am your old honest Father.' To this letter is a long addition penned by *Nannerl* (*Marianne Mozart*, 1751-1829), the composer's gifted sister. There are letters written by *Carl Mozart* and *Wolfgang Mozart*, junr., and the autographs of five Lieder composed by the latter: also a letter from *Mozart's* widow, *Madame von Nissen*, to Madame Spontini, dated 'Salzburg, 16 March, 1830.' It will be remembered that eighteen years after the death of her husband, Mozart's widow married the Danish Councillor of State, G. N. von Nissen, who wrote the earliest biography of Mozart. When this gentleman had his portrait engraved, he subscribed himself as 'Husband of the widow of Mozart'! Mr. Speyer possesses letters written by all the members of the Mozart family except from the mother of the composer, her letters being extremely rare.

In the printed copy of the first text-book of 'Don Giovanni' (Vienna, 1788), the composer is given as 'Sig. Wolfango Mozart, Maestro di Cap. all' attual servizio della Corte Imperiale.' Of letters from persons intimately connected with Mozart, there is one dated 'Paris, 17 April, 1783,' from *Beaumarchais* (1732-99)—author of 'Le Barbier de Séville' and 'Les Noces de Figaro'—written to the Comte de Vergennes (celebrated French statesman and Minister of Finance to Louis XVI.); three letters written from Vienna by *Süssmayer* (1766-1803), the pupil of Mozart and who completed the 'Requiem'; *Padre Martini* (1706-84), the great friend and musical adviser of the master, is represented by a letter, dated 'Bologna, 24 May, 1777,' written to Giuseppe Santarelli, the celebrated Papal soprano singer; and lastly there is a letter, dated 'New York, 30 January, 1830,' from the Abbate *Lorenzo da Ponte* (1749-1838), the librettist of 'Figaro,' 'Don Giovanni,' and 'Cosi fan tutte,' this communication being in his beautiful, characteristic handwriting, though at that time he was in his eighty-second year.

From Mozart to *Jacques Offenbach* (1819-80) is a wide jump, but each has his own particular niche in the temple of fame. The composer of 'Orphée aux enfers' gives vent to his humour in a

letter written from the Théâtre des Bouffes Parisiens, and addressed to M. Delsame, editor of one of the Paris newspapers. He says:

My dear friend,—Your young and handsome singer is neither young nor handsome. Do try, therefore, to find me what I want, but for goodness' sake put on your spectacles. You know that in my little theatre the public are not very artistic, and consequently the women must be prettier than anywhere else. Don't bring me your artist to-morrow, but get hold of another one for some other day.

Of special interest is a letter to M. Chadeuil, the Parisian musical critic, in which the composer expresses his nervous fear that his *chef d'œuvre* would not be a success. Writing on October 19, 1858, Offenbach says:

My dear Chadeuil,—I count upon all your friendship for my *Orphée*. I don't know what will come of it: I hope a success; but you know that at the theatre one is never certain of these things. As just now this is a business of the very greatest importance to me, I more than ever appeal to your excellent pen in order to push me into the way of good results.

It should not be forgotten that Offenbach came to England in 1844 as a violoncello player, in the same year that Joachim and Piatti made their first appearances in this country. Concerning his début here—at Madame Puzzi's concert, May 15, 1844—*The Dramatic and Musical Review* said:

The principal novelty was a solo on the violoncello by Mr. Offenbach, who made his first appearance in England. Though this gentleman is very young, he is already a perfect master of his instrument; his tone has all the sweetness of the veteran Lindley, whilst his execution (especially the use of the harmonics) is little short of the marvellous. He is on the violoncello what Paganini was on the violin. Mr. Offenbach will be a leading feature of this prolific musical season.

The prolific but almost forgotten composer *George Onslow* (1784-1813) is recalled by the score of the *Finale vivace* of his Symphony in A, dated '28 June, 1830,' a work that was first performed in London at the Philharmonic concert of February 27, 1837. *Ferdinand Paer* (1771-1839) achieved a reputation as an opera composer, but Mr. Speyer possesses an unpublished cantata by him, 'Fede, Speranza e Amor Divino,' for soli, chorus and orchestra, also a letter dated 'Paris, Sept. 1, 1811.' A letter, dated 1831 and written to Mr. Speyer, senr., and the autograph of a 'Capriccio Paganini' ('Paris, 24 Mai, 1837'), are relics of *Niccolò Paganini* (1784-1840), the great and weird violinist. *Philidor* (1726-95), famous both as a composer of operas and as a chess-player, wrote to Bartolozzi a letter ('London, April 23, 1790) about his (Philidor's) portrait, asking 'In what state is the original plate?' as he wished to insert it in a new edition of his book 'Analyse du jeu des échecs,' which first appeared in 1749 and met with great and well deserved success; this letter is in the Speyer collection. Philidor, who received a regular pension from the Chess Club in London, was the first to introduce on the stage the 'air descriptif' ('Le Maréchal') and the unaccompanied quartet ('Tom Jones'), and to form a duet of two independent and apparently incongruous melodies. *Piccini* (1728-1800), the rival of Gluck, is represented by the manuscript of a

vocal aria inscribed 'Ecrit de la propre main du célèbre Piccini pour son ami J. B. Viotti, à Paris, 1783': here is also a letter from Piccini, written during the time of the Great Republic, dated 'Paris, 4 Thermidor,' and addressed 'Au Citoyen Genguené.' *J. F. Reichardt* (1752-1814) and *F. J. Rochlitz* (1769-1842) find a place: the former by a letter addressed to George Joachim Götschen, grandfather of Viscount Goschen, and Rochlitz—a well-known writer on music and the librettist of Spohr's 'Last Judgment' and 'Calvary'—by letters to Neukomm and others. The composer of 'The song of the bell,' violinist, and the friend of the youth of Beethoven, *Andreas Romberg* (1767-1821), is recalled by a letter (Sept. 28, 1819) addressed to Herr Peters, the well-known music-publisher; and his cousin, *Bernhard Romberg* (1767-1841), the celebrated violoncellist, by letters addressed to Spohr.

*Jean Jacques Rousseau* (1712-78) and *Anton Rubinstein* (1830-94) appear in the collection, the former by a letter to his publisher dated 'Montmorenci, Feb. 5, 1764,' the latter by a telegram to his wife announcing the death of his brother Nicholas, also a letter addressed to Messrs. Breitkopf & Haertel. Here are an orchestral score and a miniature portrait of *Sacchini* (1734-86). Of *Antonio Salieri* (1750-1825), the friend of Haydn and Beethoven and for many years 'Maestro di Capella' of the Imperial Court at Vienna, Mr. Speyer possesses two curious compositions: (1) 'Piccolo Terzetto,' written for a church commemoration service held at Liechtenthal on Sept. 25, 1814; and (2) a delightfully humorous joke, a trio for two men's voices and a woman's, entitled, 'Lo Spirito di Contraddizione.' The 'Spirit of Contradiction' is personified in the soprano. Bass and tenor sing: 'Viva la celebre B— amabila, viva il suo metodo di canto angelico,' &c. The soprano interrupts with ejaculations: 'Che amabila? Che metodo? Diabolico, Insoportabile,' &c.

*Franz Schubert* (1797-1828). What sweet delights the name recalls! And then to handle some of his precious compositions just as he wrote them, and wrote them so neatly at the time of their creation. In the year 1824, Schubert lived for six months with the Esterhazys at Zselész, in Hungary. There he gave pianoforte lessons to the young Countesses of the house, aged nineteen and seventeen respectively, with the younger of whom, Caroline, he is said to have fallen in love. For these fair damsels he composed his Pianoforte sonata for four hands—now known as the 'Grand Duo in C' (Op. 140). This beautifully written autograph of 140 folios—headed 'Sonate fürs Pianoforte zu vier Händen, Franz Schubert, mp., Zselész, Juny, 1824'—was given by Anton Diabelli, the publisher, to Clara Schumann during her visit to Vienna in the year 1837. She presented it to her bridegroom, Robert Schumann, in whose possession it remained till his death. Schumann, misled no doubt by the obviously symphonic character of the work, wrote to his bride from Leipzig, Feb. 6, 1838: 'I have revelled in the Duo; cannot, however, believe it to be a pianoforte

composition, even after inspecting your original MS., which I had fetched from your mother's.' But the 'Grand Duo' is *not* an arrangement; it is an original composition for pianoforte duet. The work has been effectively orchestrated by Dr. Joachim, in which form it was first performed at the Crystal Palace Concert of March 4, 1876, under the direction of Sir (then Mr.) August Manns. In the programme-book of that concert, Sir George Grove said:

Zselész was the country seat of a member of the Esterhazy family, and Schubert paid two visits there: the first as music-master to the family in 1816, and the second probably in the same capacity—for the rigid etiquette of the time would hardly have allowed him to go in any relation of equality—in 1824. He seems to have been perfectly happy there, making love and music—a great deal more of the latter than the former—wandering about and generally enjoying himself. The place was in Hungary, on the Waag, sixty or seventy miles east of Vienna, and the melodies which he heard from the peasants on the property, or the wandering gipsies, and the peculiar sound of their bands, have left their mark on the pieces which are known to have been composed there, and on others which, though written elsewhere, have fortunately caught the impress of that time. Conspicuous among these are the unfinished symphony in B minor, the Grand symphony in C, the Quartetts in A minor and D minor, the E flat Trio, the *Divertissement à la Hongroise* (Op. 54) for four hands on the pianoforte, and the Sonata before us, usually known by the name of the 'Grand Duo in C,' attached to it by the publishers on its appearance in 1838.

Other Schubert relics are a leaf of the Variations for Pianoforte duet in E minor (Op. 10), dedicated to Beethoven, and the song 'An die untergehende Sonne' (Op. 44), dated 'Vienna, May, 1817': on the back of the latter manuscript is a sketch of a song, the completion of which cannot be traced.

Mr. Speyer has also a large collection of portraits. One of these he has kindly allowed to appear as the special supplement of the present issue of THE MUSICAL TIMES. It is a representation of Marianne ('Nannerl') Mozart, sister of the composer, who accompanied him to London as a fellow prodigy in the year 1764. The original oil-painting—the representation of which Mr. Speyer assures us has not hitherto been published—is by Mignard and now the property of Dr. Hoch's Conservatorium at Frankfurt-am-Main.

(To be continued.)

An old-time relic, in the form of Handel's watch, recently found its way into the law courts. In 1879 Mrs. Shearer, its former owner, bought the watch at Messrs. Puttick & Simpson's for the sum of £4 2s. 6d. Time had so increased the value of this time-keeper that Dr. Cummings gave £50 for it a year ago, he having purchased the treasure from an agent of Mrs. Shearer, named, curiously enough, Stafford Smith. The lady sought to recover possession of the watch on the ground that Mr. Stafford Smith had no authority from her to sell. However, the case was eventually settled out of court, and Dr. Cummings retains the watch and its case. Perchance the relic has ere this set its face against Handel's Will. 'Where there's a will there's a way,' as the lawyer said who took the will for the deed; but in Dr. Cummings's case—not the law case, but that in which he keeps his Handel treasures—may we not say 'Where there's a will there's a watch'? May time deal gently with its minutiae and the hands upon which Handel often looked.

## Occasional Notes.

*A work of art—whether we are to consider it as a created production, or, as in our own art [of music] more than any other, the representative performance of another's production—is the putting into fact some important idea. Let us see of what this idea consists, and the fact into which it is moulded. There must be feeling, let me say passion, condensed into representation. One cannot represent what has not been experienced. This passion that we experience let it be supposed the summer heat of an ardent spirit. Then must come the reflection, which is the dew, the condensation of the aqueous vapour that suffuses the air of a summer's day. The plant is quickened by the glow of our passion, and enriched by the dew of our reflection, and then its flower is the blossom that opens to the world.—G. A. MACFARREN.*

As a sequel to the biographical sketch of John Day, the celebrated music-printer of the 16th century, we give a photograph, specially taken for the purpose of this reproduction, of the memorial window to him in Little Bradley Church, Suffolk, where his remains are interred. The church is a Norman flint building, with a circular embattled Western tower. The

Day window, which owes its insertion to the Rev. Herbert Alston, a former rector of Little Bradley, is from the studio of Messrs. Heaton, Butler, & Bayne, and bears the following inscription:

To the Glory of God, this window is dedicated by the Stationers' Company in 1880, in memory of John Daye the printer of Foxe's Book of Martyrs and master of their Company in 1580.

Its three figures, one in each light, are St. Andrew, St. Stephen and St. Paul, a trio of martyrs, thus typifying the famous book which was first issued from the printing press of John Day.

It seems a strange anomaly that pianist-composers should be so fond of writing concertos for the violoncello. The latest in a fairly long list is Herr Ernst von Dohnányi, whose new work of this kind was produced by Prof. Hugo Becker at the last of the Philharmonic concerts at Budapest. It met with quite exceptional success, and is regarded as one of the very few concertos for the instrument which can be considered equally effective for the soloist and the orchestra. Moreover, it is the work of a composer who happens to be a real musician by the grace of God. It proved by far the most valuable of the Philharmonic season's novelties, and is bound to make the tour of the world's concert rooms.



THE MEMORIAL WINDOW TO JOHN DAY IN LITTLE BRADLEY CHURCH, SUFFOLK.

(Photographed specially for THE MUSICAL TIMES.)

The recent welcome performance by the Bach Choir of Bach's great Mass in B minor recalls the fact that three movements of this stupendous creation were sung in London nearly seventy years ago, certainly before any portion of the work was heard at the Gewandhaus, Leipzig! At the Ancient Concert of May 23, 1838, a 'Selection from a Service,' as the Mass was called, consisted of the *Gloria*, *Qui sedes*, and *Quoniam tu solus*. Concerning the interpretation of these excerpts the *Musical World* said:

The chorus is accompanied, we believe, by three obligati trumpets, the alto tromba extending to E [D] in alt. This part of course Mr. Harper could not play, nor indeed could anybody, with the instrument now in use in our orchestras. The aria 'Qui sedes' has an obligato accompaniment for the tenoroon or oboe d'amore, an instrument which extended below [*sic*] the Corno Inglese. This Mr. Grattan Cooke attempted on the common oboe, and of course stopped at the very outset of his exertions. The bass solo, 'Quoniam tu solus,' is accompanied by a corno [da caccia] and two fagotti. The passages for the horn were next to impracticable, and Mr. Denman was furnished with a fagotti part which appeared greatly incorrect. Of course [the selection was slaughtered, the soli players retiring in dismay, and leaving Mr. Knyvett to play their parts on the organ, which he did most manfully, after the fashion of the men of the last generation, 'Solo on the Cornet stop.'

The *Examiner*—a high-class journal of that day—expressed its opinion of the music in these terms:

How far more pleasing, for instance, the glee we allude to, than the extract from a Mass by Sebastian Bach! in which we could discover nothing except the industry and dry science of the composer.

The glee 'we allude to' was Jackson's 'Go, gentle tyrant,' a command which might appropriately have been addressed to that *Examiner* critic. Earlier in the month—on May Day, 1838—the Choral Harmonists opened their music-making with the following item (we quote from a copy of the programme now before us):

CREDO (from the 1st Grand Mass) ... Sebastian Bach.  
For Words, see Novello's Collection, Page 1.

A foot-note states that 'J. A. Novello's Collection of Words of Classical Sacred Music may be had of the Waiters, price One Shilling.' It may be assumed that the above *Credo* was that of the great B minor Mass: anyhow, there were genuine Bach enthusiasts in London at the beginning of the Victorian era.

It would seem as if masterful Master Mischa Elman was so turning the heads of the musical critics as to cause their pens to run in the wilds of inaccuracy. An evening contemporary, in recording the gifted boy's performance at the Philharmonic concert, says (the italics are ours):

Yesterday Tchaikovsky's *piano* concerto, a few years since considered unplayable by the most brilliant *violinist*, was the chief work in which he was heard, and the way in which he romped through the solo part therein bordered on the miraculous.

No doubt. The other 'off the line' is probably due to flights of 'high falutin,' when the writer, in a musical journal, refers to 'that little Prince from Genius-land, Mischa Elfin.' As a distinctive Elman characteristic, Elfin is decidedly good.

The Beethoven House at Bonn has been enriched by the purchased acquisition of a precious document, viz., the original manuscript of the 'Coriolan' overture. This treasure is at present exhibited in the manuscript room of the House.

In the course of some strictures passed upon a paragraph which appeared in a London daily newspaper, a weekly musical periodical makes two erroneous statements concerning the baton in England. They are contained in the following extract:

Its [the baton's] revival in this country is due to *Spohr*, who conducted a Philharmonic concert with a baton in London in 1820; and from that occasion until now the baton has invariably been used. *Mendelssohn* made his first appearance in England at a Philharmonic Society concert on the 25th of May, 1829, when he conducted his C minor Symphony, using the baton provided by the Society. The story about a special baton with a crown on the tip of it is a—well moonshine, or a pretty invention.

While it is perfectly true that Spohr conducted with a baton a Philharmonic concert in London in 1820—if we may be allowed to put it in that way—it was not until the year 1832 that the baton came into general use in England. This was duly set forth, supported by documentary evidence of absolute certainty, in THE MUSICAL TIMES of June, 1896, p. 372, and moreover the substance of that article will be found in the new edition of Grove's 'Dictionary of Music and Musicians,' vol. i., p. 206. In regard to misstatement No. 2, it so happens that on May 26, 1829, the day after the Philharmonic concert, Mendelssohn wrote from London to his parents a letter which contains this sentence apropos of his conducting experiences:

I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker took me for an alderman, and would insist on decorating it with a crown).

Where is the 'well moonshine'? The moonshine must surely be at the bottom of our contemporary's 'well.'

The Berlin Philharmonic choir, under Prof. Siegfried Ochs, gave its seventh and grandest performance of Bach's stupendous B minor Mass on April 9, and impressed the thrilled audience as never before. The German Emperor and his Consort were present, and after paying the closest attention throughout the concert his Majesty confessed to Prof. Ochs that he had no idea that there existed anything so sublime in music: to him, a mere amateur, Handel had hitherto been the embodiment of sublimity. The Bach Mass had, however, convinced his Majesty that therein a far vaster, deeper mind revealed itself, and he was grateful for such an experience.

According to the *Augsburger Abendzeitung*, one of the best South German newspapers, there are still to be found eight bearers of the name of Mozart in the Augsburg Directory. Amongst them are some descendants of Mozart's father and uncle. These Augsburg Mozarts followed the trade of bookbinders, and only a few years ago there lived in the old Bavarian town a master-bookbinder bearing the famous name to which the world of music is endeavouring to do homage in this present year of grace.

The latest musical sensation in Berlin is a Spanish boy, aged eight, Pepito Arriola by name, a protégé of Arthur Nikisch, who, on March 28, made his first public appearance at a concert conducted by Herr Eduard von Strauss. The young gentleman played the solo part in Beethoven's C minor Pianoforte concerto, accompanied by the Philharmonic Orchestra, and gave proof of quite exceptional gifts. He is at present studying with Herr Mayer-Mahr, and great things are expected of him.

恭賀聖誕軍樂全譜單

Music table.

1	Armee Marsch.	恭賀瑪池	一
2	Freund Marsch.	慶賀瑪池	二
3	Honest Polka.	忠伯立歌	三
4	Bleiten Wailset.	德立威拉司	四
5	Weist Lied.	行歡立打	五
6	Goverment Lainsers.	皇宮蘭彩司	六
7	Clever Schattisch.	聰曼伯立歌	七
8	Respectable Mazurka.	敬馬蘇歌	八
9	Spring Walzes.	春景威拉司	九
10	Diligent Polka.	勤伯立歌	十
11	Attentive Quadrelle.	用心歌大立	十一
12	Soldaten mnth marsch.	聯和瑪池	十二
13	Children Polka.	童女伯立歌	十三
14	Trader Walzes.	商人威拉司	十四
15	Progress Golop.	進益快瑪池	十五
16	Morgranen marsch.	得勝瑪池	十六
17	Friend marsch.	朋友瑪池	十七

The progress of music in China is a subject upon which little is known and therefore less is said; but we have recently had evidence that progress is really being made. Writing to a friend, on March 2, 1906, Mr. Berthold G. Tours, H.B.M. Consul at Chin-kiang and a son of the late Mr. Berthold Tours, says:

I was in Nanking last week, and heard the Viceroy of Nanking's band play European music. The performance was almost as weird as the programme. The latter so impressed me that I am enclosing it to you in the hope that it may be useful to the Editor of THE MUSICAL TIMES whenever he writes an article on China's progress musically.

We give, in full-sized facsimile, the programme so kindly sent by Mr. Tours; it may serve as the first instalment of the article to which he refers.

Ignaz Brüll's charming opera 'The Golden Cross' was revived at Leipzig on March 25, and the performance deserves special notice in that it was conducted by a young Englishman, Mr. Albert Coates, who has lately been appointed assistant-conductor at the municipal theatre. It is pleasant to learn that Mr. Coates's interpretation of the score has met with general appreciation and commendation.

Felix Weingartner has definitely resigned his position as conductor of the Royal Orchestra, and this time his decision is irrevocable. His loss to Berlin musical life can scarcely be gauged yet, for it will be all but impossible to find a worthy successor to this real master-conductor.

Another resignation! Herr Arthur Nikisch as conductor at the Municipal theatre, Leipzig. Overwork is said to be the reason; but the undoubted financial non-success in connection with the Opera is cited as probably a weighty argument in favour of his taking this serious step.

An ecclesiastical journal, in a preliminary announcement paragraph, refers to a 'full-dress organ recital.' As, however, the term 'full-dress' appears in a *Presbyterian* periodical, it may be assumed that the recitalist had previously performed in kilts, and that on the occasion in question he would put on the garments known as nether.

To celebrate the tercentenary of the foundation of Giessen University, a prize competition for the best festival (student) song has been arranged. The poem must be suited to a well-known popular melody, and the three prizes are to consist of—30, 20, and 10 bottles respectively of wine of 'noble' vintage! How very German!

Theodor Leschetizky has achieved such well-earned fame as a teacher of the pianoforte, as to more or less blot out the memory of his public performances. In this connection it may not be without interest to recall his first visit to England, by way of supplementing the information given by Miss Annette Hullah in her *Life of the famous professor*, reviewed in another column. In his chit-chat programme of the Musical Union matinée of May 17, 1864, the Director, gossiping John Ella, says :

M. & MME. LESCHETIZKY.

The lady, a contralto vocalist, highly esteemed in the musical circles of St. Petersburg, is shortly expected in London with her husband, a pianist of very great renown. The Russian capital has long numbered among its resident composers and pianists a remarkable triad—Henselt, Rubinstein and Leschetizky. Our diary in Vienna, 1845, contains the following entry : ‘Heard young Leschetizky play wonderfully well on the pianoforte. Shall be surprised if he do not become a *very great artist*.’—J. E.

The lady—a beautiful singer, and formerly one of the Maids of Honour to the Grand Duchess Helen, sister of the Emperor Nicholas—appeared at the Musical Union matinée of June 14, 1864, when she sang one of Rubinstein’s ‘*Persisches Lied*’ and Schubert’s ‘*Ungeduld*,’ accompanied by Herr Jaell. A week later (June 21, 1864), at the next matinée, the eminent pianist made his first appearance in England and played three pieces of his own composition. We quote from a copy of the programme now before us :

- |                              |                    |
|------------------------------|--------------------|
| a. Chanson des Pêcheurs ...  | } ... Leschetizky. |
| b. Les Alouettes (Impromptu) |                    |
| c. Mazurka ... ..            |                    |

From among a very numerous collection of *Morceaux de Salon*, some of which are of enormous difficulty and grand dimensions, have been selected the above group of characteristic solos. The first, a simple, pleasing melody, charmingly varied with tasteful harmony ; the second, a theme, employing both hands, in florid figures delicately treated in imitations ; and the third, a spirited and strikingly original mazurka.

The programme included Schumann’s Pianoforte quintet, in which Leschetizky had for his colleagues Joachim and Ries (violins), Webb and Hann (violas), and Davidoff (violinocello). In his programme of ‘The Director’s Grand Matinée,’ Ella has the following note concerning the new-comer :

LESCHETIZKY.

It is long since we have witnessed a more successful *début* at the Musical Union than that of the above pianist. His execution is extraordinary, combining power, rhythmical accent, delicacy, and taste. In addition to the solos in the programme, he favoured us with a Waltz, which for originality and variety of interest, coupled with his own inimitable playing, fairly enraptured his hearers.

The *Athenæum* concluded a very brief notice of the concert with ‘M. Leschetizky was the pianist.’

A posthumous two-act *opéra-bouffe* by Georges Bizet, entitled ‘*Don Procopio*,’ was produced at Monte Carlo on March 10, forty-eight years after its completion, and thirty-one years after the death of its gifted composer ! The work was written in 1858, when Bizet—then a youth of twenty-one and the fortunate winner of the greatly-coveted *Prix de Rome*—was living at the Villa Medici, near Rome. He sent his score to Auber, Director of the Paris Conservatoire, who took such great care of the manuscript

that it could not be discovered when Bizet found a manager willing to produce the work. After the composer’s death the manuscript found its way to the Conservatoire library, where it was lost once more until a few years ago, when Madame Bizet and M. Jacques Bizet obtained permission to make a copy of the score. Finally a publisher was found (M. Choudens) who offered it to the Grand Opéra, though in vain. That it has at last been given to the world—and in as excellent a first performance as even its author could have desired—is to the great credit of the Prince of Monaco and of M. Raoul Gunsbourg, the very enterprising director of the Monte Carlo opera ; and that it was worth the trouble was the opinion of the delighted first-night audience no less than that of the critics, who have hailed the little work as a gem of its kind.

The libretto is based on an Italian poem of the 18th century, which Bizet found in the Library of Naples. To supply music suitable for such an Italian subject, the composer purposely imitated the sparkling style of Italian comic opera. In fact, he wrote to Paris on January 11, 1859, from Rome : ‘*Sur des paroles italiennes il faut faire italien ; je n’ai pas cherché à me dérober à cette influence*,’ a sentence, by-the-way, which the publisher has printed at the head of the vocal score to disarm unfavourable criticism. Hence the influence of Rossini, and even Bellini, is traced on many pages, though we can recognise the future composer of ‘*Carmen*’ (*ex pede Herculem* !) in occasional characteristic turns, and especially in a very delightful *Intermezzo* leading into a *Serenade* for tenor solo, accompanied by mandolines. There, and in a fascinating *Trio*, ‘*D’avance le projet me tente*,’ the real, but as yet immature Bizet, speaks to us. On the whole, the production, though so tragic in its tardiness, seems likely to add fresh laurels to the wreath which a grateful world has wound for the unfortunate composer, cut off in the full flush of his early manhood.

The first English work on the subject of dancing and, moreover, one that contained the first general collection of the popular dance and ballad tunes of England, is one that arouses peculiar interest. Its title-page reads :

THE ENGLISH DANCING MASTER, or Plaine and Easie rules for the dancing of Country Dances, with the tunes to each dance, printed by Thomas Harper, and are now to be sold by JOHN PLAYFORD, at his shop in the Inner Temple, neere the Church doore. 1651.

The preface to this book may be quoted in full, if only by reason of its quaint *naïveté* :

To the Ingenious Reader.

The Art of Dancing called by the Ancient Greeks *Orchestice*, and *Orchestis*, is a commendable and rare Quality fit for yong Gentlemen, if opportunely and civilly used. And Plato, that Famous Philosopher, thought it meet, that yong Ingenious Children be taught to dance. It is a quality that has been formerly honoured in the Courts of Princes, when performed by the most Noble *Heroes* of the Times ! The Gentlemen of the Innes of Court, whose sweet and ayyr Activity has crowned their Grand Solemnities with Admiration to all Spectators. This Art has been anciently handled by

*Athenæus, Julius Pollux, Cælius Rhodiginus*, and others, and much commend it to be Excellent for Recreation, after more serious Studies, making the body active and strong, gratefull in deportment, and a quality very much be seeming a Gentleman. Yet all this should not have been an Incitement to me for publication of this Worke (knowing these Times and the Nature of it do not agree), But that there was a false and surreptitious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality and the Professors thereof, and a hinderance to the Learner: Therefore for prevention of all which, having an Excellent Copy by me, and the assistance of a knowing Friend; I ventured to put forth this ensuing Worke to the view, and gentle censure of all ingenious Gentlemen lovers of this Quality; not doubting but their goodnes will pardon what may be amisse, and accept of the honest Intention of him that is a faithful honourer of your Virtues, and

*Your servant to command*

J. P.

'The English Dancing Master,' which contains 104 dances, is said to have been John Playford's first musical publication; and although it is dated 1651, the book was entered at Stationers' Hall on November 7, 1650.

In his analysis of Mendelssohn's Italian Symphony (which appeared in our April issue), Sir George Grove referred to two criticisms passed upon the work at its first performance in England. Here they are, from the *Harmonicon* and *Athenæum* respectively:

M. Mendelssohn's symphony, composed in pursuance of a resolution of this [Philharmonic] Society, by which he was requested to write a symphony, overture, and vocal piece, on liberal terms, is a composition that will endure for ages, if we may presume to judge such a work on a single performance. The first movement, an *Allegro vivace* in A, without any slow opening, speaks at once the highly excited state of the author's imagination and the fine flow of his animal spirits, when he wrote it: so full of brilliant conceptions is this, and so rapid their succession, that it would be a hopeless attempt to analyse it without either having heard it several times, or having the score to refer to. We may say the same of the *Finale*, which has this peculiarity—that it is in the minor of the key in which the symphony commences. The slow movement in D minor is not less distinguished by ingenuity of a very rare description, and beauty of the most discernible kind, than by its undisputed, unquestionable originality: this was loudly eulogized. The *Scherzo*, in A, and *Trio*, in E, shew genius of a high order in every bar. And, to be brief, the manner in which the whole work was received by the most critical, the best qualified audience that London (now full of eminent foreign musicians) could assemble, bears us out in what we have said, and would justify us were we to add still more in praise of this masterly production.—*Harmonicon*, June, 1833.

In the latter composition [a grand Sinfonia by F. Mendelssohn] a Romance, in D minor, received an encore; the *Trio* was admired for the beauty of its instrumentation and simplicity of subject, and the last *Allegro*, abounding with skilful and very intricate passages for the orchestra, was effective and original.—*Athenæum*, May 18, 1833.

The first performance in France of Elgar's 'Dream of Gerontius'—under its French title 'Le Songe de Gerontius'—is announced to be given at the Trocadero, Paris, on May 17, under the direction of M. Chevallard, who will conduct a band and chorus of 300 performers.

## EIGHTEENTH-CENTURY MUSICIANS IN THE HISTORICAL PORTRAITS EXHIBITION AT OXFORD.

A picture which cannot fail to attract the attention of the observer of human nature, no less than the artist, in the Loan Collection of Portraits—the third of the series—now being exhibited at Oxford, is No. 170, Dr. Charles Burney, painted by Sir Joshua Reynolds. The picture has more colour than is usual with Reynolds, but the rose-red of the robes is so toned down as not to distract the eye from the keen, clean-shaven face, which in no single point suggests the typical musician. It is the face of an acute lawyer, a shrewd man of the world, and the spectator can well believe that the subject was 'continually invited to all the great Tables and parties to meet the Wits and Grandees, without the least reference to music,' an apt quotation from Crisp given in the catalogue. The picture was painted in 1781, when Dr. Burney was fifty-five years old, and he presented it to the Music School at Oxford a few years later. A similar picture, painted for the famous series of Mr. Thrale, at Streatham, and exhibited at the Royal Academy in 1781, cost the sitter £35, according to his accounts for the year.

The pictures are catalogued according to the date of death of the subject; and the first musician amongst these 18th century academic celebrities is Dr. Thomas Tudway, who, as a boy, was a chorister at the Chapel Royal, in 1664 became a tenor lay-clerk at St. George's, Windsor, six years later organist at King's College, Cambridge, and then Professor at that University, and Composer in Ordinary to Queen Anne. Amidst the duties of these positions he found time to make the well-known valuable manuscript collection of ancient church music. The portrait shows a long, thin, kindly face which, however, presents a curiously weird appearance to the modern eye from the heavy, close-fitting black cap which obscures every trace of hair. In his hand he holds a roll of music paper, with the opening of an anthem 'on the occasion of Her Majesty's presence in King's College Chappell, Cambridge, April ye 16th, 1705.' The portrait, painted by an unknown artist, was given to the Music School by Dr. Richard Rawlinson, an eminent traveller, and benefactor to St. John's College.

Beside Dr. Tudway, and in striking contrast as regards appearance, hangs a portrait of the celebrated Dr. Croft, painted by Thomas Murray, a Scotch artist who went to London and achieved some reputation there. The composer of 'God is gone up' is represented with a full, oval face and an expression which indicates a droll turn of mind. The red of his robes is distinctly scarlet; he wears a long white periwig, and has drawn an end of his lace cravat through one of his buttonholes in an ingenious way to keep the other end in place. Dr. Croft, as everybody knows, was first organist of St. Anne's, Soho, then of Westminster Abbey, and Master of the Children and Composer to the Chapel Royal. What is even more to his credit—we have it on the testimony of a brother musician, the aforementioned Dr. Burney—he 'went through life in one even tenor of professional activity and propriety of conduct.' The portrait, which has been engraved by Vertue, was given to the Music School by a Mrs. Whyrley.

The next musician is Dr. John Christopher Pepusch (No. 57), a German who settled in London in 1688 and took an active part in founding the Academy of Antient Music in 1710, and in 1737 became organist of the Charterhouse. He was also elected a Fellow of

the Royal Society, an unusual distinction for a musician, which suggests scientific tendencies. His best known composition is the overture to the 'Beggars' Opera,' but that Dr. Pepusch should have composed anything seems inconsistent with Burney's description of him: 'He had a spirit so truly antiquarian that he allowed no composition to be music but what was old and obscure.' The unknown painter has given Pepusch a soft, engaging face, clean-shaven, with a fair periwig falling over his shoulders in the fashion of the time. The picture, like many of those to be described, was the gift of the famous Dr. Philip Hayes.

Dr. Philip Hayes also gave the portrait of James Heseltine (No. 74), organist of Durham Cathedral, 1711-63, and a composer of anthems. The picture, attributed to an artist named Taylor, represents a thin, clean-shaven man in a faded greenish coat, and the usual periwig and cravat.

Next in order comes Dr. William Hayes (No. 88), the father of Philip, also dutifully given by that generous musician to the Music School. The portrait was painted by John Cornish, and if the artist was truthful, William Hayes was a remarkably well-fed man, with a pronounced double-chin and painfully small, even pig-like eyes. It is hardly necessary to mention, perhaps, that he was successively organist of Worcester Cathedral and Magdalen College, Oxford, and became Professor of Music at Oxford in 1742.

No. 140 represents the great Philip—great in more senses than one—the famous 'monopolist of organs,' who is alluded to in the article on St. John's College in the present issue. Who painted this picture is not known, neither is any mention made of the giver. It depicts the subject as a slim young man of twenty years of age, and it is almost impossible to believe that this delicate, dapper youth, with a conventional type of face, grew in later life to be the largest man in England.

In No. 96 we see Bernard Gates, a self-satisfied looking personage, who was connected with the Chapel Royal, first as chorister and finally as master, most of his life, and was also 'Tuner of the Regals' to the Court, a sinecure now abolished. He was much associated with Handel, and 'Esther' was acted at his house by the children of the Chapel Royal on February 23, 1732, and afterwards at the King's Theatre, Haymarket. The portrait, attributed to John Russell, was given to the Music School by Thomas Saunders Dupuis, one of Gates's pupils, 'the boy' of Handel's oratorio productions, and later a famous organist.

No. 105 depicts Karl Friedrich Abel, a famous performer on the viol da gamba. According to the oft-quoted Burney, he 'had a hand which no difficulties could embarrass, a taste so correct and delicate as never to let a single note escape him without meaning; the umpire in all musical controversies.' The face is youthful and refined; it is by an unknown artist, and once more the Music School is indebted to Philip Hayes.

The famous musical historian, Sir John Hawkins (No. 126), is a very old man with rather a pinched mouth—'a matter-of-fact man so exceedingly religious as to abhor mirth except it is printed in the old black letter,' according to Walpole; 'a most unclubbable man' is Dr. Johnson's milder verdict. The picture, which has as a background a book-case, holding volumes of the famous 'History,' was painted by James Roberts, and given by him.

A magnificent gift of Dr. Philip Hayes is No. 136, a full-length portrait of Dr. William Boyce, attributed to Thomas Hudson. The face and attitude, and the whole atmosphere of the picture, give point to Burney's description of the man, 'one of the most honest of our composers, and one of the few who

neither pillage from Handel nor servilely imitate him. In the picture Boyce holds in his right hand a book bearing the words 'Solomon-Serenata,' out of compliance to his most ambitious composition.

The last two musicians, like the first two in the catalogue, are placed together. They are Johann Peter Salomon, No. 175, and Sir William Parsons, No. 176. Salomon was a German violinist who settled in England as leader of the orchestra at Covent Garden Theatre in 1781, and subsequently organized subscription concerts in which Haydn took part, and which form an epoch in musical history, since they led to the production of the twelve grand symphonies by Haydn 'composed for Salomon's concerts.' The portrait shows a distinguished-looking man in a white wig, with a handsome lace cravat and ruffles; it was painted by Sir William Beechey.

Sir William Parsons, painted by Charles Wilkins, is a cherry-cheeked old gentleman wearing heavy, horn spectacles, a model of propriety, and therefore eminently fitted to be Master of the King's Music and Instructor in Music to the Princesses, an appointment he received in 1796. Later he became a stipendiary magistrate at Worship Street, for which also his appearance was, no doubt, abundant qualification. As is fitting, this brief account of the portraits of 18th century musicians must be brought to a close with the name of the man to whom Oxford is indebted for so many of them—these last two pictures are the gift of Dr. Philip Hayes.

K. M. I.

#### MR. J. W. DAVISON'S ANAGRAMS.

Among the various journalistic interests of the late Mr. J. W. Davison—the redoubtable musical critic of *The Times*—was his editorship of the *Musical Examiner*. Like other ventures of its kind, this weekly periodical was short-lived, a little over two years; but if brief, its career was a merry one, resulting from the quips and fun of its editor. Subjoined is a specimen of an anagrammatic criticism, from the pen of 'J. W. D.,' which appeared in the aforesaid journal of June 17, 1843. We give the extract *literatim et verbatim* from a bound volume of the periodical which formerly belonged to Sir George Smart.

#### FOREIGN INTELLIGENCE.

*From our own Correspondent.*

EL DORADO, July 4, 1842.

Dear Mr. Examiner,

I have reached this outlandish place at last, and proceed at once to give you the musical intelligence of most interest; and first as to concerts, of which we have many here. The following was the programme of the eighth *Mihphnacrol*, or harmony-loving concert, one of the best of the season:—

#### PART I.

Sinfonia	-	-	-	-	-	-	Zormta.
Scena, Uneige	-	-	-	-	-	-	Vhtebneeo.
Concerto, (Peitaroofn,)	Lemodsehsnn	-	-	-	-	-	Lemodsehsnn.
Duo, Mbiirsch and Soigrnaomr	-	-	-	-	-	-	Mreeyeabr.
Overture, "Iofselnigal"	-	-	-	-	-	-	Lemodsehsnn.

#### PART II.

Sinfonia	-	-	-	-	-	-	Vhtebneeo.
Romance, Soigrnaomr, ("Hsutgoun")	-	-	-	-	-	-	Mreeyeabr.
vailo obligato, Mtrlrmoa	-	-	-	-	-	-	Mreeyeabr.
Concerto, (Vniol) Mervbolrag	-	-	-	-	-	-	Maruer.
Scena, Mbiirsch	-	-	-	-	-	-	Zormta.
Overture, "Jeuebli"	-	-	-	-	-	-	Rweeb.
Leader, Rmerdlo.	-	-	-	-	-	-	Conductor, Grismrtasgroee.

Zormta's symphony—the perfection of gentle loveliness—was marred throughout by the painful inefficiency of the conductor, who has no control whatever over the orchestra. The opening *allegro* was too slow. The charming *andante*

in A flat, the very essence of feminine beauty, which, to distinguish it from all other andantes, should be called UNEIGEE, (for was it not the love-dream of the great composer?—the laying bare the inmost recesses of his passionate soul?—the opening of his all expansive heart?) was ruined by the pointless, indifferent, tardy, feelingless, and slovenly manner of its execution. The *minuetto* and *trio*, which the band have been a quarter of a century in the habit of playing, and the conductor nearly half a century endeavouring to understand—the very simplest of simplicities—was tamed down to nothingness by the unappreciation of all concerned. The *finale*, the acme of graceful coquetry—the spirit of prettiest playfulness—an April day of sunshine and showers—many-coloured as the rainbow—sparkling as a fountain sporting with the sunshine—beaming with endless variety of expression as the starry eyes of Uneigee, now suffused in tears, now dancing in the light of their own loveliness—was almost vulgarised by the utter absence of *accentuation*, the great secret in the performance of orchestral music, which should be taught by the conductor, but which can never be taught at the *Mihpihnacrol*, with its multiplicity of conductors of every degree of merit, from Lemodsehsnn, and Tnenbte, down to Aetne and Grismrtasgroee. And all this mangling and murdering of Zormta's fine symphony took place absolutely under the nose of the great Lemodsehsnn, the king of the orchestra, who was condemned to listen, and to writhe under the infliction. Alas! for the *Mihpihnacrol*! When will it be taught wisdom? Why was not Tnenbte asked to conduct on such an occasion? Only, we presume, because he is a *young man*, and decrepit twaddlers abominate the springy elasticity of youth. The superb *scena* of Vhtebe neo, notwithstanding the disadvantage under which it laboured of being transposed from E flat to C, in order to come within scope of the rich contralto voice of Uneigee—every note of which is a passion translated into sound—produced its wonted effect. The singing of Uneigee was all but perfect—a shade more of confidence in her own unerring impulses—a modicum more of the *abandon* which such music as that of Vhtebe neo imperatively demands, and we should not have a fault to find. Her delivery of the *recitativo* was impressive and classical, a thought perhaps too tranquil, but still beautifully intonated, and in the best declamatory style. Her *aria* was most impassioned. At the words

Per pietà non dirmi addio  
 Di te privò che farò?

her manner was most eloquent. Who could have forsaken her?—who would not have remained in her presence to eternity? At the words

Tu lo sai, bell' idol mio  
 Io d' affanno morirò.

her evident emotion spoke volumes in proof of her entire feeling of the *infinite meaning* of the music; but when she came to these lines—

Ah crudel! tu vuoi ch' io mora,  
 Tu non hai pietà di me.

(Pity on the *pitiless*!)

Perchè rendi a chi t' adora.  
 Così barbara mercè.

I was fairly beside myself—fairly in a heaven considerably higher than the highest of Mahomet's—the united influences of Vhtebe neo, the Shakspeare of music—and Uneigee, the Queen of song—had well nigh proved more than my organs of sensation could endure—the words of *a chi t' adora*—the living melody to which they are married—and the voice of the beautiful songstress—

—like the voice of one's own soul,  
 Heard in the calm of thought; its music long,  
 Like woven sounds of streams and breezes—

rang in my ears with such intense reality, that it was not till the shouts of delight—which, from every part of the room, welcomed the great Lemodsehsnn, as he took his seat at the *peitaroofn*—aroused me from my trance—which,

"Like a dark flood suspended in its course,"

stood still to listen to the "many a voice of one delight"—loudly proclaiming the great composer's presence—that

I knew I was in the *Hsragnoouoamurser*,\* amidst a crowded audience, who perhaps shared not one iota of my sensations.—*A chi t' adora*!! oh! what infinite words—when springing from the lips of Uneigee!—like a living fountain of hope—of hope for which the heart panteth,

"As the hind at noon for the brooks"—

or as the parched lips of Diverus in torment, for the *drop of water* which Lazarus in bliss denied him!

As I prepared to listen to the magic of sound which Lemodsehsnn was going to pour out—like wine from an enchanted cup—a spirit flitted by me—whose presence felt, not seen, for my looks were fixed on Lemodsehsnn—was as a fragrant summer breeze, and fanned my fevered cheeks with its balmy influence—I *knew*, though I saw not, that UNEIGEE had entered the room—for even Uneigee can listen with ecstasy to the eloquence of Lemodsehsnn—and I was happy. To describe in words the effect of Lemodsehsnn's performance of his own *concerto*—requires at least that I should be Lyslhee—and as I am not Lyslhee, I shall not attempt it. Suffice it, the *concerto* itself—especially the final movement—a coruscation of sparkling and delicate beauties—was everything I could wish, and the execution of it a veritable marvel. The cadence (extemporaneous) at the end of the first movement was masterly and splendid—and the entire performance excited the audience to a tumultuous pitch of enthusiasm so great, indeed, that Lemodsehsnn—after leaving the orchestra, was compelled to return and receive the long continued plaudits which did homage to his genius. As a clever young musician remarked to me at the moment—"The right star was in the ascendant"—our party triumphed—music had mounted the pedestal and kicked down charlatanism with a kick of scorn, to grovel in the mire, which is its birthplace. Mreeyeer's duet is a succession of vapid roulades, winding up with a tasteless quadrille tune. The astonishing overture to the "*Iofsfeiniga*" which Lemodsehsnn composed on the spot, under the influence of the wild and rugged scenery in which Iofsfeiniga's cavern is buried—was welcomed by a loud and general encore. It was most gratifying to me to witness the delight playing on the intelligent faces of so many of our young El Doradian composers, as they gazed with admiration at the great musician, who, fired with an inward fire, presided over the orchestra which was giving a voice to the whirlwind of sound that his imaginative mind had pre-conceived—his noble countenance flashing with the light of genius—animated with the unearthly excitement he had himself created, for himself—a veritable young Faust, dreaming of the love his newly-acquired power had placed within his grasp—his soul flying to his "Gretchen"—

Rapidly as comets run  
 To the embraces of the sun.

Of the second act I have little or nothing to say. What was good (Vhtebe neo's stupendous symphony for instance) was rendered utterly null by the *unsentiment* and *unpower* of the orchestra, which having resumed its labours under the direction of Grismrtasgroee, seemed to have lost all its fire—all its energy—all its soul; in fact, it was utterly put out—a veritable extinguisher was Grismrtasgroee—an awkward candle-snuffer, *snuffing out the light*. We must except from the general censure Mbiirsch's (a few alterations in the text excepted) almost perfect singing of Zormta's delicious *scena*, and we must protest in *detail* against the absurd, mock sentiment of Mgecroatktean, the *obsoi*, who, in Vhtebe neo's first movement, holds on a G till one is sick of the sound of it, plainly showing that he thinks more of the *oeob part* (Oh! fly on a wheel! how quickly we go along!) than of the score of Vhtebe neo. Nor can we permit to pass without animadversion the absurd exhibition of the *principal vailo* (in the *Mihpihnacrol* band!!!) in the trumpy romance from the "*Hsulgouna*." Maruer's *concerto* was as dry as a chip, and the "*Jeuebli*" overture is all rant and fustian (one or two passages excepted), the very weakest of Rweeb's orchestral compositions.

I cannot dismiss this concert without expressing my utter contempt for the exhibition which took place at the rehearsal on Saturday, when some of the menials of the orchestra (a few third vniiols and life guard band's men), had the

\* The great music hall at El Dorado.

gross impertinence to insult (by means of hissing) one of the most distinguished artists of *El Dorado*, merely because he had displayed (at the last concert but one) an independence in expressing his disapproval of a certain disgraceful part of the performance, which spoke volumes in his favour to all rightly constituted minds. Who ever heard of a band of strolling violinists rising up to hiss the audience?—Adieu for a space—

Your's,  
GALAOR.

Some of our readers may find amusement in deciphering the above anagrams of 'J. W. D.' Next month we shall furnish a complete clue to this outspoken criticism; in the meantime we will only say that 'Unegee' was a distinguished vocalist with whom the great critic was at that time desperately in love!

## Church and Organ Music.

### THE CHURCH CANTATA.

Like many good things that have enriched the world, the Church Cantata reached its full fruition through the process of evolution. It is true enough that one man—a giant of the art, John Sebastian Bach—perfected the form, but previous workers in the same field must not be forgotten. Before digging down to the roots, so to speak, of Bach's masterful achievements; it is no less interesting than important to emphasise the fact that the Church Cantata is essentially a *people's heritage*. The claim to this possession may be traced to two causes—firstly, that this art-form is deeply impregnated with those religious instincts common to all sorts and conditions of men; and secondly, that as it is indissolubly bound up, or welded together, with the choral or hymn-tune, it essentially belongs to the church song of the great congregation. Its prototype, the oratorio, is not only painted on a larger canvas, but relies for its strength and vivifying force upon a dramatic environment. Not so the smaller and more devotional genre, the Church Cantata, which consists mostly of Biblical truths presented in a musical form which the common people hear gladly, and in which they are enabled to take their own part to their Godly solace and comfort.

Spitta tells us that 'the Church Cantata sprang from a juxtaposition of separate passages of scripture and of verses from congregational or devotional hymns.' This form, however, alone predominated until the dawn of the 18th century: 'it was after that date,' says Spitta, 'that the recitative and the Italian form of aria began to be introduced into it,' as is so abundantly evidenced in the works of Bach. Three 17th century musicians had much to do with the evolution of the Church Cantata. The first of these in the order of seniority is Andreas Hammerschmidt, a little-known Bohemian musician born in the year 1612. For thirty-six years (1639-1675) he was organist at Zittau, where he died in 1675. His epitaph describes him as 'that noble swan who has ceased to sing here below, but now increases the choir of angels round God's throne; the Amphion of Germany, Zittau's Orpheus.' A modest man, who led an uneventful life, Hammerschmidt through his compositions achieved fame throughout Northern Germany: moreover, he was on terms of intimacy with the leading musicians of his day. He drank deeply from the life-giving well of Heinrich Schütz, one of the great fathers of church music and twenty-seven years his senior; but he struck out a line of his own without the consciousness that his simple methods were to be the foundation upon which other men were

to erect their imperishable temples. In his 'Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele' (Dialogues between God and a faithful soul), published at Dresden in 1645, Hammerschmidt 'opened a new vein in sacred composition.' To quote further from the Rev. J. R. Milne's article on the composer in Grove's 'Dictionary' (new edition): 'Bible or chorale texts are so chosen as to give occasion to a certain dramatic contrast of the voices; thus for instance, texts of prayer or complaint, sung by one or two voices, are immediately followed or accompanied by answering texts of promise or comfort, sung by another voice.' Hammerschmidt had a strong love for chorales—of which he composed some that are still in use in the Lutheran Church—and by introducing them into his compositions he has every claim to be regarded as one of the chief progenitors of the Church Cantata.

Another and less familiar name even than Hammerschmidt—it is not to be found in Grove's Dictionary—is that of Franz Tunder (1614-1667), a pupil of Frescobaldi's and the immediate predecessor of Buxtehude in the organistship of the Marienkirche at Lübeck. Sir Hubert Parry ('The music of the 17th century, Oxford History of Music') says that Tunder's compositions 'comprise elaborate and lengthily developed solos and duets with instrumental accompaniment, motets, settings of psalms, dialogues to both Latin and German words, settings of chorales and works on a large scale based on chorales. . . . But the most notable of all are his remarkable works on chorales, which show in an exceptional manner the tendencies which culminated in the methods of J. S. Bach.'

The last of these three progenitors is the famous Dietrich Buxtehude (1637-1707), of whom it is well and truly said that the best testimony to his greatness is the fact that J. S. Bach made a journey *on foot* of 250 miles to Lübeck in order that he might become acquainted with the 'Abendmusiken,' given in the Marienkirche during Buxtehude's organistship. These 'Abendmusiken' were very enjoyable music-makings, not unlike those so successfully given at some of our Cathedrals once a month on week-days. Begun in 1673, these performances, then peculiar to Lübeck, took place before Christmas, on the last two Sundays of Trinity, and the second, third and fourth Sundays in Advent; they immediately followed the afternoon service and lasted one hour, from four to five. Spitta says that Buxtehude must not be regarded as having instituted these 'Abendmusiken,' since he himself has recorded in a church register (which still exists) that they were customary of old. 'As to where they originated,' records Spitta, 'and on what occasion, only the vaguest guesses were rife, strangely enough, even in the 18th century. What, however, remains certain is that Buxtehude raised them to greater importance. On these evenings concerted sacred music especially was performed, both longer and shorter pieces; but of course it must be understood that Buxtehude was to be heard between the pieces as an accomplished organist.'

The zeal of Buxtehude in the discharge of his duties as director of the music at the Marienkirche is thus referred to by Spitta ('Life of Bach,' *Eng. trans.* i, 259):

'In 1680 he organised a grand performance, in which an orchestra of nearly 40 persons were engaged besides the singers and the organ. For this purpose the indefatigably zealous musician had himself written out about four hundred sheets, and as the profits did not answer to the outlay, the church allowed him an additional sum of one hundred marks. It might seem from this that the 'Abendmusiken' were regular church concerts, to which admission was by payment.

This, however, certainly was not the case; entrance was always free, as if to Divine service. But it was the custom to have the books of the words of all five concerts neatly bound together, and to send them to the houses of the well-to-do citizens of Lübeck; and it was a matter of honour on the part of the recipients to send back an adequate honorarium. The *impresario* of the concerts was thus reimbursed for his outlay, and paid himself with the possible surplus. What Buxtehude developed out of the 'Abendmusik' proved to be an institution which struck deep root in the life of the citizens of Lübeck, was kept up throughout the whole of the 18th century, and was even carried on during part of the nineteenth.

Buxtehude's influence upon Bach in his instrumental compositions can also be traced in the choral works, though perhaps in a lesser degree. For the 'Abendmusiken' Buxtehude composed several church cantatas. In these compositions are to be found some foreshadowings of Bach's methods, for the details of which the reader is referred to Spitta's Life of the great Cantor.

It would be interesting to know Handel's treatment of the church cantata. Speaking of the music in the Halle churches about the year 1700, Chrysander, in his 'Life of Handel' (vol. i., p. 63) says: 'What he [Handel] composed was at once performed. His first-fruits at Halle, among which there were certainly several hundred church cantatas, he never thought worth the keeping, and the libraries of his native town were too full of tracts and polemical theological treatises to allow of space for the productions of the organists of the town.' To think of 'several hundred church cantatas' by Handel that are irrecoverable! But may not he have used up some of this material in his imperishable oratorios?

Whatever pleasure and satisfaction may be gained by looking into and estimating the value of the older church cantatas, everything pales under the radiance of John Sebastian Bach. 'We feel the same ground beneath our feet,' says Spitta, 'but all around us is transformed as with the wand of a magician. An undreamt-of wealth of new phenomena meets our gaze on all sides; grand tone-pictures in new, strange and diversified forms, single ideas of stalwart growth, and of free and noble birth; poetic inspirations of such unspeakable depth, that we are impressed with an unearthly awe.' This may appear strong language and savouring of the hyper-eulogistic, but those who have studied these masterly creations of Bach's will be prepared to stand by every word of the great magician's biographer. It may not be assumed that every one of the *two hundred* church cantatas that Bach composed attains the same level of exalted creativeness; but the more they are studied, the more their bed-rock strength, and their earnest and devotional characteristics, are realized. Until within recent years these products of Bach's genius were as sealed books to English musicians; now, however, through English versions of the German texts, they have become available to those who can appreciate, and are not afraid to wrestle with apparent difficulties in music so noble, so true, and so divinely conceived.

The attention of those who are interested in the higher education of choir-boys of cathedrals and churches is directed to the Goss Scholarship, tenable at the Royal Academy of Music for three years, of which the next election will take place at the Royal College of Organists on June 9, the Council of that institution having the bestowal of the scholarship. Full particulars can be obtained at the Royal College of Organists, Kensington Gore, S.W.

## OBITUARY.

The death took place at Doncaster, on April 2, of Mr. R. M. Rogers, for twenty-five years organist of the parish church (1879-1904), to which office he succeeded his father 'Jerry' Rogers, father and son having held that important post for seventy years. As a mark of respect to the deceased musician, the organ at the parish church was silenced on the Sunday following his death, all the services being sung without accompaniment under the direction of the present organist, Mr. Wilfrid E. Sanderson.

The death has also to be recorded of the Rev. Alfred C. Herrman, Chaplain, Precentor, and Hebrew Lecturer of Corpus Christi College, Cambridge, who died at the early age of forty-three. He did excellent work for the cause of music in Cambridge, especially among choir-boys.

Mr. W. J. Ineson, a lay-clerk of Hereford Cathedral and a well-known singer, died, we regret to say, on April 20: he occupied his accustomed place in the cathedral on Easter Sunday.

## LENTEN SERVICES.

Among many special Lenten musical services the following call for notice:

At St. Paul's Cathedral, on April 10, Bach's 'St. Matthew' Passion was, as heretofore, reverently performed under Sir George Martin's direction.

The eighteenth annual Service of Praise of the Presbyterian Church of England Association of North London Choirs was held at Highbury Presbyterian Church on March 27, when Stainer's 'Crucifixion' was sung under the conductorship of Mr. Hulbert L. Fulkerson. The soloists were Mr. Alexander Webster and Mr. W. Daniel Richards, while the organ accompaniments were played by Mr. Charles F. Carter.

At St. George's Presbyterian Church, Brondesbury, on April 6, a new sacred cantata, entitled 'The Holy Trinity,' was performed under the direction of the composer, Mr. J. Somerled Macdonald, who is organist of the church. The work—of which the words have been selected and arranged by Mr. W. Y. Harkness—is devotional in spirit and the product of a thoughtful mind. Mr. K. Torquil Macdonald was at the organ, and the choir of the church sang the cantata.

A performance of Haydn's 'Seven Words' was given in St. Stephen's Church, Hampstead, by the St. Stephen's Choral Society, on April 11. The soloists were Miss Grace Angus, Miss E. Pearce, Mr. E. A. Pearce, and Mr. W. J. Wheatland. Mr. A. Kennedy presided at the organ, and Mr. G. A. Hardesty, organist and choirmaster of the church, conducted.

'The Song of the Passion' (according to St. John), composed by Mr. William S. Vinning, was performed at St. Mark's Church, Old Street, on Palm Sunday, the composer presiding at the organ.

The 'Crucifixion' was performed at Holloway Congregational Church on April 5, under the direction of the organist, Mr. W. Alpe, the soloists being Mr. Percy Hewkin and Mr. Bevan Cowley.

Brahms's 'German Requiem' was given in the Church of St. John-the-Evangelist, Leeds, on March 23, under the direction of the organist, Mr. Albert Jowett. The solos were taken by Miss Emilie Green and Mr. S. Ramsden, and Mr. W. H. L. Jackson undertook the difficult task of accompanying on the organ.

## LENTEN SERVICES—(continued).

On April 9 the annual performance of Bach's 'St. Matthew' Passion took place at the Leeds Parish Church. It has been given almost every Lent for many years past, but this was the first occasion under the direction of Dr. Bairstow, the new organist.

On April 11, a 'Passion Music' selected from the various Passions of Heinrich Schütz was sung at St. Chad's church, Leeds, under the direction of Mr. Percy Richardson, who has already introduced the little-heard Passions of Graun and Handel.

Bach's 'St. Matthew' Passion was given in Ripon Cathedral on April 11 under untoward circumstances. The singer who was to have been 'Narrator' was ill, a substitute could not be procured, so at a moment's notice the narration, which is in a sense the backbone of the work, had to be taken by a choir-boy, an unprepared tenor, and a volunteer baritone, in turn. Mr. C. H. Moody conducted.

At Huddersfield Parish Church the Oratorio Society—chorus of 100 voices and full band and organ—performed Spohr's oratorio 'Calvary' on April 4. The unusually large number of solo parts was sung by thirteen members of the choir, with Madame Emily Berry in the part of Mary, the trio being taken by three of the choirboys. Dr. A. Eaglefield Hull, organist and choirmaster of the church, conducted, and Mr. Reginald Dixon was at the organ.

Gounod's 'Gallia' was sung in St. Peter's Church, Harrogate, on Sunday afternoon, April 1, under the direction of Mr. John Pullein, who was at the organ.

At a special Lenten Service held in Belfast Cathedral on March 30, the choir rendered some very beautiful specimens of ancient church music in addition to Wesley's 'Wilderness' and Martin's 'Ho, every one that thirsteth.' The two hymn-tunes were a Choral by Luther and an arrangement of Arcadelt's 'Ave Maria.' The chant was Purcell's, and the Service by Orlando Gibbons. The remaining music that was sung consisted of Allegri's 'Miserere' and Morale's 'Lamentation of Jacob' (both unaccompanied), Stradella's 'Righteous art Thou' (solo, 'Pieta Signore,' from 'St. John the Baptist'), Purcell's 'Thou knowest, Lord,' Bach's 'Into Thine hand' (solo from the cantata 'Gottes Zeit'), and the motet 'I wrestle and pray.' The organ voluntaries were a Ricercare on the 1st Tone (Palestrina), and a Toccata (Frescobaldi). The music of this service, in every way a memorable one for Belfast, was under the direction of Mr. C. J. Brennan, organist of the cathedral.

Dvorák's 'Stabat Mater,' in the English version of Mr. F. J. W. Crowe, was sung at St. George's United Free Church, Edinburgh, on April 10, with Mr. Alfred Hollins, organist of the church, at the organ. The soloists were Miss J. Black Thomson, Miss M'Kisack, Miss Robina Grant, Mr. G. L. Ross and Mr. Alfred C. Young. The choruses were sung by the Musical Association of the church, and Dr. Harold Ballantyne conducted.

The sacred cantata 'Olivet to Calvary,' by Mr. J. H. Maunders, was given on Good Friday evening in the British Embassy Church, Paris, by a special choir of fifty voices, under the direction of the organist and choirmaster, Mr. Percy J. Vincent. The soloists were Miss G. Claire Tunstall, Miss Bennett, Mr. Arthur Plamondon, and Mr. G. Nelson Holt. Miss Sheppard (sub-organist) played the organ accompaniments.

On Good Friday evening Dvorák's 'Stabat Mater' and Hummel's 'Alma Virgo' were impressively performed at Willenhall Parish Church, with Mr. A. A. Nicholls at the organ, and Mr. H. C. Perks as conductor.

## ORGAN RECITALS.

- Dr. M. J. Monk, Truro Cathedral.—Fantasia, *Brosig*.  
Mr. T. Westlake Morgan, Bangor Cathedral.—Overture in C, *Hollins*.  
Mr. Ernest H. Smith, St. Bede's, Liverpool.—Berceuse in D flat, *Foulkes*.  
Mr. W. Henry Maxfield, St. John's, Altrincham.—Choral Song and Fugue, *S. S. Wesley*.  
Mr. W. D. Boseley, Town Hall, Reading.—Evening Song, *Bairstow*.  
Mr. Paul Rochard, Holy Trinity, South Shields.—Concerto in G minor, *Handel*.  
Mr. Arthur Mason, Town Hall, Sydney.—Toccata in C, *D'Ervy*.  
Mr. James Tomlison, Public Hall, Preston.—Scherzo, *Bossi*.  
Mr. W. W. Starmer, Vale Royal Wesleyan Church, Tunbridge Wells.—Intermezzo, *Chipp*.  
Mr. W. A. Roberts, Bethlehem Welsh C.M. Chapel, Liverpool.—Reverie, *Lemare*.  
Mr. C. E. B. Dobson, Primitive Methodist Church, Hucknall Torkard.—Postlude in E, *J. Lyon*.  
Mr. E. W. Goss, Union Street Wesleyan Chapel, Torquay.—March for a Church Festival, *Best*.  
Mr. T. J. Palmer (a *Twilight* organ recital), Metropolitan Church, Toronto.—Sonata in C minor (Op. 25), *Salomé*.  
Mr. W. Cary Bliss, St. Mary's, Oatlands, Weybridge.—Canilène, *Pierné*.  
Mr. Edward G. Croager, St. Mary's, Amersham.—Canzona, *Wolstenholme*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Arnold Bagshaw, Upper Chapel, Sheffield.  
Mr. Frank E. Bessell, St. Paul's Church, Poole.  
Mr. Fred. G. Broughton, Collingham Church, near Leeds.  
Mr. E. Gordon Cockrall, St. Mary Magdalene Church, Ashton-on-Mersey.  
Mr. J. W. Coleman, the Duke of York's Royal Military School, Chelsea.  
Mr. William C. Crooks, Parish Church, Leigh-on-Sea.  
Mr. M. F. Longhurst, Parish Church, Bridge-of-Allan.  
Miss Cholditch Smith, Gospel Oak Congregational Church.  
Mr. Oswald Spark, St. John's Church, Kimberley.  
Mr. Walter L. Twining, St. Matthias Church, Torquay.  
Mr. R. Frost Wilson, Baptist Church, Saffron Walden.

## Correspondence.

## HANDEL'S 'JUDAS MACCABÆUS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The interesting article on 'Judas Maccabæus' in THE MUSICAL TIMES for April induces me to offer a few remarks which I hope you will favour me by inserting.

No. 49, 'Ye worshippers of God! Down with the polluted altars,' leads properly into No. 51, 'Oh! never, never bow we down to the rude stock or sculptur'd stone'; but the connection is quite destroyed by the interpolated air, 'Wise men flatter,' which would be more suitable in E flat.

No. 56, 'So shall the lute,' is in B flat. This is followed by No. 57, 'From Capharsalama,' in C, one of Handel's finest recitatives, and usually sung by a contralto. If transposed a fourth higher, commencing with the chord of F on the sixth, and sung by a tenor with good declamatory power, it would be vastly improved, and produce a great effect. The termination in the key of D would then appropriately lead to No. 58, 'See the conquer'ing,' in G. I believe that Sir Frederick Bridge had the recitative thus sung at the last performance of 'Judas' by the Royal Choral Society. I wonder how it stands in Handel's MS. score?

Truly yours,  
SAMUEL SMITH.

Windsor, April 18.

## FOUR-PART SONG.

Words by THOMAS MOORE.

Composed by FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Vivace ma non troppo.*

**SOPRANO.** *mf*  
Come, May, with all . . thy flow'rs, . . Thy sweet - ly scent - ed thorn, . . Thy

**ALTO.** *mf*  
Come, May, with all . . thy flow'rs, . . Thy sweet - ly scent - ed thorn, . . Thy

**TENOR.** *mf*  
Come, May, with all . . thy flow'rs, . . Thy sweet - ly scent - ed thorn, . . Thy

**BASS.** *mf*  
Come, May, with all . . thy flow'rs, . . Thy sweet - ly scent - ed thorn, . . Thy

*Vivace ma non troppo.* ♩. = 83.

**(ad lib.)** *mf*

cool - ing eve-ning show'rs, Thy fra-grant breath at morn : . . When May - flies haunt the

cool - ing eve-ning show'rs, Thy fra-grant breath at morn : . . When May - flies haunt the

cool - ing eve ning show'rs Thy fra-grant breath at morn : . .

cool - ing eve-ning show'rs, Thy fra-grant breath at morn : . . When

*mf*

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*cres.*  
 wil - low, When May - buds tempt the bee, . . . Then o'er the shi - ning

*cres.*  
 wil - low, When May - buds tempt the bee, . . . Then o'er the shi - ning

*mf* *cres.*  
 When buds tempt the bee, *mf* . . . Then o'er the shi - ning

*cres.*  
 May - flies haunt the wil - low, Then o'er, then o'er the shi - ning

*cres.*  
 bil - low My love, . . . my love will come, will come . . . to me. . .

*cres.*  
 bil - low My love, . . . my love will come, will come . . . to me. . .

*cres.*  
 bil - low My love, . . . my love will come, . . . will come . . . to me. . .

*cres.*  
 bil - low My love, . . . my love will come, will come . . . to me. . .

*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And

*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And

*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And

*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And

on her cheek is bring - ing The bright sun's o - rient ray : . . . Oh,

on her cheek is bring - ing The bright sun's o - rient ray : . . . Oh,

on her cheek is bring - ing The bright sun's o - rient ray : . . .

on her cheek is bring - ing The bright sun's o - rient ray : . . .

on her cheek is bring - ing The bright sun's o - rient ray : . . .

come and court her hi - ther, Ye breez - es mild and warm, . . . One

come and court her hi - ther, Ye breez - es mild and warm, . . . One

Ye breez - es mild and warm, . . . One

Oh, come and court her hi - ther, Ye breez - es

Oh, come and court her hi - ther, Ye breez - es

*poco rall.* win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* warm, One gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*Tempo 1mo.* *poco cres.*

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

*Tempo 1mo.* *p* *poco cres.*

play-ing, with zeph-yrs al-ways play-ing, al-ways play-ing, Through gar-dens

play-ing, with zeph-yrs al-ways play-ing, al-ways play-ing, Through gar-dens

play-ing, with zeph-yrs al-ways play-ing, Through gar-dens

play-ing, with zeph-yrs al-ways play-ing, Through gar-dens

al-ways bright, through gar-dens al-ways bright. Then

al-ways bright, through gar-dens al-ways bright. Then

al-ways bright, through gar-dens al-ways bright. Sweet May, .

al-ways bright, through gar-dens al-ways bright. Sweet May, .

*p*

*poco rall.* *mp* *Poco meno mosso.* *cres.*

now, sweet May, be sweet - er Than e'er thou'st been be - fore ; . . . Let sighs from ro - ses

*poco rall.* *mp* *cres.*

now, sweet May, be sweet - er Than e'er thou'st been be - fore ; . . . Let sighs from ro - ses

*poco rall.* *mp* *cres.*

be sweet - - er Than be - fore ; . . . Let sighs from ro - ses

*p* *poco rall.* *mp* *cres.*

Then now, sweet May, be sweet - er, sweet May ; Let sighs from ro - ses

*poco rall.* *Poco meno mosso.* *mp* *cres.*

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

## Reviews.

*Antoinette Sterling and other celebrities: stories and impressions of artistic circles.* By M. Sterling Mackinlay, M.A. Oxon. With 16 portraits and facsimiles.

[Hutchinson & Co.]

With commendable filial affection Mr. Sterling Mackinlay gives his mother, Madame Antoinette Sterling, the place of honour in his somewhat discursive book of 340 pages. From a strictly biographical point of view he disarms criticism when he says (p. 145): 'It is not for him to undertake anything in the nature of a proper memoir of her life.' As a matter of fact the dates of neither Madame Sterling's birth nor death are to be found in the volume, which, in regard to its main theme, 'claims to be no more than a very slight sketch of the career and personality of one who was ever the truest of friends and the kindest and best of mothers,' as her son so truthfully records. Mr. Mackinlay gives November 5, 1873 (Rivière's Promenade Concerts), as the date of his mother's first public appearance in England, forgetful of the fact—as was pointed out in *THE MUSICAL TIMES* of February, 1904 (p. 114)—that, as a young girl, she sang at several concerts in the West of England and elsewhere during the autumn of 1868. The author's memory has also slightly failed him in the statement (on p. 187), 'When Brahms came over to England,' &c. Now it is a notorious fact that the composer never set foot on these shores; therefore the tin-of-sardines story, with which he associates Brahms on the page referred to, must belong to some other gentleman, who 'raised the sardine-tin to his lips and drank down the oil which was left.'

As the sub-title of this attractive volume implies, Mr. Mackinlay covers a wide field in his anecdotal gleanings, the chapter headings following those devoted to Madame Sterling, being the Garcia family and the lesson-giving of the famous centenarian teacher (three chapters), 'The St. James's Hall Ballad Concerts,' 'More musicians,' 'Leighton and his contemporaries,' 'The Academy,' 'The Lyceum Theatre,' 'Theatrical thoughts,' and 'Some writers and clerics.' In all of these the author gossips pleasantly and genially enough, with the result that his book is distinctly readable and, moreover, valuable in the home-light it tenderly throws upon the strong and magnetic personality of a distinguished singer. The well reproduced portraits and facsimiles add to the attractiveness of the volume.

*Suite in F.* By C. H. H. Parry. Arranged for pianoforte solo by Emily R. Daymond.

[Novello & Co., Ltd.]

This Suite was specially written by Sir Hubert Parry for the amateur string band conducted by Helen Countess of Radnor; consequently it is known as 'Lady Radnor's Suite.' The work consists of a *Prelude*, *Allemande*, *Sarabande*, *Bourrée*, *Slow Minuet*, and *Gigue*. The composer breaks away from the early suite in adopting different keys for the movements, but with this exception the music is modelled on the old form, of which so much was made by our forefathers. In their general character Sir Hubert's strains are genial, even at times merging into the jovial, and, the numbers being well contrasted, the Suite is interesting and effective. The pianoforte arrangement has not only been cleverly done, but it presents a series of short and distinctive solos, some of which are very easy to play and none exceptionally difficult of execution and, moreover, they produce considerable effect on the instrument.

*Felix Mendelssohn Bartholdy.* Von Ernst Wolff.

[Verlag 'Harmonie,' Berlin.]

The author of this interesting book notes the strange fact that no worthy biography of the composer has hitherto appeared in Germany. As regards the volume under notice, Dr. Wolff, being limited as to space, makes no pretence of having furnished a comprehensive life. He has relied to a large extent on the late Sir George Grove's 'Mendelssohn' article in the 'Dictionary of Music and Musicians,' which he describes as a 'remarkably erudite piece of work, of genuine English thoroughness and keen artistic judgment,' and he

further remarks that 'as it is buried in a comprehensive and expensive encyclopedia, and up to now remains untranslated, it scarcely counts so far as the general German reading public is concerned.' In addition to this Grove article our author has had access to many hitherto unpublished letters. These, and many other communications written by Mendelssohn, says our biographer, are the principal source for an account of his life; but Dr. Wolff notes two other well-springs which for the present are dry, or in other words, not available, viz., the composer's diaries; also the manuscript literary remains bequeathed by Ferdinand Hiller to the municipal archives of Cologne, which are not to be opened until thirty years after his death, i.e., until 1915, and these, he presumes, will throw much light on many points in Mendelssohn's life and art-work.

And now for a few words respecting Dr. Wolff's volume. He has treated the early years of the composer at greater length than the later ones, and for the good reasons that the development period of a genius is of great historical interest, and also that Mendelssohn's is less fully known than that of his maturity. Many interesting details are given of the composer's home-life, of his visits to Goethe at Weimar, and of his masters Zelter and Berger. Mendelssohn's mother was his first teacher, and his love for Bach came from her, but Zelter's influence later on was very strong. Mendelssohn's revival of the 'St. Matthew' Passion in 1829 is justly accounted one of his noblest deeds; but Dr. Wolff brings out very clearly the fact that Mendelssohn before 1823 had heard excerpts from the work at Zelter's Friday musical evenings; and in the same year a copy of the score made by Eduard Rietz at the request of the composer's grandmother was presented by her to her grandson as a Christmas gift. With regard to the performance in 1829, our biographer notes the fact that Mendelssohn was so thoroughly acquainted with the work that he conducted all the rehearsals without book. Again, in that same year he performed Beethoven's E flat Pianoforte concerto at the London Philharmonic Society without music, a work which Dr. Wolff declares 'no one up to then had ventured to play in public.' This, however, is a mistake, as is proved by the 'Occasional Note' which appeared in the April issue this year of *THE MUSICAL TIMES*, p. 241. Playing without music is often supposed to have originated with Hans von Bülow; anyhow, there was much talk about it when he gave his recitals in London. One would have thought that he had acquired the habit from Liszt, yet we are told presumably on good authority that the latter almost invariably played from book.

There are many interesting facts and comments in the volume under notice; but space forbids, and we must confine ourselves to brief mention of the biographer's appreciation of Mendelssohn's art-work. Of the Octet, the 'Midsummer night's dream' and 'Hebrides' overtures, the 'Scotch' symphony, and other notable compositions the usual and well-justified admiration is expressed, but Dr. Wolff points out that the composer's strong lyrical nature was against his ever achieving success on the stage, and that although he wrote many delightful songs they lacked the depth of feeling displayed in those of Schumann and other composers. He also states that in the course of over half-a-century the tooth of time has gnawed (*genagt*) at Mendelssohn's works, but consoles himself with the fact that such is the fate of all who are great in the kingdom of art.

There are many attractive portraits, pictures (drawings by Mendelssohn), and facsimiles, among the latter a letter, hitherto unpublished, addressed to the composer by Wagner in 1845, requesting him to give a concert to help the fund for the erection of a monument to Weber. In addition to an appendix, there are many valuable notes and a bibliography.

*Theodor Leschetizky.* By Annette Hullah.

[John Lane.]

No one could object to the inclusion of Theodor Leschetizky in Mr. John Lane's attractive series 'Living masters of music,' for is he not the master of Paderewski, Slivinski, Gabrilowitch, Hambourg, Buhlig, Frank Merrick, Essipoff, Katherine Goodson, and a host of other pianists? Born nearly seventy-six years ago, at Lancut (Austrian Poland), he was a pianoforte pupil of his father and Carl Czerny, and of Sechter (composition). He began to teach

at the age of fourteen, and for twenty-six years lived at St. Petersburg, gaining a great reputation as a teacher. In 1878 he removed to Vienna, where he has since resided, and exercised his magnetic power of imparting pianoforte technique and firing young pianists with his own artistic zeal. In the early part of his career, Leschetizky obtained fame as a public performer in various countries, including England; to his first appearance in London we refer on p. 320. Miss Annette Hullah has discharged her task with commendable skill. Not the least interesting part of her narrative is that devoted to the Leschetizky 'method,' whereby so many pupils of the master have benefited, and through them the works they have interpreted have given pleasure to countless listeners. The anecdotes in the book may be sampled in the following extract:

While Leschetizky was staying in London, Mr. Kuhe gave one of these lengthy concerts [then in vogue] at Brighton, and the former went down to hear it. But when he arrived he was tired after the journey and in the mood for a quiet evening; the armchair was comfortable; it began to rain—he did not go. Next morning he was walking about the parade enjoying the sunshine and the sea air, quite happy and entirely oblivious of the concert for the moment, when up came Mr. Kuhe, weary and reproachful: 'Why did you not come to my concert last night?' Leschetizky stared at him, apparently horror-struck, 'The concert! Good heavens,' he exclaimed, 'You don't mean to say it is over already!'

The statement (on p. 21) that in 1882 Leschetizky's second opera 'Die erste Falte' was brought out at Mannheim is liable to cause confusion, as the work was first performed at Prague fifteen years earlier, in 1867; and Bartolozzi's caricature of Dr. Arne—one of the nine illustrations in the book—can scarcely be accepted as literally representing the 'old style of playing,' any more than a caricature of Leschetizky could be taken seriously as the 'new style.' These handy little biographies would be improved by the addition of an index.

*The Orphan.* Dramatic poem by Carmen Sylva. With pianoforte accompaniment by Stanley Hawley.

*I love thee.* Song. Words by Thomas Hood. Music by John Pointer.

[Novello & Co., Ltd.]

Mr. Stanley Hawley has musically illustrated a considerable number of well-known poems for recitation, and 'The Orphan' is one that comes within that category. The effectiveness of this device very largely depends upon judicious playing by the pianist, for if the music be permitted to overpower the speaker, it distracts the attention of the listener instead of deepening the significance of the words. A great deal also depends upon the character of the poem. In the present instance the musical accompaniment is certainly justified, and, in the hands of an adept pianist, Mr. Hawley's strains would heighten the suggestion of the supernatural conveyed by the poet's lines.

Mr. Pointer's setting of Hood's amorous lyric is duly impassioned. The pulsating beat in the accompaniment and the frequent boldness of the harmonies heighten the impatient and yearning sentiment of the song, which may be recommended to tenor vocalists.

*Sleeping.* Words by Alfred Hyatt. *Awaking.* Words by Francis Strangeways. Music by S. Gatty Sellars.

*Crossing the Bar.* Words by Tennyson. Music by Dyson Williams.

[Charles Woolhouse.]

Mr. Sellars has put graceful and expressive music to lines of poetic character severally by Mr. Hyatt and Mr. Strangeways. 'Sleeping' deals with weariness of mind which can only find consolation in quiescence. To this 'Awaking' forms an effective contrast. It is, perhaps, the more acceptable of the two songs.

Lord Tennyson's 'Crossing the Bar' seems to have an irresistible attraction to composers. Mr. Dyson Williams's setting has the merit of being unpretentious, and the principal theme is sympathetic and melodious.

#### BOOKS RECEIVED.

*Antoinette Sterling and other celebrities.* By M. Sterling Mackinlay, M.A. Oxon. Pp. xiii. and 340; 16s. net. (Hutchinson & Co.) Reviewed on p. 332.—*Some early musical recollections of G. Haddock.* Pp. 155. (Schott & Co.) —*Elgar.* By Ernest Newman. Pp. 185; 2s. 6d. net. (John Lane.)—*The Green Room Book, or Who's Who on the stage.* Edited by Bampton Hunt. Pp. 8 and 452; 5s. net. (T. Sealey Clark.) The first issue of a compilation that will be found useful as a book of reference: it contains many portraits.—*Mastersingers.* By Filson Young. Pp. 216. (E. Grant Richards.) A new edition of a thoughtful and well-written book which appeared four years ago, to which the author has now added three new and readable essays—'The music of the cafés,' 'The spirit of the piano,' and, especially, 'The old cathedral organists.'

#### BACH CHOIR.

QUEEN'S HALL, April 2 and 4.

The Bach Choir, founded thirty years ago under the conductorship of Mr. Otto Goldschmidt, and now under the direction of Dr. Walford Davies, furnished every evidence of renewed vitality at the two concerts, designated 'Bach Festival, 1906,' given on the above dates. The first of the pair of enjoyable music-makings consisted of selections from the great Cantor's rich store of genuine music. Two church cantatas afforded the Choir an opportunity of showing that they can sing with spirit and a due regard to light and shade, though they have still some leeway to make up in regard to attack and grip. Unlike former concerts of the Bach Choir, the word-book on this occasion contained no annotations whatever, otherwise some interesting information might have been obtained from Spitta concerning the two cantatas 'Erschallet ihr Lieder' (composed for Whitsuntide) and 'Liebster Gott, wann werd' ich sterben?' ('When will God recall my spirit?') The gem of the selection was perhaps the solo cantata 'Schlage doch gewünschte Stunde' (very beautifully sung by Miss Ada Crossley), in which Bach introduces the passing-bell with exquisite charm. The remainder of the programme included the Concerto in D minor for two violins, artistically interpreted by the Misses Isabel and Eldreda Watt, and two organ solos—the Prelude and Fugue in E minor and the Chorale 'O Mensch, bewein' dein' Sünde gross'—played in masterly style by Dr. H. P. Allen, organist of New College, Oxford. The vocal soloists, in addition to Miss Ada Crossley, were Miss Gleeson-White, Mr. Gervase Elwes and Mr. W. Forington.

On April 4 the great B minor Mass was performed, and drew a large audience. The Choir sang remarkably well. It was not that the tone had much resonance, but it was always musical, and the attack was often good, although it never thrilled. The Choir was familiar with the music, and one could, therefore, always trace the complicated texture of Bach's marvellous part-writing. The splendid Sanctus was impressively sung, and the expression obtained in the 'Qui tollis,' 'Et incarnatus,' and 'Crucifixus,' exemplified the control Dr. Walford Davies has obtained over his resources, and the care with which he has studied the work. It seemed to us that the frequent use of *rallentando* at the ends of movements was unsatisfactory. The soloists were Miss Gleeson-White, Miss Ada Crossley, Mr. Gervase Elwes (who gave a fine performance of the Benedictus) and Mr. Forington. It may be hoped that the Mass will now be performed every year by this Society. The number of musical people who confess that they have never heard this stupendous masterpiece is astonishing.

#### PHILHARMONIC SOCIETY.

The third concert of the season—Queen's Hall, April 5—brought forward a novelty, so far as London audiences are concerned, in Dr. Cowen's 'Suite of Old English Dances' (Second set). This consists of a quartet of pleasant and wholesome strains typical of the simple life of England in days gone by. The first is a Maypole Dance in A, 6-8 rhythm, which might well have as its motto 'Trip it lightly here and there.' To this succeeds an attractive Peasants' Dance in G minor, with a second section in the

tonic major key. A 'Lovers' Minuet' is a movement which, by reason of its melodic beauty and dainty orchestration, is sure to charm by reason of its sweet simplicity. For the last Dance the composer has chosen the variation form, and in the carrying out of his design he has rounded off a composition which not only adds to his reputation but is sure to find favour whenever it is performed. The work, conducted by the composer, was very warmly received.

The remainder of the programme included the 'Zauberflöte' overture, a selection from Berlioz's 'Romeo and Juliet,' and Liszt's Symphonic Poem 'Tasso,' in addition to Tchaikovsky's Violin concerto. In regard to the rendering of the last named and some pieces by Bach, need anything be said? The great artist interpreter was youthful Mischa Elman!

#### ROYAL ACADEMY OF MUSIC.

The Easter term orchestral concert took place at Queen's Hall on April 3, and was conducted by Sir Alexander Mackenzie, under whose experienced guidance the young instrumentalists did themselves and their teachers great credit. The works composed by students comprised an orchestral Idyll by Mr. Montague F. Phillips, and 'Two Poetic Illustrations' by Miss Eleanor C. Rudall. Both compositions showed aptitude and commendable desire to give true expression of independent ideas, combined with considerable skill in part-writing. The solo instrumentalists included Miss F. Margaret Bennett, who gave a fluent reading of the solo part of Saint-Saëns's Pianoforte concerto in C minor (Op. 44); Mr. B. Walton O'Donnell, who showed executive facility in the first movement of Dvorák's Violoncello concerto; and Miss Hilda F. M. Barnes, whose playing in the first movement, and Miss Jessie Bowater, whose rendering of the second and third movements of Mendelssohn's Violin concerto, were full of promise. Of the vocalists, Miss Edith Kirk was specially successful in her reading of the air 'O love, from thy power,' from Saint-Saëns's 'Samson and Delilah'; Miss Clara Smith sang commendably 'Mignon's Song,' from Goring Thomas's opera 'Mignon'; Mr. Thomas Gibbs gave a refined interpretation of 'Salve dimora,' from Gounod's 'Faust'; and Mr. F. Percival Driver was heard in 'I fain would hide,' from Weber's 'Euryanthe.'

The following awards have been made: The Charles Mortimer Prize (composition) to Susan Spain-Dunk (Folkestone); the Louisa Hopkins Memorial Prize (pianoforte) to Hilda Rekas (West Horsley).

#### LONDON CHORAL SOCIETY.

##### 'THE PIED PIPER' AND 'SAMSON AND DELILAH.'

Once again Londoners are indebted to this persevering Society for the chances it gives them of hearing novelties or works rarely performed. Sir Hubert Parry's 'Pied Piper' was such an immediate and unqualified success on the occasion of its first performance at the Norwich Festival last year, that there was a widespread, natural desire to make its acquaintance. No doubt the work will soon be in the repertory of every self-respecting society in this country. We need not again point out how admirably Parry's dainty, piquant and humorous music fits the immortal theme as told by Browning. We have now only to record that this performance was a very good one, especially in view of the fact that the work was new. No doubt greater ease, point and resiliency of rhythm will come at a later performance. Saint-Saëns's 'Samson and Delilah' was, on the whole, even better performed by the chorus; the expression was often excellent. The soloists were Miss Rosa Olitzka, Mr. Arthur Winckworth, Mr. Henry Brearley and Mr. Ffrangcon-Davies. Mr. Arthur Fagge conducted.

The Middlesbrough Musical Union performed Gounod's 'Redemption' in the Town Hall on April 4, under the usual able direction of Mr. N. Kilburn. The solo vocalists were Miss Perceval Allen, Miss Florence Bulleid, Mr. Philip Newbury and Mr. Robert Burnett. Mr. Felix Corbett presided at the organ.

## London Concerts.

#### GUILDHALL SCHOOL OF MUSIC.

The concert given by the students at the City of London School, on March 28, testified to individual talent and good training. Under the direction of the Principal, Dr. W. H. Cummings, the orchestra gave good interpretations of works by Schumann and Weber, and rendered efficient support to Mr. Cecil Montague, who neatly performed the solo part of Hiller's Pianoforte concerto in F sharp minor. Of the vocalists, Miss Winifred Johnson sang with dramatic intelligence Elizabeth's 'Greeting' from the second act of 'Tannhäuser,' and Mr. F. H. Blamey, the possessor of a real tenor voice, delivered 'Salve dimora' from Gounod's 'Faust' with appropriate amorous fervour.

#### HAYDN'S 'PASSIONE INSTRUMENTALE.'

The chief feature of Miss Grace Sunderland and Mr. Frank Thistleton's chamber concert, on March 29, at Messrs. Broadwood's, was Haydn's rarely-heard 'Passione Instrumentale,' a series of sonatas—really short movements for string quartet—having for their basis 'The seven last words of our Saviour on the Cross.' The quartet was composed in 1785 in answer to a request from the Chapter of the Cathedral in Cadiz for a work suitable for performance in Lent. With the exception of one movement the music does not suggest that Haydn was deeply inspired by his theme, and the *Finale*, representing the earthquake, is more curious as an early example of programme music than impressive. Another interesting performance was that of a Sonata in D minor for violin solo by Henry Eccles, the English member of the French King's band, in 1720. W. F. Bach's little-known Fugue in F minor, with the introduction written by Mozart, was also played. For these and other works the concert-givers secured the able assistance of Messrs. Allen, Dorling, Krall and Underhill.

#### VARIOUS CONCERTS AND RECITALS.

Mr. Viggo Kihl, a young Danish pianist, made an excellent impression at his first recital in London on March 26 at Æolian Hall. Greater breadth and boldness were required in his interpretation of Beethoven's 'Waldstein' sonata, but his reading of Bach's Prelude and Fugue in C sharp was admirable, and his renderings of Schumann's 'Nachtstück' in F and pieces by Chopin were instinct with poetical feeling. His finished and refined style gave manifest pleasure to his listeners, who exacted two extra pieces from the young artist.

Miss Vivien Chartres is still full young to claim public attention, but a few lines of encouragement are due to this clever little violinist by reason of the taste and intelligence of her playing at her recital at Queen's Hall on March 27, and because of the satisfactory proofs afforded of her progress. She was most sympathetically accompanied on the pianoforte by Mr. Hamilton Harty, whose restraint in preserving balance of tone calls for unqualified praise.

Record is merited of Miss Betty Booker and Mr. Francis Harford's second concert at Æolian Hall on March 27, because of the inclusion of Bach's cantata 'Ich geh' und suche mit Verlangen,' and Dr. Vaughan Williams's musicianly setting of Rossetti's 'House of Life.' Both works were excellently rendered.

Supported by Mr. Henry J. Wood and his Orchestra, Mr. Aldo Antonietti afforded much enjoyment by the refined character of his violin playing to a numerous audience at Queen's Hall on March 28. He was assisted by Miss Elsa Reiss, a dramatic soprano.

Miss May Winifred, who gave her first recital on March 29 at Bechstein Hall, is another young violinist who promises to make the future bright with dulcet sounds. Associated with Mr. Percy Grainger she gave a clear and sensitive reading of César Franck's Sonata in A, and also played pieces by Ries, Cui and Wieniawski with executive facility and artistic feeling.

It was good to see a large audience at Madame Irma Saenger-Sethe's second violin recital at Bechstein Hall on March 30, for this lady is a violinist of the first rank, reflecting in notable manner the style of her teacher, M. Ysaye. The gifted lady's programme included Vieuxtemps's Concerto in A minor, Beethoven's Romance in F, and Max Bruch's Concerto in G minor. In all these Madame Sethe played with convincing expression and power. Pleasing variety was contributed by the singing of Mr. Hamilton Earle.

Assisted by the clever pianist Mdlle. Hanka-Schjelderup, and with Mr. Hamilton Harty as accompanist, the Misses Rhoda and Lilla von Glehn gave a concert largely consisting of modern music at Æolian Hall on March 30. Miss Rhoda von Glehn is to be commended for her varied selection of songs, which included examples by Dr. Vaughan Williams, Mr. Quilter and Mr. Cyril Scott, and for her tasteful use of a pleasing, light soprano voice. Miss Lilla von Glehn, who plays the violin neatly, was most successful in Nardini's Sonata in D.

Miss Kathleen Chabôt is one of our most promising young pianists, and her playing at the orchestral concert she gave at Queen's Hall on April 3 may be said to have given her an honourable position in the artistic world. There is an ingenuousness in her readings which, combined with an excellent technique, invest her performances with animation and charm. These qualities were specially evidenced in her playing of Mendelssohn's Concerto in G minor and Eugen d'Albert's brilliant Scherzo in F sharp. A feature of the concert was the performance by the Queen's Hall Orchestra, under Mr. Henry J. Wood's direction, of a Suite entitled 'Pelleas and Mélisande' by Jean Sibelius. It consists of nine tone-pictures—the third of which was omitted by the desire of the composer—which are distinguished by poetic delicacy and refined feeling. The most striking numbers are a vivacious *Entr'acte* and the 'Death of Mélisande.' The work should be heard again at an early date.

Mr. Frederic Austin made artistic use of his rich baritone voice at his recital on April 3 at Æolian Hall, and moreover his choice of songs was admirable in bearing witness to a commendable desire to break fresh ground. Mr. Hamilton Harty played the accompaniments most sympathetically, and the brightly-rendered pianoforte solos contributed by Miss Norah Drewett added to the enjoyment of the afternoon.

Few young pianists have more quickly won favour in our concert rooms than Miss Irene Scharrer, and her recital, with Mr. Howard Wilson as colleague, attracted a large audience to Æolian Hall on April 4. The young artist played with captivating vivacity, and Mr. Wilson sang with good intention a remarkably varied selection of songs.

Miss Russell-Graham, a young Scotch violinist and pupil of Sevcík, made her début in London at an orchestral concert, conducted by Mr. Arthur W. Payne, on April 6 at Queen's Hall. The young artist has acquired a fluent technique, but her playing in Tchaikovsky's Concerto indicated that she can yet make more of her abilities, particularly in the important matter of expression. Her début, however, was very promising.

Miss Marie Hall's style is now so well known that little more than record is required of her violin recital at Queen's Hall on April 7. It should be said, however, that this gifted artist gave proof of increasing power of expression—a matter of vital importance with regard to her future—and that the large audience was quick to show its appreciation of this fact. Mr. Hamilton Harty played the accompaniments entirely without music throughout the afternoon, probably an unprecedented feat.

M. Louis Abbate included in his violoncello recital, at Æolian Hall on April 7, Widor's Concerto in E minor and Servais's 'Concerto Militaire'—little-known works and, truth to tell, of small musical value to-day; but M. Abbate imparted considerable interest by the beauty of his tone and finished playing. M. Abbate was assisted by the British Symphony Orchestra, conducted with conspicuous skill by Mr. Julian Clifford.

Record is due of the following performances:—Miss Marie Scherer and Mr. A. J. Slocombe's historical pianoforte and violin recital, Queen's (Small) Hall, March 28; Miss Ethel Nettleship's second violoncello recital, Bechstein Hall, March 28: the Stock Exchange concert, April 3, Queen's Hall; Miss Winifred Christie's pianoforte recital, April 5, Æolian Hall; Mr. Denis O'Sullivan's vocal recital, April 6, Æolian Hall; Miss Jessie Field and Mr. Denis Byndon-Ayres's pianoforte and vocal recital, April 6, Æolian Hall; Strolling Players' orchestral concert, April 9, Queen's Hall; Miss Evelyn Rolfe's vocal recital, April 9, Æolian Hall; Miss Rosina Elston's vocal recital, April 10, Æolian Hall; Mischa Elman's violin recital, April 21, Queen's Hall; Mr. John Dunn's concert, April 21, Æolian Hall; Miss Iona Robertson's concert and dramatic recital, April 24, Bechstein Hall.

The Good Friday concerts included the usual performance of the 'Messiah' by the Royal Choral Society at the Royal Albert Hall, conducted by Sir Frederick Bridge; the sacred concert at the Crystal Palace, at which Mr. Walter Hedgcock ably discharged the duties of conductor; and at Queen's Hall, by the Queen's Hall Orchestra (under Mr. Henry J. Wood's direction), at which was sung a setting by Dr. Walford Davies of Psalm 13 for tenor solo (Mr. Gregory Hast), strings and harps.

## Suburban Concerts.

The Nonconformist Choir Union (N.E. London Branch) gave a concert at Clapton Park Congregational Church on April 4, when Mendelssohn's 'Hymn of Praise' and selections from 'Elijah' and the 'Creation' were performed by the choir and orchestra (the latter led by Mr. Edward O'Brien). The solo vocalists were Miss Winifred Marwood, Mrs. Edward Dean, Mr. James Davis, and Mr. Edward Dean. Mr. Edgar Smith presided at the organ and Mr. W. C. Webb conducted.

The Twickenham Choral and Orchestral Society performed Mendelssohn's 'St. Paul' on March 29 in the Town Hall, under the direction of Mr. C. T. Weigall. The solo vocalists were Madame Anna Shergold, Miss M. Collinge, Mr. F. H. Blamey and Mr. Walter Ivey.

Mendelssohn's 'Elijah' was performed in the Railton Road (Herne Hill) Methodist Free Church on March 28. The chorus and orchestra did capable work, and the principal solo vocalists were Miss Teresa Blamy, Miss Margaret Stone, Mr. Thomas Edgar, and Mr. Bertram Mills. Mr. Henry F. Hall (organist and choir-master of the church) conducted.

At the meeting of The Musical Association held on April 17, Mr. H. Heathcote Statham read a paper on 'The Function of the Organ in accompanying Choral and Orchestral Works. The following is a synopsis of the paper:

Organ and orchestra first considered.—Difficulty of employing them effectively in combination.—The position altered in the case of choral works with orchestral accompaniment.—Use of the organ in such cases (1) As an *obligato* instrument with a special part written for it; (2) As an *ad libitum* addition to the total effect.—Three different principles which may govern its use in the latter case.—Æsthetic motives for introduction or suppression of the organ as a colouring effect.—Suggestions for use of the organ in the 'Messiah,' as a typical example.—Relations of organist and conductor.

## Musical Competitions.

The springtime is a favourite period for the holding of the musical competitions now organized in numerous districts of the country. Below we give reports that have reached us up to the time of our going to press. More detailed accounts of the junior and school choir sections will be found in the current issue of *The School Music Review*.

### SOUTH LONDON MUSICAL FESTIVAL

(March 19, 21, 23).

This is a new festival, organized by Mr. T. Lester Jones, and its first gathering was a conspicuous success. There were 300 entries and upwards of 800 performers. The meetings were held at the Royal Victoria Hall, Waterloo Road. 'The Lady Palmer' competition for choral societies was won by the St. John's, Paddington, Temperance choir (conductor, Mr. G. F. E. Bartlett). *The Gentlewoman* contest for ladies' choirs (five entries) provided an excellent competition and really fine singing. Mr. T. Maskell Hardy won a prize with his Stockwell L.C.C. Pupil Teachers' Centre choir, and certificates of merit were awarded to Mrs. Mary Layton's choir, conducted by Mr. Wilfred Layton (owing to the illness of Mrs. Layton), and to Aristotle Road, Clapham, choir (Mr. A. G. Gibbs). For church choirs of mixed voices the Markham Square (Chelsea) Congregational Church gained the first-prize (Miss Margaret Layton), and a competition for choirs from elementary schools (four entries) was won by the Aristotle Road School, Clapham (Mr. A. G. Gibbs). Two concerts were given by prize-winners, the first by juniors in the afternoon (March 29), when Lady Walter Palmer distributed the prizes. Not the least interesting feature of this concert was the excellent singing by the massed choirs from elementary schools, who sang the test-piece 'Lift thine eyes,' under the conductorship of Dr. G. F. Huntley. There was a large attendance at the evening concert given by the senior prize-winners, when Lord Alverstone presented the prizes. He said that the movement had his heartiest approval.

The massed choirs of ladies' voices brought out some fine singing. Dr. Richardson conducted. The violin playing of Miss Constance With, of Norwood, and the singing of Mr. Percy Triggs (bass), of Camberwell, winner of the gold medal for vocalists, deserve special mention. The adjudicators were Mr. Oscar Beringer, Mr. Alfred Gibson, Dr. G. F. Huntley, Mr. Dan Price, and Dr. A. Madeley Richardson.

### DOUGLAS, ISLE OF MAN (March 27, 28, 29).

The fifteenth annual festival organized by the Isle of Man Fine Arts and Industrial Guild eclipsed all the former festivals in the magnitude of the entries. There were 2,015 competitors in the thirty-seven classes. A novel class was that for memory pianoforte playing. Douglas Orpheus (Miss Wood) was first in the male-voice choir section, and Castletown (Mr. J. C. Qualtrough) in the chief mixed-voice choir section. Ballasalla (Mr. G. Bates) gained the village choir prize and one in the female-voice choir section, and Ramsey (Miss Wood) the prize in another female-voice choir section.

In the junior classes there were thirty-seven entries for ear-tests, twenty-nine entries for sight-singing, eight Sunday school choirs, and thirteen school choirs. Four choirs of Girls' Friendly Societies sang. The adjudicators were Dr. Sinclair, of Hereford Cathedral, and Dr. J. C. Bridge, of Chester. A concert was given on the evening of March 29. Dr. Bridge conducted the combined choirs, and Mr. Harry Wood directed his orchestra. Spohr's 'God, Thou art great' was one of the works performed. Mrs. Laughton is the devoted and indefatigable honorary secretary of the competitions. The programme book of twenty-eight pages was one of the best got-up we have seen in connection with competition festivals. It was adorned with many apt quotations.

### STRATFORD (March 28 to 31).

This long-established Festival continues to make progress. The competitors this year numbered 1,800. Pianoforte playing in all forms and grades is particularly encouraged and there are numerous classes for vocal music.

In the Elementary School Choirs section, Goodwin Road, Forest Gate (Mr. H. T. Earle), and Farmer Road, Leyton, Council School (Miss K. Baker), gained first-prizes.

In the Commercial Choir section the Caxton Choral Society was first. Other successes were Mrs. Grace Day-Winter's Ladies' choir, the Stratford Corporation choir (Mr. Alfred Sears), the London Gleemen (Mr. Seemer Betts), and the Clarinco Choral Society (Mr. T. H. Warner). The pianoforte sections brought forward many excellent performers. Miss Mabel Ford was a chief prize-winner. Miss Agnes Zimmermann, Mr. Oscar Beringer, Mr. Geo. Oakey, Dr. Huntley, Mr. Betjemann, Mr. J. Bates, Mr. Dan Price and Mr. D. W. Rootham adjudicated.

### OAKHAM (March 28, 29).

This is a new Festival, and its success was almost embarrassing to the promoters, the chief of whom was the Hon. Mrs. Charles Fitzwilliam, of Oakham. The whole scheme was well prepared, first by a public meeting held last October, at which most of the social powers-that-be in Rutlandshire were represented, and next by the devising of a schedule and classification that met the local situation to a nicety. The main difficulty was the provision of an arena, there being no large hall available. This was got over by dividing the competitors into two sets, and spreading the Festival over two days. Only residents in the county were allowed to compete. Thirty-six centres contributed adult or children's choirs, and in many cases both kinds. Altogether there were about seven or eight hundred competitors. In the Anthem class, in which nineteen choirs sang, Exton, under Lady N. Noel, was first. Twenty-seven choirs sang in the Part-song and Madrigal Class, Mr. Nicholson's Oakham choir gaining successes; Empingham (Miss Trollope) and others coming very close behind. Fifteen female-voice choirs sang, and Mr. Nicholson's choir was again first.

The school classes were equally successful. School teachers are often shy of competitions because of the work they impose. But the other side of the matter is that competition schemes of this kind help a school teacher materially in an important section of his work, and moreover they bring him into pleasant association with the community for whom he labours, and in many cases enable him to display considerable ability that would otherwise have been unappreciated because unknown. The characteristic features of all the school singing were good intonation, musical and sometimes refined tone and tastefulness. The performances of the Wing children, under Mr. Canham, and of the Oakham children, under Mr. Kernick, deserve special mention. Dr. McNaught adjudicated. Concerts were given on each night by the combined adult choirs, under Mr. W. H. Wing. Plain, straightforward part-songs were performed, and nearly everything was encoed each night. The expressive singing of Mr. Chigsall (Royal College of Music) was a feature. General satisfaction, enthusiasm, and great enjoyment seemed to permeate all the proceedings. Mrs. Fitzwilliam and her numerous co-workers made many personal sacrifices to ensure the success of the Festival. It must have been a great satisfaction to them to find that their efforts were so well appreciated by all classes of the community.

### KENSINGTON CHORAL AND ORCHESTRAL

#### COMPETITION (March 30).

In this competition there are four choral sections. Class I. for church choirs, Class II. for sight reading (compulsory), Class III. for three-part singing, and Class IV. for four-part singing. Each section has a separate award. All the choirs combined to sing the motet, 'O praise the Lord' (Mendelssohn), under the direction of Dr. McNaught, who adjudicated.

The church choirs sang 'Jesu, Heavenly Master' (Spohr). There were four entries, and St. John's, Wilton Road, gained the premier position. In the other classes the tests were (three-part), 'In these delightful, pleasant groves' (Purcell), and (four-part) 'A March night' (Brahms). Five choirs sang, and nearly all displayed considerable capacity and fine training. Mrs. Layton's choir excelled in every point. Their full, rich tone, beautiful blend, clear enunciation, dainty rhythm, and fine expression were remarkable, and their sight-singing power, so far as it was tested by the two-part piece submitted, was perfect.

A competition for string orchestras was arranged for this year. It was divided into two sections: (a) One for orchestras composed of ladies, and (b) another for those including both sexes. Mr. Joseph Ivimey adjudicated. The following was the result:

## SECTION A.

Test-piece, 'Serenade' (Elgar).

	Maximum—40	Sight.
Mr. Wilfred Barnes .. .. .	31	8
Ladies' Diocesan (Miss Margaret Haweis) ..	40	8
East Essex Ladies (Amateurs only)		
(Rev. E. P. Luard) .. .. .	19	7

## SECTION B.

Test-piece 'Suite for Strings' (Purcell).

West London (Amateurs only) (Mr. W. Holmes)	19	4
Church Orchestral (Dr. G. F. Huntley) ..	38	8

The prizes consisted of challenge banners and certificates for sight-singing or playing.

## LONDON GIRLS' CLUBS (April 7).

The nineteenth annual singing competition of the London Working Girls' Club Union was held on April 7, at the City of London Schools. The clubs were divided into Class I. (advanced) and Class II. (elementary). In Class I. each choir had to prepare four pieces—the motet 'O praise the Lord' (Mendelssohn), 'He in tears that soweth' (Hiller), 'Gipsy Life' (Schumann), and 'Fly, singing bird' (Elgar)—for combined performance. Five clubs entered in this class. The performance of the four pieces, under the Rev. Jocelyn Perkins, was excellent. It was very evident that the drill of each choir separately, with a view to the competition, had enforced close attention to the details of choir training. The solos in the selection were admirably sung by various members of the choirs. Mrs. Baker accompanied.

One important and valuable feature of this competition is that all choirs are required to sing a sight-test—in Class I. in two parts, and in Class II. in one part. All the choirs in both classes sang from the tonic sol-fa notation. The tests were sung first to sol-fa and a second time to *laa*. In Class II. six clubs competed. The stipulated test-piece was 'O boatman, haste' (Balfé). The St. Edward's Club in Class I., and the Passmore Edwards Club in Class II., both under Mr. W. Holmes, gained the first positions. There are no money prizes; all the awards are pictures. It is evident that no other stimulus is needed, for enthusiasm is abundant. The Hon. Miss Maude Stanley is the secretary. Dr. McNaught adjudicated.

## BRISTOL (April 16 to 19, and 21).

This Festival is now in its fourth year, and continues to make progress, although as yet it does not command the support of many choral societies. The strength of the scheme is in the solo-singing and pianoforte-playing sections, in which the entries this year were very numerous, and the standard of performance high. There were 140 solo-singing entries, most of which were heard by Dr. McNaught, who also adjudicated in the choral sections, and there were 120 pianoforte candidates in numerous graded classes, who were judged by Dr. Percy Buck, Mr. R. O. Beachcroft and Mr. Ernest A. Dicks. A pianoforte offered by Messrs. Milsom was won by Miss Olive K. Harris. Brass bands formed a new section, and were heard by Mr. Ord Hume. In all classes there were 345 entries and nearly 1,500 performers. In the male-voice choir section the test-piece was 'The rising storm' (Neumann), and the first place was won by the Bristol Harmonic Choir (Mr. J. Jenkins). In the mixed-voice choir section the St. George Glee Singers gained one more mark than the Helicon choir. In a junior-chor section the Children's Choral Society (Mr. R. E. Simmons) was placed first, and in the school-choir section, in which there were six entries, the Fishponds College Practising School won the challenge shield for the second time. Dr. Buck, who adjudicated in these sections, said that he was agreeably surprised to find so high a quality of singing in elementary schools, and that he did not think he had ever before met such refinement as that shown by the Fishponds choir. In the violin classes Mr. Hans Wessely was the adjudicator. Recitations were a feature, and were judged by Mrs. Tobias Matthay, who also gave an elocutionary entertainment. Mr. W. G. Fowler, a local professor, is the chief promoter.

## CHESTER EISTEDDFOD (April 16).

This event was largely attended. The Lord Mayor (the Right Hon. W. Vaughan Morgan) and the Sheriffs of London honoured the gathering with their presence, and lent picturesqueness to the occasion by appearing in all the paraphernalia of office. The Warrington Male-voice choir (Mr. Nesbitt) won the prize in their section, and the Stretford Glee Society won the mixed-voice choir prize.

## MUSIC IN TORONTO.

(FROM A CORRESPONDENT.)

The concert season just closing has been in many respects the most brilliant in the history of this city. An unusually large number of excellent concerts has been given, and the liberal patronage extended, particularly to the undertakings of local choral bodies, is a certain indication of rapid development of music in this part of the country. Foremost among our local musical societies, both as regards the number of concerts given, the immense audiences which are attracted to the performances from all parts of this province, and from some of the larger cities of the neighbouring Republic, and more particularly the high standard of efficiency of the chorus, stands the Mendelssohn Choir, under the able direction of Mr. A. S. Vogt, a native-born Canadian of European education. The four concerts given by this Society last February, in conjunction with the Pittsburgh Orchestra, attracted audiences estimated in the aggregate at about 14,000 persons. An additional concert given in Buffalo, N.Y., was attended by over 4,000 people, many hundreds having been turned away who were unable to secure sitting or even standing room. The remarkably refined and virile singing of this admirable chorus in a *capella* compositions by Tchaikovsky, Cornelius, Gounod, and Brahms, no less than their brilliant work in Beethoven's Choral Symphony, Mendelssohn's 'Walpurgis Night' and 98th Psalm, Grieg's 'Olaf Trygvasson,' and excerpts from the works of Bizet, Elgar, and others, created a profound impression. Several *bond fide* propositions have been received from New York for an early appearance of the Choir in that Metropolitan centre, and efforts are being made to secure their services in other American cities.

In the sphere of oratorio the principal works given here this year have been 'The Messiah' and the 'Redemption' by the Festival Chorus, under Dr. Torrington. The performances attracted large audiences in each case, and the choir acquitted itself admirably.

'Samson' was given by the Sherlock Oratorio Society, under Mr. J. M. Sherlock; and Bridge's 'Flag of England' was the principal work of Dr. Albert Ham's National Chorus in a concert given in conjunction with the New York Symphony Orchestra (under Mr. Walter Damrosch) in January.

Mr. H. M. Fletcher's Schubert Choir and the same conductor's People's Choral Union gave two excellent concerts, in which Stanford's 'Last Post' and Mendelssohn's 'Lorelei' were the principal choral numbers.

The Male Chorus Club, under Mr. J. D. A. Tripp's conductorship, which has ceased activities for this season, is announced to take up work again next autumn. The concerts of this excellent men's choir have been for many years past among the most enjoyable of local musical events.

## MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, April 14.

The small French Society for the performance of old music which, under the direction of Casadesus, has been giving concerts all over Germany and Austria during the last two years, has now a rival in a small society hailing from Munich of which Dr. E. Bodenstein is director. Their performances are as refined as those of the French players; moreover their programmes are more trustworthy from an historical point of view, and also more varied. They present no arrangements, only works in their original form; they make use of the pianoforte as well as the harpsichord, and give vocal as well as instrumental music. Certain works by Stamitz proved specially charming.

At the Philharmonic concerts the Prussian Court capellmeister, Dr. Carl Muck, distinguished himself as conductor;

he was particularly successful with the 'Variations on a merry theme' by Georg Schumann, conductor of the Berlin Singakademie. The rendering of this brilliant orchestral piece was admirable and riveted the attention of the audience from beginning to end.

Bach's 'St. Matthew' Passion has been exceedingly well performed by the Gesellschaft der Musikfreunde under the direction of Franz Schalk. The excellent soloists were Frl. Kappel (from Frankfurt-on-Main), Frau de Haan-Manifarges (from Rotterdam), and MM. Urlus (from Leipzig) and Zalsman (from Rotterdam). The musical Union of school teachers—'Schubertbund'—which devotes itself specially to Schubert's music, arranged a concert to raise a fund for erecting to his memory a fountain in the parish of Vienna in which the composer died in 1828. The programme consisted of the B minor (Unfinished) symphony, the 'Salve regina' for male voices, and the Mass in E flat; and for the last-named work a special choir was formed, as the Union only has male voices at its disposal. This choir consisted of 500 singers, ladies and gentlemen, the voices in the various sections being admirably balanced. The beauty and fulness of vocal tone were almost overpowering, and the success of the concert was so great that it had to be repeated.

The performance of Beethoven's G major Pianoforte concerto by Backhaus at the Concert Society created marked interest. This pianist, who won the Rubinstein prize last year, proved himself a mature artist. Sureness, both technical and musical, and purity of style are the chief points of his playing; deep feeling may come in time. Among the novelties produced by this Society, an orchestral Suite by E. Bossi deserves mention: if not exactly an original, well rounded-off work, it displays ability. The pianist, Gabrilowitsch, gave a recital of Russian music, the programme consisting of Rimsky-Korsakoff's well-known 'Sheherazade,' Tchaikovsky's B flat minor Concerto, Glinka's 'Jota Aragonese' and an Overture-Rhapsodie composed by the recitalist. At the Orchestral Society Professor Peters, of the Conservatorium, gave a fine performance of Mozart's C minor Pianoforte concerto. As a last performance, in honour of the 150th anniversary of Mozart's birth, 'Figaro'—re-staged and most carefully rehearsed by Gustav Mahler—was given at the Hofoper. The new scenery met with only moderate approval, but on the musical side everything was truly magnificent.

MANDYCZEWSKI.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The last of the Halford concerts for the present season took place in the Town Hall on March 27. The programme comprised Beethoven's 'Egmont' overture and Symphony in C minor, and a selection of pieces arranged from the 'Ring of the Nibelung' and the 'Tannhäuser' overture. Everything was finely given, and Mr. Halford was accorded a great ovation at the close. A new Society, the Birmingham Symphony Orchestra, was inaugurated on April 4 with a concert in the Town Hall, Mr. Henry J. Wood conducting. The Society is in its objects akin to its London namesake, but time will prove whether it will be permanently successful. At present the band numbers some seventy performers. The programme of the concert was familiar, the principal number being Tchaikovsky's fifth Symphony. Some magnificent playing was heard, Mr. Wood infusing his own spirit into the performers. Mr. Dalton Baker gave Elgar's 'The Pipes of Pan' and two of William Wallace's 'Freebooter Songs' with fine effect. There was a large audience, and great enthusiasm prevailed.

The City Choral Society's season closed on March 29 with one of the finest performances of Gounod's 'Redemption' since its production at the Birmingham Festival of 1882. The chorus sang superbly, and the band brought out all the beauty of the score. Mr. D. Ffrangcon-Davies doubled the parts of the bass Narrator and Jesus, and gave distinction to each; Mr. John Harrison made a successful first appearance here as the tenor Narrator; Mesdames Agnes Nicholls and Alice Lakin undertook the soprano and contralto solos; Miss D. Louie Hunt assisted in the trios; and Mr. Fred. W. Beard ably conducted. The Town Hall was crowded, and the performance was warmly applauded.

A week later, April 5, the forty-sixth Subscription Series of the Festival Choral Society's concerts terminated with a grand performance of Elgar's 'The Apostles.' The vocal principals were Mrs. Henry J. Wood, Madame Marie Brema and Messrs. John Coates, James Coleman, Francis Braun and Ffrangcon-Davies. The band was augmented, and the work was practically given on festival scale, and Dr. Sinclair's conducting was masterly. There was a crowded, attentive and most appreciative audience.

On the evening of Good Friday the Midland Musical Society gave its annual concert, the programme consisting of Sullivan's early oratorio 'The Prodigal Son' and Rossini's 'Stabat Mater.' The principal vocalists were Miss Amy Kendal, Miss Eva Dickenson, Mr. Henry Plevy and Mr. William Evans. The chorus sang well, the band was efficient, and Mr. A. J. Cotton skilfully conducted.

At the last Oratory Musical Evening, March 26, Mozart's 'Pignus futurae gloriae' and Brahms's 'Beati qui habitant' formed the chief choral pieces. Bishop's 'Spirits, advance!' and 'O, by rivers' were given in the second part. Mr. Theodor Werner and Mr. J. A. Beard were the soloists in Mozart's rarely-heard Concertante Symphonie for violin and viola.

The Students' Orchestral concert of the Midland Institute School of Music was held on April 7. The band was almost exclusively composed of students and teachers, only seven outside engagements having been made; and as the numbers reached to nearly sixty performers, this fact speaks volumes for the work of a provincial institution. The programme included Cherubini's 'Medea' overture, two *Entr'actes* from 'Pelleas and Mélisande,' by Sibelius, and Haydn's 'Salomon' symphony in C, No. 5. Mr. A. H. Wayne was the soloist in Bach's 'Clavier' concerto in D minor, and Miss D. L. Hunt and Miss Chatterley Ingram contributed vocal numbers by Wagner and Handel.

The musical matinées at the Royal Society of Artists' Rooms were started the same afternoon, under the direction of Mr. Oscar Pollack. The last of the Saturday evening popular concerts in the Town Hall took place on March 24, when Mr. Joseph H. Adams conducted a recital of Gounod's 'Faust,' with Miss Amy Kendal, Miss Marguerite Gell, Mr. Alexander Webster and Mr. John Ridding as soloists, and the band and chorus of the Birmingham Association.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at the Victoria Rooms on March 28, when the Society of Bristol Gleemen had their Ladies' Night. Under the direction of Mr. W. J. Kidner, the choir afforded an admirable rendering of a programme in which there were seven pieces given by the Society for the first time. There were two absolute novelties, one a setting of 'Break, break, break,' by Mr. Cyril B. Rootham, dedicated to Mr. Kidner and the Gleemen (conducted by the composer), and the other a quartet, an 'Indian lullaby,' composed by the conductor. Both compositions were favourably received. At intervals songs were effectively rendered by Madame Hilda Wilson.

Bristol North Choral Society gave a highly successful concert on March 31 at the Victoria Rooms, when the scheme included Parts 1 and 2 of 'The Creation,' with Madame Siviter, Mr. Henry Plevy and Mr. Arthur Trowbridge (Wells Cathedral) as soloists, a band led by Mr. F. S. Gardner, with Mr. C. W. Stear at the organ. The performers numbered about 300 and Mr. James Bending conducted with ability.

The Bristol Choral Society brought its season to a close by a concert given at Colston Hall on April 7. The works performed were Dvorák's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise,' and these were excellently interpreted under the direction of Mr. George Riseley. Choir and band numbered 500, the leader of the orchestra being Mr. H. Lewis, with Mr. G. Herbert Riseley at the organ. The principal vocalists were Miss Amy Castles, Miss Mabel Braine, Mr. Henry Beaumont and Mr. Robert Radford.

At a performance held in the Bristol Grammar School on April 7 a large audience was present. Mr. C. W. Stear

gave a recital upon the organ, Miss Celia Dampier, a young Australian, tastefully executed violin solos, and some songs were agreeably rendered by Miss Violet Herbert.

The sixty-second annual 'Ladies' Night' of the Bristol Royal Orpheus Glee Society—which took place on February 22 and inadvertently omitted to be noticed in our last issue—was attended with its customary success and éclat. A delighted audience of some 1300 to 1400 people foregathered in Colston Hall to listen to a charming selection of glees, sung under the direction of Mr. George Riseley. The glees 'Mopsa' and 'Tally Ho!' by Mr. C. Lee Williams, and conducted by the composer, proved to be enjoyable features of the evening's music. Mr. Henry Beaumont was the soloist.

### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On March 29 the University of Dublin Choral Society gave a performance of Mozart's Mass in C minor, with full orchestral accompaniment, conducted by Mr. Charles Marchant. Considerable interest was aroused by this, the first performance of this fine work in Dublin. All the solos were sung by members of the Society.

The Orpheus Choral Society gave its third and last concert for this season on April 3. Dr. Culwick presented a fine programme, including 'Cynthia, thy song' (Croce); 'Come, let us join the roundelay' (Beale); 'All hail! thou queen of night' (G. W. Martin)—in which the quartet was well sung by Miss Ruby McConnell, Miss Nora Carty, Mr. W. A. Page and Mr. F. Moore Mease—'Lullaby' (Elgar), and 'Now tramp o'er moss and fell' (Bishop); the last-named proved to be most effective, the solo being brilliantly sung by Miss Kate Cherry. Mr. E. K. Figgis sang songs by Sullivan and Mendelssohn; Mr. Henri Verbrugghen was the solo violinist, and Mr. Arthur Oulton played the accompaniments extremely well.

On April 9 the Dublin Orchestral Society gave one of the most successful concerts it has ever yet given. Dr. Esposito conducted a fine interpretation of Tchaikovsky's 'Pathetic' symphony, while Mendelssohn's 'Midsummer night's dream' music, 'The entrance of the gods into Walhalla,' 'Waldweben,' 'Die Meistersinger' overture and Esposito's Fairy Music from Dr. Douglas Hyde's 'The tinker and the fairy' completed a most attractive programme; the last-named piece is written for three female voices, six violins and harp. The vocalists were Miss Rafter, Miss Eaton and Miss Edwards; they acquitted themselves well in the Fairy Music (sung in Gaelic) and also in 'The Entrance of the gods.'

On the first four days of Holy Week, Bach's 'Passion' (St. John) was given at St. Patrick's Cathedral, the outstanding feature of these performances being, as for many years past, the artistic singing of the tenor recitatives by Mr. Walter Bapty.

The Feis Ceoil is announced to be held on May 14 and following days. The Festival promises to be most interesting and successful. No fewer than forty-seven choirs have entered for the various choral competitions, and in the solo and concerted competitions, both vocal and instrumental, the entries have been well up to the average of former years.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The most important concert of the month was that of Mr. Kirkhope's choir on April 3. Two works so opposite in style as Spohr's 'Last Judgment' and Goring Thomas's 'The swan and the skylark' form an admirable test of the quality of any choral body, and on this occasion the choir fully maintained its high reputation, singing with both solidity and brilliancy. The band, led by M. Siegl, was also very good, and the soloists—Madame Agnes Nicholls, Miss Edna Thornton, Mr. William Green and Mr. Charles Knowles—were admirable. Mr. Kirkhope conducted to the admiration of all.

The last concert of the Amateur Orchestral Society, which took place on April 9, proved one of the best the Society

has hitherto given. The band showed the results of Mr. Collinson's careful training in steady renderings of such contrasted works as Mozart's 'Prague' symphony, the 'Leonora' (No. 1) and 'Ruy Blas' overtures, the 'Siegfried Idyll,' and Saint-Saëns's 'Coronation March.' The soloists were Miss Eveline Hyde (soprano), and Miss Eleanor Ramsay (harpist).

With the waning season comes a rush of concerts by the smaller choral societies, and these are by no means the least interesting to whomsoever has the progress of music at heart. On March 16 the Southern Choral Society (Mr. Edward W. Winning, conductor) performed Parts I. and II. of the 'Creation.' On March 23 the 'Creation' was also given by the East End Choral Society (Mr. David Blair, conductor); and the Western Choral Society (Mr. Gavin Godfrey, conductor) performed the 'Messiah' on March 28.

An interesting first performance was that of the 'Ode to the Passions,' composed by Dr. W. B. Ross, given by the choir of Broughton Place Church on March 29, the composer conducting. This was the diploma work for the Oxford degree of Mus. Doc. recently conferred upon Dr. Ross, and proved to be not a mere technical exercise but a sound and excellent composition, one that shows the composer to possess an inventive skill and a melodic faculty of a high order. On the same evening the choir of North Morningside Church gave an excellent performance of the 'Last Judgment,' under the able conductorship of Mr. Scott Jupp, and on April 10 the choir of Morningside United Free Church, skillfully led by Mr. R. McLeod, sang very successfully Mendelssohn's 'Christus' and Bridge's 'Hymn to the Creator.' It is noteworthy that at all these concerts there was orchestral accompaniment of a more or less excellent kind; and it is also noteworthy that the bass soloist at almost all was Mr. George Campbell, a local artist whose success this season has been most remarkable.

The only chamber concert to notice is that (on March 20) of the recently organized Edinburgh String Quartet—Messrs. Colin McKenzie, James H. Hartley, R. de la Haye, and D. Millar Craig—who have quite caught the ear of the public and have evidently come to stay. The quartets chosen for performance were Mozart in G minor, Schubert in A minor, and Haydn in G, each of which received a most enjoyable reading.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Liverpool Welsh Choral Union gave the second local performance of Elgar's 'The Dream of Gerontius' on March 31 with notable success. The chorus-singing was throughout admirable, and the Union deserves the warmest praise for its enterprise. The soloists were Miss Marie Brema, Mr. Evan Williams and Mr. Charles Tree, and Mr. Harry Evans conducted.

The Societa Armonica concert on April 4 was chiefly interesting by a very careful performance of Mendelssohn's 'Italian' symphony. Tchaikovsky's overture 'Romeo and Juliet' was also included in the programme.

The Symphony Orchestra performed Tchaikovsky's 'Pathetic' symphony and 'Casse Noisette' suite at their last concert of this season on April 9.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The most interesting of our remainder-feast of music is the important course the Brodsky Quartet provided on April 5. Their programme included Tchaikovsky's String quartet in E flat, No. 3 (Op. 30), César Franck's Sonata for pianoforte and violin, and Beethoven's posthumous Quartet in F (Op. 135). The sonata, given for the first time here, was played by Dr. Brodsky and Mr. Egon Petri. The popular support secured by these concerts is remarkable. They have already contributed more than £1,000 to the Sustentation Fund of the Royal Manchester College of Music. The students of the College, by-the-way, following their annual custom, gave a platform performance, on April 2, of Weber's 'Der Freischütz.' The principal, Dr. Brodsky, conducted, and there was some excellent singing by the six principal soloists.—The students of Mr. A. J. Cross's school of music

have also made a venture—their sixth—in opera, giving two adequately-staged performances of Hérold's 'Le Pré aux Clercs,' on March 30 and 31. Their efforts were in every way commendable, under Mr. Cross's capable conductorship.—Our further experiences of opera have included a visit by the Carl Rosa Company.—The performances of Signor Creatore and his band excited critical interest, but attracted only small audiences.—The Vocal Society brought its season to a close, on March 28, with a concert of old English music, which gave great delight to the subscribers, who were present in record numbers. Dr. Henry Watson, the director, presided at the harpsichord; there was a full chest (five) of genuine viols, in very capable hands; and the intimate character of the ballets, ayres, madrigals, ditties, and vocal and instrumental solos rendered was emphasised by Dr. Watson, who played the part of genial host, and offered running comments upon the various pieces in the programme.

The sixth and last of the season's Promenade Concerts took place on March 31. The members of the Hallé Orchestra, fifty in number, who have founded the concerts, are so satisfied with the public support they have received that they announce the renewal of the concerts next season with an enlarged series of ten.—Mr. Isidor Cohn gave one of his interesting pianoforte recitals on March 26. He has a fine repertory, and his programmes are always representative, with not even a mole's eye to mere popular attractiveness. On this occasion he confined himself to Brahms and Schumann, in the interpretation of which his executive ability was abundantly manifest.—Recitals of an introductory character have also been given with promise of future success by Miss Dorothea Shepherd-Walwyn (violin), a pupil of Miss Edith Robinson; and by Miss Dorothy Kenyon (pianoforte), a pupil of Mr. T. W. Britton.

#### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A fine performance of Cowen's 'Ruth' was given by the Newcastle and Gateshead Choral Union and the Hallé Orchestra on March 21. The soloists were Misses Nannie Tout, E. Lister, F. Richardson, and Messrs. John Coates and Ivor Foster. The chorus-singing was, as usual, very fine. It is with much regret that I have to chronicle the resignation, through ill-health, of the extremely able conductor of the Society, Mr. J. M. Preston, who has guided its fortunes from its birth in 1888. A musician of great ability, of enormous personal popularity, of a retiring and self-denying disposition, of unflinching high ideals, and a chorus-master of power and skill, he has raised the Society to a pitch of efficiency which, according to experienced critics of repute, ranks it among the three or four leading choral bodies in the kingdom. It is rumoured that Dr. Coward, of Sheffield, will succeed him.

On March 22 the Northumberland Amateur Orchestral Society (Mr. C. Horsley) showed an advance in interpretative excellence. The chief items were Mendelssohn's 'Italian' symphony and Bizet's 'Suite L'Arlésienne.'—The Newcastle Amateur Vocal Society gave a performance of Gounod's 'Redemption' on March 27. The soloists were Misses F. Chetham and L. Milburn, and Messrs. A. Heather and C. Knowles; Mr. J. E. Jeffries conducted.

On the following evening the Classical Concert Society, a new organization formed with the intention of supplementing the two chamber music societies of the city by recitals and other concerts with coherent educational programmes, held its inaugural gathering, at which Mdlle. Antonia Dolores and Mr. Leonard Borwick gave a delightful vocal and pianoforte recital of works ranging from Caccini to Beethoven, but with Mozart as the central figure.

On the same evening the South Shields Choral Society (conductor Mr. M. Fairs) performed, with orchestra, Beethoven's 'Mount of Olives' and Coleridge-Taylor's 'Death of Minnehaha.'

The Newcastle Postal Telegraph Choral Society, under Mr. J. E. Hutchinson's direction, exhibited improved expressive qualities in Cowen's 'St. John's Eve' on March 29. Mrs. G. F. Huntley and Madame Newbold Thorpe (both formerly of this city), and Messrs. H. Beaumont and J. Coleman were the soloists. A large audience assembled at the Tyne Theatre the next night to hear the first

performance here of Tchaikovsky's dainty opera 'Eugene Onegin,' given by the Moody-Manners Opera Company.

The recent death of the Russian composer Arensky caused the inclusion of his Pianoforte trio in the programme of the Newcastle Musical Society's concert on April 6 to be of especial interest. The work was brilliantly played by Miss Page and Messrs. A. Wall and A. Proctor. Beethoven's String quintet headed the programme, and Miss Mary Wyatt sang.

A newly-formed Teachers' Musical Society gave its first concert on April 5 in the Rutherford College Hall. Gounod's 'Gallia,' Mendelssohn's '95th Psalm,' and two of Brahms's 'Marienlieder' were sung. Misses M. Wyatt, M. Hunter and B. Buckley, and Mr. G. D. Gibson were the vocalists, Miss A. Welton was the violinist, Mr. J. Gloag accompanied. Mr. W. G. Whittaker conducted.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A good many societies finished their season's work too late to be mentioned in my last letter. The Grantham Philharmonic Society gave Rossini's 'Stabat Mater' and Spohr's 'Last Judgment,' on March 22. The principals were Miss Maggie Jacques, Miss Emily Hart, Mr. Henry Beaumont and Mr. Joseph Lycett, and Mr. H. P. Dickenson conducted.

The Derby Choral Union concluded its fortieth season on March 27 with Schubert's 'Song of Miriam' and the 'Spring' section of Haydn's 'Seasons.' The solos were taken by Miss Eva Rich, Mr. Ripley Evans and Mr. H. G. Coulson. Mr. Norman Hibbert was organist; Mr. Neville Cox, pianist; Mr. W. Daltry, leader; and Mr. Charles Hancock conducted.

The Wirksworth Choral Society finished its twenty-eighth season with a performance of 'Elijah' on March 23. The solos were undertaken by Madame Aston, Miss Gertrude Pegg, Mr. S. Mason and Mr. James Coleman, and the orchestra and chorus were conducted by Mr. Carl Ashover.

'Judas Maccabeus' was given by Long Eaton Choral Society on March 27, the principals being Madame Annie Norledge, Miss Eva Turgoose, Mr. C. W. Fredericks and Mr. R. R. Morris. Mr. George Spencer conducted, and Mr. John Munks presided at the organ.

In Nottingham a performance of 'Elijah' took place at the Canaan Church, Broad Marsh, on March 26. The soloists were Miss Gertrude Crisp, Madame Ethel Dennis, Mr. Herbert Smith and Mr. John Browning. Mr. G. H. Smith conducted a full orchestra and a chorus of over eighty voices.

Instrumental music has been represented by a return visit of Kreisler and the appearance of Creatore, but of native effort there is Miss Cantelo's last subscription concert to report, when she was assisted by the Brodsky Quartet, on March 30. To lovers of chamber music these concerts are a great treat, and this season's programmes have been specially interesting.

The students at the Nottingham University have a choir of some 200 voices, admirably trained by Professor A. Henderson. This year they gave their concert at the Mechanics' Large Hall on March 29, when the main feature of the programme was Coleridge-Taylor's 'Death of Minnehaha,' and Miss Emma Mundella's 'The Victory of Song.'

The Gedling Choral Society finished its season with Cowen's 'Rose Maiden' on April 2, when the solos were undertaken by Madame Clara Gardiner, Miss Evelyn Willcox, Mr. Alfred Clarke and Mr. Andrew Taylor. The chorus and orchestra, who did their part well, were conducted by Mr. E. M. Barber.

On April 4 the Derby Orchestral Society—an old Society now resuscitated—gave its first concert under the direction of Mr. W. Lyell-Taylor. The effectively-rendered programme comprised the 'Oberon' and 'William Tell' overtures, the 'Unfinished' symphony, first 'Peer Gynt' suite, and an Intermezzo (Walton), the last-named a local but quite worthy composition.

The Carlton (Notts) Choral Society concluded its season on April 13 with a performance of Gounod's 'Messe Solennelle,' under the direction of the Rev. F. J. Perry.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The season's activities of the Sheffield Musical Union culminated in the closing days of March when, to a large audience of subscribers, Dr. Walford Davies's 'Everyman' and Dr. Cowen's 'John Gilpin' were performed under the direction of Dr. Coward. The juxtaposition of two works so widely dissimilar in scope and sentiment had been cleverly avoided by some 'buffer' pieces, which enabled the audience to descend by easy stages from the contemplation of serious issues—in 'Everyman'—to the unrestrained fun and frolic of the clever setting of 'John Gilpin.' Dr. Davies's taxing choral problems were fully solved by Dr. Coward's fine body of singers. Occasionally there were slight lapses from the Musical Union's own lofty standard, but on the whole a very impressive and, in places, a singularly beautiful performance was given. 'John Gilpin' was sung with splendid dash, conductor and chorists travelling from London to Ware and back in record time. The soloists were Miss Caroline Hatchard, Miss Lilian Hovey, Mr. A. S. Burrows and Mr. Montague Borwell.

The closing days of March also saw two excellent concerts given in South Yorkshire which claim some special notice. The Rotherham Choral Society and the Doncaster Musical Society are both fortunate in having Mr. Thomas Brameld as their conductor, and each in equal measure benefits by his enlivening enthusiasm and competent musicianship. At Rotherham the chorists of the notable Choral Society maintained their proud traditions in Coleridge-Taylor's 'Hiawatha,' of which a well-planned and artistically carried out performance was given. At Doncaster, Berlioz's 'Faust' finished a winter's hard work, and the choral enthusiasts rose to the occasion. A very spirited and in all respects an admirable performance of the trying choral portions was given. The orchestra and soloists were in each case identical, the latter consisting of Miss Ethel Lister, Mr. Alfred Heather and Mr. Charles Tree. Mr. R. Crawshaw made an excellent Brander.

The Sheffield Choral Union, which has made considerable progress under Mr. Duffell's zealous direction, gave a well-studied performance of Schubert's Mass in E flat on April 5. The choralism was expressive and the ensemble good, despite a too limited number of tenors. The soloists were Miss Alice Cooke, Miss Ethel Prescott, Mr. G. Ibberson, and Mr. Frank Milner.

Several suburban choral concerts have called attention to the excellent educational work which is being done in the training of performers and audiences in the near districts about the city. Promising choral societies at Shiregreen, conductor, Mr. J. Gregory ('St. Paul'); Hillsborough, conductor, Mr. Frank Shimeld ('Judas Maccabeus'); Norton Lees, conductor, Mr. H. Reynolds ('King Arthur'); Beighton, conductor, Mr. Hallfield ('Last Judgment'); Penistone, conductor, Mr. Cooper ('Samson'); and Heeley, conductor, Mr. W. Chapman ('a Mendelssohn night') have proved what a valuable pioneer work is being carried on in those various centres.

Orchestral music has been well represented at the concerts of the Sheffield Philharmonic Orchestra (Schumann's second Symphony and Dr. G. J. Bennett's suite in D minor), under the conductorship of Mr. J. H. Parkes; the Sheffield Amateur Instrumental Society (Max Bruch's Violin concerto in G minor, solo Mr. C. M. Hawcroft; and ballet-music from Berlioz's 'Faust'), under Mr. Duffell, and the Ecclesfield Instrumental Society (Mr. T. Brameld).

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

## LEEDS.

The Leeds Philharmonic Society gave, on March 28, an exceedingly fine interpretation of Brahms's 'German Requiem.' Sir Charles Stanford showed sympathy as well as understanding in his conducting, and he brought out the nobility of the music well, the dignity of the march-like 'Behold all flesh is as the grass' being uncommonly well realized. The soloists were Miss Gleeson-White and Mr. Frederic Austin. The excellent chorus-singing was a striking testimony to Mr. Fricker's able training.

The Leeds Choral Union gave, on April 4, an interesting Handel programme including some fine choruses from 'Deborah,' 'Saul,' and 'Samson,' as well as a selection from 'Israel in Egypt.' The chorus of the Society, itself a strong one, was strengthened by contingents from Sheffield, Huddersfield, and Morley till it numbered over 650 voices, while, as the band consisted of only sixty-five performers, it was not surprising if the general effect lacked much sense of proportion. Still more doubtful, from an artistic standpoint, was the expedient of giving the duet 'The Lord is a man of war' to the whole body of 280 tenors and basses, a practice which does not show conspicuous reverence for the composer's intention. The soloists were Miss Jenny Taggart, Miss Mary Peddle (who introduced a remarkably fine contralto air from 'Semele'), Mr. Charles Saunders and Mr. John Browning. Dr. Coward conducted and secured some fine effects from his chorus.

The Municipal Concerts ended on March 31, when a Wagner programme, not for the first time, proved, by the increased audience, its superior power of attraction. Some variety was given by Schumann's Pianoforte concerto, the solo part in which was played in thoroughly musical style by Mr. Percy Richardson. The introduction to Act II. of Max Schillings' 'Ingwilde' was an interesting novelty to Leeds, and it and the Wagner pieces—notably the 'Siegfried Idyll,' which was admirably played—gave evidence of the great efficiency the orchestra has now attained under Mr. Fricker's direction. On May 27 the Symphony Society, under Mr. Arthur Grimshaw, gave a programme including Haydn's 'Clock' Symphony and Bizet's Suite 'Jeux d'enfants.' One of Spohr's duets for two violins was played by Miss Simpkin and Miss Yeates, Mr. F. G. Broughton contributed some pianoforte solos, and the vocalist was Miss L. Coward. At the Leeds Bohemian chamber concert on March 21, a pleasing novelty was afforded in the shape of a new 'Divertimento' for string quartet by Mr. Arthur Grimshaw, founded on old English folk-tunes, such as 'Death and the lady,' 'Cheshire rounds,' and 'Shropshire rounds.' Mr. Grimshaw has already shown his aptitude for this exacting type of composition, and this example is as delightful as it is musicianly. It, and quartets by Mozart and Ippolitoff-Ivanoff, were well played by Messrs. Elliott, Wright, Moxon and Bolton, who have now developed a capital ensemble. A fresh quartet party, the Rasch Quartet, made its first appearance on April 6. Schumann's Quartet in F and Beethoven's posthumous Quartet in A minor (Op. 132) formed a sufficiently ambitious programme, but the four players, Messrs. Rasch, Drake, Haigh and Giessing, are experienced musicians, and though this was their first associated performance, they played with remarkable fire and spirit, and when they have had more opportunities of playing together, should form an excellent quartet.

## OTHER TOWNS.

Both the Hull Societies have just brought the season to a close with performances of important choral works. On March 30 the Hull Harmonic Society gave, under Mr. Walter Porter's direction, Sullivan's 'Golden Legend.' Miss Gleeson-White, Miss Dewhurst, Mr. Brearley and Mr. Ivor Foster were the principals, and the chorus, though not very strong, sang well, while the orchestra, composed of Yorkshire musicians, was thoroughly satisfactory. On April 3, the Hull Vocal Society, under Dr. G. H. Smith, essayed Verdi's Requiem, together with Brahms's 'Song of Destiny'—a striking contrast of styles, but each great of its kind. Verdi's music tried the powers of the executants severely, but the chorus at least were familiar with their task. The principals were Miss Maggie Jaques, Miss Alice Lakin, Mr. H. Beaumont and Mr. Lycett.—Dr. Ely has done much for the cultivation of choral music at Scarborough, and such a performance as he directed on March 26 of Brahms's 'German Requiem,' at a concert of the Philharmonic Society, would have been impossible and almost incredible a few years back. The singers not only knew their parts, but sang them in an easy, vocal style that deprived the performance of any sense of effort. The principals—Miss Marion Richardson and Mr. Herbert Brown—were both thoroughly cultured artists, and Mr. Brown gave a really impressive interpretation of the baritone solos. The band, though not

strong enough, was otherwise efficient, and the whole performance reflected credit on the Society, and especially on its conductor.

Elgar's 'King Olaf' was given by the Keighley Musical Union on March 27, under Mr. J. B. Summerscales's conductorship. Miss D'Argo, Mr. Davis and Mr. Ivor Foster were the soloists in a generally satisfactory performance.

The York Musical Society, under Mr. T. Tertius Noble—who, by-the-way, has just been nominated Canon Pemberton's successor as conductor of the Hovingham Festival—gave a miscellaneous concert on April 3; and on March 24 Miss Edith Wehner gave a very agreeable chamber concert in York. With Miss Rhoda von Glehn she sang some charming duets, Miss Lilla von Glehn being the violinist and Mr. C. Henrich the pianist.

The Huddersfield subscription concert on March 27 was of unusual interest, Dr. Richter and the Hallé Orchestra appearing in a programme which included Beethoven's eighth Symphony, Elgar's 'In the South' and Strauss's 'Till Eulenspiegel.' Miss Maud McCarthy's playing of Saint-Saëns's Violin concerto in B minor was an interesting feature of the concert.

## Foreign Notes.

### AUGSBURG.

The first German performance of Mons. Gabriel Pierné's oratorio 'The children's crusade' (*La croisade des enfants*) took place on April 1 in the presence of the composer, who met with an enthusiastic reception. The work is considered one of the most important contributions to modern choral music, and its introduction into Germany has been hailed with genuine pleasure and appreciation. The performance of the local Oratorienverein, under Prof. W. Weber—who made the German translation and also wrote an elucidatory analysis of the music—was excellent in every respect.

### BADEN-BADEN.

At the instigation of the municipal Kurdirector, Count Vitzthum, a musical festival, the first of its kind in this town, will be held here on June 9, 10 and 11. Herren Richard Strauss, Paul Hein and Musikdirektor Beines will act as conductors, while Messrs. Henri Marteau and Ferruccio Busoni will be the instrumental soloists.

### BARMEN.

A great success attended the production of a new MS. orchestral Suite (Op. 80, No. 2) by Herr Max Bruch. The work is in five movements, which are chiefly based on Swedish folk-tunes, e.g., a War-song dating from the time of Gustav Wasa (1496-1560), a Royal march of 1700, some love songs, a Dalekarlian dance, &c.

### BERLIN.

Ermanno Wolf-Ferrari's new opera 'Die vier Grobiane' was performed here for the first time on March 21—two days after its production at Munich—at the Theatre des Westens, Charlottenburg, in the presence of the composer and warmly received. In fact, its reception was in marked contrast to that which greeted the work at Munich, though the press, or at any rate the composer's admirers amongst the critics, confess to some disappointment, because the new work shows no distinct advance in the gifted German-Italian master's development.—An orchestral concert given by four young Polish composers—G. Fitelberg, Prince L. Lubomirski, L. Rósycki and K. Szymanowski—proved a great disappointment, because only the first-named, who conducted, showed sufficient talent to warrant some hopes that the young Polish School may eventually produce music worth performing and listening to.

### BORDIGHERA.

Two performances of Dvorák's 'Stabat Mater' were given in the Victoria Hall, on April 5, by the combined Choral Societies of Bordighera and San Remo, under the direction of Mr. W. H. Woodward, organist of All Saints' Church, San Remo, Italy. Dvorák's 'Stabat Mater' was also given by the San Remo Choral Society, in All Saints' Church, San Remo, on April 11. The Rev. H. Briscoe conducted.

### BRUSSELS.

'Déidamia,' a lyric-drama in four acts, founded on Alfred de Musset's 'La coupe et les lèvres' by Messrs. Lucien Solvay and François Rasse and composed by M. François Rasse, was produced at the Théâtre de la Monnaie on April 3. It is the composer's first dramatic work and his success has been both genuine and spontaneous.

### DARMSTADT.

A posthumous String quintet in F by the late gifted Bohemian composer, Miroslav Weber, was produced on March 19 by the Darmstadt String Quartet. The work is praised for its grace and charm, no less than for its excellent workmanship.

### DORTMUND.

Liszt's rarely heard oratorio 'Christus' was given at the fourth concert of the local Musikverein under Prof. Julius Janssen, and, aided by a splendid performance, created a deep impression.

### DRESDEN.

A new Symphony in C, composed by Reinhold Becker, has been produced by the Royal Orchestra under Hofkapellmeister Schuch.

### DÜSSELDORF.

The proposed performance of Elgar's 'Apostles' has had to be postponed till May 10, in consequence of Prof. Julius Büths having been temporarily incapacitated by a severe attack of influenza. He has undertaken to furnish the German translation of the new portion of the 'Apostles' which is to be produced at the forthcoming Birmingham Festival in October.

### ESSEN-ON-THE-RUHR.

The programme of this year's Tonkünstlerfest (Festival of the German General Music Society), to be held on May 24-27, will include, besides Gustav Mahler's new (sixth) two-hour Symphony, the following novelties: 'Heroic tone-poem,' by Rudolf Siegel; 'Seedrift,' for baritone solo, chorus and orchestra, by Frederick Delius; a symphony by Hermann Bischoff; a scene from an opera, 'Fallada,' by Walter Braunfels; a Violin concerto entitled 'Das Leben ein Traum' (Life a dream) by Dr. Otto Neitzel; a 'Hymn' for chorus and orchestra by Engelbert Humperdinck; a tone-poem, 'Dem Schmerz sein Recht' (To sorrow its due), by Herr Mors; and several chamber works.

### FLORENCE.

A new oratorio, 'Giuditta,' by Emilio Cianchi has been produced here with success.

### FRANKFURT-ON-MAIN.

The most important musical event of the season so far has been the sudden resignation of the conductorship of the famous museum concerts by Herr Siegmund von Hausegger, which means a great loss to our art in this music-loving place. Herr Hausegger's reasons are variously stated, and much discussion has already taken place in connection with what promises to be a *cause célèbre* of its kind. To end the matter Herr Hausegger promises to state his reasons fully and publicly in due course. The last choral concert which he conducted was devoted to Liszt's 'Saint Elizabeth,' of which a splendid performance was given, Herr Hausegger being a Liszt conductor of quite exceptional ability.—The Rühl'scher Verein—which is now conducted by Prof. Siegfried Ochs, performed no fewer than five of Bach's Church Cantatas at its last concert. It seems a special gift of Germany's foremost choir-trainer to make Bach palatable to both singers and audiences, so that even a 'heavy' programme, like the one in question, is keenly enjoyed and not merely endured for the sake of *appearing* 'musical.'

### GOTHA.

'La Biondinetta,' a three-act opera by the Greek composer, Spiro Samara, a pupil of Délibes and Massenet, was performed for the first time in Germany on April 11 at the local Court theatre and very favourably received. The work has, so far, only been heard at Milan, but it is also announced for presentation at the Coburg Court theatre.

## GRAZ.

Richard Strauss's opera 'Salome' is at present in rehearsal and will be performed three times at the end of May under the direction of the composer. All seats for this trio of representations have already been sold, and to meet the demand arrangements may have to be made for further representations of a work which, repulsive though it must be to many even of the gifted composer's admirers, illustrates once more the truth of the old adage that nothing succeeds like success.

## HALLE.

The latest Symphony by Prince Heinrich XXIV. of Reuss, was lately produced privately by the band of the 36th Infantry Regiment.

## HAMBURG.

Felix Woyrsch's mystery, 'Totentanz' (Dance of death), achieved a brilliant success on its performance here—the first since the original production at Cologne—under the direction of the composer. There can be little doubt that 'Totentanz' is perhaps the most important German contribution to choral music produced in recent years. The libretto (by the composer) meets with as much approval as the powerful music, and the story, suggested by Holbein's famous designs, grips the audience as only such intensely solemn, mystery-laden subjects can—e.g., 'Dream of Gerontius,' 'Everyman,' &c.—The Town Council has *unanimously* voted 100,000 marks towards the municipal theatre orchestra and a series of good popular concerts.

## HANOVER.

Hermann Götz's delightful opera, 'The taming of the shrew,' has been revived here with much success after having been allowed to drop out of the repertoire for sixteen years.

## KARLSRUHE.

A new one-act comic-romantic opera, 'Der fahrende Schüler' (The student-errant), by Herr Edgar Istel, was produced at the Court theatre on March 24 under the direction of Kapellmeister Balling. The plot is founded on a story by Cervantes; the music is bright and merry.

## LEIPZIG.

Herren Bernhard Stavenhagen and Felix Berber gave a recital of violin and pianoforte sonatas on April 4, the programme of which consisted of Brahms's three works of this class (in G, A and D minor) and Beethoven's immortal 'Kreutzer.' The juxtaposition of Brahms's beautiful masterpieces proved especially interesting.—On April 7 the Leipziger Männerchor gave a most successful Friedrich Hegar concert. The greatest success was made with the powerful, weird 'Totenvolk' (The phantom host). Other impressive pieces were 'Ahasver's awakening,' 'Young Volker' and 'The heart of Douglas.' The veteran composer, who conducted, was enthusiastically received.—A fantastic operetta, 'Die Narrenkappe' (The fool's cap), by the English composer Mr. G. H. Clutsam, was but partly successful on its production at the Old Theatre.

## LÜBECK.

At the sixth Symphony concert a new symphonic poem, 'Memento vivere,' by Karl Ehrenberg, the second conductor at the municipal theatre of Posen, was produced and very favourably received.

## MAGDEBURG.

A one-act music-drama 'Die Brautnacht' (The bridal night), by Albert Mattausch, was produced here on April 1 and met with a favourable reception. There are only three characters in the work, viz., two brothers in love with the same woman who, as usual in dramas, marries the one she does not care for, and thus prepares the way for the tragic *dénouement* upon which the curtain descends, after much nerve-tearing and heart-burning, with language and music to match.

## MAYENCE.

Mr. Eugen d'Albert's comic opera 'Flauto solo,' which, since its very successful production in Prague, has met with similar good fortune in a number of other towns, was performed here for the first time on March 17. The composer was present to receive the enthusiastic plaudits of the delighted audience. The performance, conducted by Herr Emil Steinbach, was first-rate.

## MENTONE.

A successful concert was given by the Choral Society in the Windsor Palace Hotel on March 24, when Bendall's 'The Lady of Shalott' and Liza Lehmann's song-cycle 'The daisy chain' were performed. The solo vocalists were Miss Minnie Phillips, Mrs. Edith Williams, Mr. W. J. Rodda, Mr. Henry Dobson and the Rev. E. B. Brackenbury, and two violin solos were cleverly played by Signorina Fanchiotti. The concert was under the direction of Mr. C. E. de M. Leathes, organist of St. John's Church, who ably accompanied.

## MILAN.

Baron Albert Franchetti's new opera, based on d'Annunzio's drama 'Jorio's daughter,' was coldly received at its production at the Scala Theatre on March 29.—'Resurrezione,' a new opera founded on Tolstoi's 'Resurrection,' was produced at the same theatre with great success. The young composer is Signor Alfano.—Dom Lorenzo Perosi, hitherto chiefly known as the composer of a number of greatly-advertised but sadly unsuccessful oratorios, has written a symphony 'on classic lines,' which is shortly to be produced here by Signor Martucci.

## MONTE CARLO.

A great impression was produced by Anton Rubinstein's opera 'The Demon,' performed here on March 27 for the first time in France. The famous Russian bass, Schaliapine—more famous perhaps in Western Europe as the much-discussed political friend of Maxim Gorki—sang the part of the protagonist, and Miss Sigrid Arnoldson was the unfortunate heroine Tamara. Both artists were much fêted, the King of Sweden having come specially from Cap Martin to be present at the performance and to witness the triumph of the famous Swedish songstress.

## MÜNCHEN-GLADBACH.

Handel's oratorio 'Esther'—which, even in England, is scarcely ever performed—was revived (in a new edition, by Prof. F. W. Franke, of Cologne) at the last concert of the local Gesangverein 'Caecilia' conducted by Musikdirektor Hans Gelbke.

## MUNICH.

On March 19 there was produced at the Court Theatre the new comic opera 'Die vier Grobiane' (The four louts), by Signor Ermanno Wolf-Ferrari, without, however, achieving complete success.

## PARIS.

A Mozart Festival, conducted by M. Reynaldo Hahn, took place on March 23, 25 and 29 at the Nouveau-théâtre and attracted distinctly 'high-life' audiences, each of the three concerts having been under the patronage of some lady of the 'upper ten.' Madame Lilli Lehmann—her voice as fresh as ever—delighted everybody with her singing of some of Mozart's most famous airs.—Richard Strauss's 'Domestic' symphony was performed for the first time in France at the Colonne concert on March 25, under the direction of the composer, and enthusiastically received in spite of the protests of a small anti-German, or anti-Strauss minority.—A new opera, in five acts, by M. Camille Erlanger, entitled 'Aphrodite,' was produced at the Opéra-comique on March 27 and enthusiastically received. The libretto, based by M. Louis de Gramont upon a novel by Pierre Louys, deals with the most corrupt period (57 B.C.) in the history of Alexandria during the reign of Queen Berenice IV., the sister of Cleopatra. The chief characters are a sculptor, Demetrios, a courtesan, Chrysis, and a cruel, voluptuous hetæra, Bacchis. It will be readily understood that with such material to work upon both librettist and musician had opportunities for as exotic and orgiastic a series of scenes as even the Paris operatic stage has rarely seen. M. Erlanger's score contains the best he has so far offered to the public and the staging was superb in every way. Miss Mary Garden as Chrysis, M. Léon Beyle as Demetrios, and Mlle. Friché as Bacchis were all that could be desired, and the orchestra, under M. Lugini, was first-rate.

## PRAGUE.

Spain counts for so little in the musical world just now—at any rate as regards creative genius—that the first performance in the German language of an opera by a Spaniard deserves more than a passing reference. The work in question is entitled 'Dolores,' a three-act opera after a drama by José Feliú y Codina, written and composed by the undoubtedly foremost living Spanish composer, Tomas Breton. The interesting event took place at the new German theatre here, whose director, Herr Angelo Neumann, seems to be a firm believer in Señor Breton's powers, since on two previous occasions he produced operas by the same master, viz., 'The lovers of Fernel' and 'Garin.' That was a good many years ago. Since then the composer has gradually changed his style, from that of the Wagnerian music-drama to that of the modern Italian Verismo with its freedom and explosiveness. This seems to be better suited to the subject of the new work, since it deals with a waitress for the heroine, and her four lovers, one of whom, Lazaro, a quiet, shy student of theology, kills the brutal ruffian Melchior, whom the beautiful Dolores (the waitress in question) favours, though he, after a promise of marriage, is about to leave her for another charmer. The curtain falls as Lazaro, the student, is led away after confessing his crime, and after Dolores, to save her gallant and devoted young admirer, has accused herself of the deed. Breton's music—in which Spanish rhythms and other characteristics abound—is aglow with southern life and colour, and the third act especially pulsates with feverish passion, rising to frenzied outbursts of rage and despair. The composer, who, in spite of his age, conducted with youthful vigour, was received with the utmost enthusiasm.

## STUTTGART.

A great Hugo Wolf Festival, lasting five days (from October 4-8) is announced, at which, besides the opera 'Der Corregidor,' a comprehensive selection from the unfortunate master's choral, orchestral and chamber works will be performed, in addition to a large number of his beautiful songs.

## ZÜRICH.

Dr. Friedrich Hegar, the foremost Swiss composer, has retired from public life after forty years' activity as a conductor. The farewell took place on April 3 at the last of the season's concerts in the splendid Tonhalle, standing on the shores of the lake of Zürich. The public, and the orchestra which he has directed during all these years, gave him a great ovation and almost buried him under countless floral offerings deposited on the rostrum. The usual Festessen (Festival supper) followed, at which Dr. Hegar entertained his friends and admirers with reminiscences and anecdotes of his long and highly successful career.

The Morecambe Musical Festival, to be held May 9-12, retains all the commendable characteristics that have made it famous, and sustains its great interest as the leading event of its kind. In addition to the various competitions, and a performance of Roedel's cantata 'Merrie Old England,' sung by the combined choirs of children, the following works will be rendered by the Festival choir and orchestra, numbering 400 performers: 'The Pied Piper of Hamelin' (Parry), 'The Revenge' (Stanford), and 'The Pilgrimage to Kevlaar' (Humperdinck). Dr. H. Coward will conduct, and the vocalists retained are Mrs. Henry J. Wood, Mr. Webster Millar and Mr. Frederic Austin. The adjudicators are Dr. McNaught, Dr. Walford Davies, and Mr. Ivor Atkins.

Mr. Granville Bantock, owing to his increasing duties in connection with the Midland Institute and the growing demands which are now being made upon him as a composer, has felt compelled, though very reluctantly, to resign the conductorship of the Wolverhampton Festival Choral Society. An equally regrettable resignation—that of Mr. J. M. Preston, conductor of the Newcastle and Gateshead Choral Union—is referred to by our Newcastle correspondent on page 340.

The third annual conference of the Girls' School Music Union is announced to be held at the Guildhall School of Music on May 5, particulars of which will be found in our advertisement columns.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

**BARNET.**—The Choral Society gave a performance of Gounod's 'Redemption' in the Town Hall on April 3. Much credit is due to Mr. F. B. Wood, who conducted, for the excellence of the interpretation. The solo vocalists were Miss Ethel Ambrose, Miss G. Bompas, Mr. Bennet Griffin, Mr. John Barnes and Mr. Ernest White. The singing of the choristers from Holy Trinity Church, Lyonsdown, as the Celestial Choir, deserves recognition.

**BLACKBURN.**—Elgar's 'Dream of Gerontius' was given for the first time here, in the Exchange Hall, on April 6, with great success, by the St. Cecilia and Vocal Union. The choir of 200 voices sang throughout with precision and intelligence. The orchestra of sixty performers, selected from Hallé's Band—acquired themselves admirably. The solo vocalists were Miss Edna Thornton, Mr. John Coates and Mr. Joseph Lycett. Dr. E. C. Bairstow conducted.

**BRIGHTON.**—The Sacred Harmonic Society gave a performance of Mozart's 'Requiem' and Rossini's 'Stabat Mater' on March 29. The choir, especially as regards the male voices, sang with fine tone and much spirit, and the solo vocalists were Miss Kate Cherry, Madame Edith Hands, Mr. James Davis and Mr. Harry Dearth, all being excellent. Mr. Robert Taylor conducted.

**BROMLEY (KENT).**—The Musical Society gave its fourth concert this season on April 3 at the Drill Hall, when Somervell's ode 'The forsaken merman,' W. H. Speer's cantata 'The jackdaw of Rheims,' and the chorus 'The challenge of Thor' (Elgar), were performed by the choir and orchestra of over 150 members. The orchestra also played the overtures to Ambroise Thomas's 'Mignon' and Smetana's 'The bartered bride,' and Schubert's 'Rosamunde' *Entr'acte*. Mr. F. Lewis Thomas conducted.

**BURRY PORT (S. WALES).**—Beethoven's 'Mount of Olives,' with a miscellaneous selection, was performed by the Jerusalem Chapel Choir on April 3. The choir consisted of 180 voices, and there was an efficient orchestra, led by Mr. W. F. Hulley. The solo vocalists were Miss Ethel Lister, Mr. John Bardsley and Mr. David Brazell. Mr. W. T. Roberts acted as organist and accompanist, and Mr. Frank King was the conductor.

**CARDIFF.**—A successful performance of Lee Williams's 'Last night at Bethany' was given by the Clare Gardens Wesleyan Choir on Good Friday evening, assisted by a small orchestra. Misses Kitty Mathias and C. Hambly, Messrs. Harry Morgan and J. W. Griffiths were the soloists. The organist of the church, Mr. T. Diamond, conducted.

**CHELMSFORD.**—The Musical Society brought its twenty-fourth season to a successful close on March 27, by an admirable performance of Mozart's 'Requiem Mass' and Part 2 of Handel's 'Messiah.' The chorus-singing was excellent. The soloists were Miss Dorothy Purser, Miss Amy Crosland, Mr. Sidwell Jones and Mr. Thomas Abel. The orchestra was led by Mr. G. Wilby, and Mr. F. R. Frye conducted.

**CONNAH'S QUAY (FLINTSHIRE).**—The Connah's Quay Choral Society gave its first performance of oratorio in the Drill Hall on April 11, with Gounod's 'Redemption,' the choruses being rendered with excellent spirit and precision. The solos were sung by Mr. Alfred Greenwood, Mr. A. M. Proctor, and Miss Ada Roberts; Miss I. Prince and Miss A. Morris taking part in the trios. The orchestra (led by Mr. Horace Haselden) included members of the Richter Orchestra and the Liverpool Symphony Orchestra, the general body of strings consisting of amateurs of the district. Mr. C. Lewis-Jones conducted.

**DOVER.**—The sacred cantata 'Olivet to Calvary,' by J. H. Maunder, was sung by the College Chapel Choir on April 7 with marked success, under the direction of the Rev. A. H. Stevens, who also played the organ accompaniments.

**EASTBOURNE.**—A concert in aid of the Deputy Mayor's Cottage Homes Scheme was given at the Town Hall on April 4 by Miss Mina Hudson's Ladies' Choir. The programme included Orlando Morgan's cantata 'The legend of Eloisa,' of which the composer conducted an excellent performance.

**GRAHAMSTOWN.**—The second season of the Orchestral Society opened successfully on March 8 in the Town Hall, when the performance included the 'Athalie' march, Elvey's Gavotte, Cowen's 'Graceful Dance' and the overture to 'Figaro.' The soloists were Madame Marie Dona Lloyd, Mr. Philip Sangster and Mr. Bernard Streatfield (vocalists), Mrs. Bernard Streatfield (violin), and Miss W. Deane (pianoforte), who played Beethoven's 'Funeral March on the death of a hero,' the concert being given on the eve of the unveiling of a memorial to those who fell in the late war.—On March 9 a concert was given by the Grahamstown Symphony Orchestra, the selections including Costa's march 'Eli,' German's 'Nell Gwyn Dances' and Haydn's 'Surprise' symphony. Violin solos were given by the conductor, Mr. E. A. Abbott, and pianoforte solos by Mr. Hubert Sallmann. The solo vocalists were Miss Ethel Collings, Mrs. M. Dower, Mr. C. Steward and Mr. W. A. Jeanes.

**GRIMSBY.**—The Philharmonic Society's second concert this season took place in the Town Hall on March 27, when Sullivan's 'Golden Legend' was performed under the direction of Mr. Walter Porter.

**HARROGATE.**—Mauder's cantata 'Olivet to Calvary' was sung at the Presbyterian Church on April 8 (Palm Sunday), under the direction of Mr. J. Adelberg Lawson, organist and choirmaster of the church, who presided at the organ.

**HARTHILL (YORKS).**—On Good Friday evening the parish church choir gave a performance of Gounod's 'Redemption' (Part 1), the solo parts being taken by members of the choir. The choruses were sung with precision and brightness of tone throughout, and Mr. Arthur Harvey, organist and choirmaster of the church, accompanied.

**ILKLEY.**—Elgar's 'King Olaf' was the principal feature in the programme of the Vocal Society's concert given in the Lecture Hall on March 29. The choir sang with much spirit and good expression, and were well supported by an efficient orchestra. The solo vocalists were Miss Nellie Judson, Mr. Henry Brearley and Mr. John Browning; and Mr. A. T. Akeroyd was a very able conductor.

**IVERNESS.**—Sir Hubert Parry's 'Pied Piper of Hamelin' was given by the Philharmonic Choral-Orchestral Society on March 30, in the Music Hall. The chorus fairly revelled in the work; Mr. Robert Burnett and Mr. H. Tyhurst were the solo vocalists. The music greatly pleased the large audience. Mr. F. L. Willgoose led the orchestra, and Mr. F. W. Whitehead conducted.

**IPSWICH.**—An excellent rendering of Mendelssohn's 'Elijah' was given on Good Friday in the Social Settlement Hall, under the able conductorship of Mr. G. King-Smith. The soloists were Miss Eva Hart, Miss Marie Stiven, Mr. Vivian Bennetts and Mr. Graham Smart. Mr. Smart's interpretation of the part of the Prophet was particularly good, and the well-balanced choir of 180 voices acquitted themselves admirably. The accompanists were: organ (Mr. W. J. Wightman), several brass instrumentalists and drums, while Mr. Barrington Hunnibell played the violoncello obbligato in the air 'It is enough.'

**KIRKCALDY.**—The fortieth season of the Musical Society was brought to a close by a very successful performance of Handel's 'Israel in Egypt,' on March 21. The solo vocalists were Madame Clementine de Vere, Miss Marion Richardson, Miss Gertrude Lonsdale and Mr. Charles Saunders. The accompaniments were played by an orchestra under the leadership of Mr. W. H. Cole. Mr. James Gray presided at the organ, and Mr. Charles M. Cowe conducted.

**LEAMINGTON.**—The Madrigal Society gave a concert in the Town Hall on March 28, when the selection of part-music included 'The Cavaliers' (Clutsam), 'Lady, see on every side' (Marenzio), 'If I had but two little wings' (Parry), 'The dawn of song' (Dr. E. C. Bairstow), two Irish airs arranged by the conductor, and two humorous choral songs, 'The little drummer' (Kappey) and 'Lilian' (Waddington). Arensky's Trio (Op. 32) for violin, violoncello and pianoforte, was played by Messrs. T. H. Smith, Percy Hall and E. Roberts West, the last-named being the conductor of the concert.

**LEAVESDEN.**—The Woodside Choral Society gave a concert in the Asylum on April 3, the chief item being J. H. Maunder's 'Olivet to Calvary.' Madame Hayes,

Madame Davis, Messrs. J. H. Parish and E. H. Slade were the soloists. The choir sang in a manner which reflected great credit upon themselves and their conductor (Rev. A. Clark). The concert was repeated next evening to the inmates.

**LEIGHTON BUZZARD.**—Mendelssohn's 'St. Paul' was performed in the Corn Exchange on April 19 by the Leighton and Linslade Musical Society. The solo vocalists were Miss Florence Griffiths, Mr. Henry Beaumont and Mr. Charles Griffiths. Mr. R. Richardson-Jones conducted.

**LEITCHWORTH GARDEN-CITY (HERTS).**—A successful concert was given in the Howard Memorial Hall (opened for the first time that afternoon) on Saturday evening, March 31, by the newly-formed Garden City Choral Society (assisted by a small orchestra), under the able conductorship of Miss Margaret Fowles. Mendelssohn's 'As the hart pants,' with Miss Constance Morphy in the solo part, was the main feature of the programme. The Choral Society also contributed two part-songs by Elgar, 'Weary wind of the west' and 'A Spanish serenade.' The other vocalists who appeared were Miss Jessie Atkinson and Mr. Barry Parker, and Mr. Blake contributed a violoncello solo.

**LOCKWOOD.**—The Musical Society gave a good performance of Rossini's 'Stabat Mater' and Cowen's 'St. John's Eve' on April 3. The soloists were Madame Sadler Fogg, Madame Rina Robinson, Mr. Fred Fallas and Mr. William Riley. Dr. A. Eaglefield Hull conducted.

**NEWCASTLE-UPON-TYNE.**—Mr. Lee Williams's sacred cantata 'Gethsemane' was performed in St. Andrew's Church on April 13. The choir sang with much intelligence, and Mr. Oswald, who directed the work, presided at the organ.

**PONTARDAWE.**—Two performances of Handel's 'Jephtha' were given on April 13 and 14 by the Tabernacle Congregational Chapel Choir. The solo vocalists were Miss Marion Squire, Miss Rachel Thomas, Mr. Merlyn Davies and Mr. H. Bowen. The orchestra was led by Mr. W. F. Hulley, and the work was excellently rendered under the direction of Mr. James Davies.

**SOUTHPORT.**—The Choral Society gave its last concert of the season on April 3, in the Cambridge Hall. The programme included Coleridge-Taylor's 'Hiawatha's departure,' Brahms's 'Song of destiny,' Beethoven's 'Leonora' overture (No. 3) and Tchaikovsky's 'Pathetic' symphony. The principal vocalists were Miss Ida Kahn, Mr. Walter Lawley and Mr. Herbert Brown. Mr. J. C. Clarke conducted an excellent performance.

**SWANSEA.**—The newly-formed Orpheus Choral Society gave its first concert on April 9, when Coleridge-Taylor's 'Scenes from Hiawatha' was given in its entirety. The soloists were Miss Gleeson-White, Mr. Lloyd Chandos and Mr. Ivor Foster. The well-balanced choir consisted of about 175 voices, and together with the orchestra was deserving of high praise. The whole performance was in the experienced hands of Mr. Donald W. Lott. This Society, it is interesting to know, has specially in view 'the study and performance of modern works.' In this respect it turns aside from the well-trodden paths of Welsh choral bodies generally.

**THIRSK.**—Mozart's 'Requiem' was performed by the Choral Society in the parish church on April 5. The solo vocalists were Miss Emily Waddington, Mr. C. D. Sproule, Mr. A. Monaghan and Mr. J. W. Senior. Mr. C. H. Moody, organist of Ripon Cathedral, presided at the organ, and the pianoforte and tympani were played by Miss F. Wright and Mr. J. J. Chard respectively. Mr. A. J. Todd, organist and choirmaster of the parish church, conducted.

**WEST HOUGHTON.**—On the evening of Good Friday the choir of the parish church rendered Maunder's cantata 'Olivet to Calvary.' The organist and choirmaster, Mr. R. W. Brown, accompanied.

**WITHAM.**—Mendelssohn's 'St. Paul' was performed by the Musical Society on March 27 with much success. The band and chorus numbered about eighty, and the solo vocalists were Miss Bessie Cartwright, Miss Isabel Clear, Mr. Leonard Wright and Mr. W. H. Bullock. Mr. N. Linley Howlett conducted.

## Answers to Correspondents.

MILLICENT.—(1) The literal meaning of 'portamento' is 'carrying, bearing.' In regard to its application to music, we give two definitions by trustworthy authorities: 'A "carrying" of the voice from one note to another. It is the highest perfection of *legato*. The word is chiefly used in connection with singing, but is also applicable to the playing of wind and bow-stringed instruments' (Niecks). 'A lifting of the voice, or gliding from one note to another' (Stainer and Barrett). (2) No, but he is on our list.

J. M.—The song mentioned by Carlyle in his 'French Revolution' (vol. 1., bk. 7), is 'O Richard, O mon Roi, l'univers t'abandonne.' It is by Grétry, and from the finest of all his works, ('Richard cœur de Lion'), produced on October 21, 1784. This particular air has obtained historic importance in that it was sung at Versailles on October 1, 1789.

C. R. S.—From inquiries we have made it seems that the seat in the Royal Albert Hall to which you refer is of the value of 'about £25,' the sum you mention as being offered. This may appear to you a small amount, but as it is a *single* seat it is not a very marketable article, as no one, unless he or she were a confirmed bachelor or a deep-dyed spinster, would think of buying a resting-place of so lonesome a nature.

J. G.—In order to obtain some idea of the value of your Stainer violin you should submit it to such reliable experts as Messrs. W. E. Hill & Sons, New Bond Street, who, in return for a fee, would put a price upon your treasure. The damaged neck, and the necessity for a new one, will, of course, be taken into account, though we hope it is hardly a case of neck or nothing.

STUDENT.—(1) The price of Tchaikovsky's opera 'Eugene Onegin' (vocal score) is 20s.: it can be obtained from Messrs. Novello. (2) Shortly before the approaching Birmingham Festival, when the price will be made known. (3) Yes, Bach's church cantata 'The Sages of Sheba' does contain a bass solo, and moreover a very fine one, 'God of Ophir is but vain,' preceded by an equally fine recitative.

W. J. P.—There is no book that exactly corresponds to Mr. Lightwood's 'Hymn-tunes and their story'; but you might consult 'Studies in Worship-music' (first series), by J. S. Curwen (Curwen); 'Scottish Church Music,' by James Love (Blackwood); and 'The Music of the Church Hymnary,' by William Cowan and James Love (Frowde).

A. K.—For information concerning 'Bells and their musical characteristics,' see two interesting and informing papers read before the Musical Association on December 10, 1901, and January 10, 1905, respectively entitled 'Bells and bell tones' and 'Carillons': they are printed in the Proceedings of the Musical Association.

J. A.—Without giving a detailed opinion on your poem, we prefer 'to wipe a tear' to 'to calm a tear,' that being a more natural method; though, as an angel removes this lachrymal fluid, the poet may claim full licence, regardless of the criterion of everyday life.

A. A.—In the absence of any dictionary—manuscript or printed—of musical jokes, it is impossible to say whether anyone has used the adjective 'bath-etic' as applied to the 'Sinfonia Domestica.'

HILTON.—'The easiest exam. to pass to allow the wearing of a hood?' We give it up. Things have come to a pretty pass if a pretty hood is the be-all and end-all of an examination.

GLEEMAN.—We cannot trace the publication of the three male-voice glees you mention—at least not in any accessible form. Perhaps Messrs. Novello may be disposed to issue them.

G. N.—Why not write to the composer—addressing him care of his publishers—as to the progressions in the chorus to which you refer?

H. M.—'The Chord' ceased to exist (or vibrate), after a brief existence, six years ago. Inquiries made at the time elicited the answer that it had become a *lost* chord.

ANXIOUS.—In order to free you from anxiety you had better inquire of the publishers of the poems as to whether they are copyright or not.

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MORNING POST.

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THE DAILY CHRONICLE.

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SUNDAY TIMES.

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FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESU, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESU SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesu schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
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STRIKE, THOU HOUR SO LONG EXPECTED -	<i>Schlage doch.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
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Annual Subscription, Post-free, 5s.

## QUEEN'S HALL.

WEDNESDAY EVENING, JUNE 27.

DR. CHARLES HARRISS HAS THE HONOUR TO ANNOUNCE A

## BRITISH-CANADIAN FESTIVAL CONCERT

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"INTRODUCTION AND ALLEGRO" FOR STRINGS

DR. FREDERIC H. COWEN WILL CONDUCT HIS  
"OVERTURE—THE BUTTERFLY'S BALL"

AND

DR. CHARLES HARRISS WILL CONDUCT HIS  
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GREAT TRIENNIAL

## HANDEL FESTIVAL, 1906.

GRAND REHEARSAL DAY .. Saturday, June 23, at 12 noon.  
"THE MESSIAH" .. Tuesday, June 26, at 2 p.m.  
SELECTION from "ISRAEL IN  
EGYPT," and MISCELLANEOUS }  
SELECTION .. Thursday, June 28, at 2 p.m.  
"JUDAS MACCABÆUS" .. Saturday, June 30, at 2 p.m.

Artists:

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## LINCOLN FESTIVAL.

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ORCHESTRAL CONCERT at the CORN EXCHANGE: Works  
by Sir C. H. H. Parry and Dr. F. H. Cowen (conducted by the  
Composers); Beethoven's Symphony (No. 8) in F, "Siegfried's  
Rheinfahrt," "Kaisermarsch," "L'Arlesienne" Suite, &c.

THURSDAY, JUNE 21.

ORATORIO SERVICES at the CATHEDRAL.

2.15 p.m.: Dvorák's Te Deum; Parry's "Voces Clamantium" (con-  
ducted by the Composer); Strauss's "Tod und Verklärung";  
Brahms's "Requiem."  
7.15 p.m.: Schubert's "Unfinished" Symphony; Handel's "Israel  
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MIDSUMMER HALF-TERM begins Monday, June 11. Entrance  
Examination, Wednesday, June 6, at 3.

CHAMBER CONCERT, at Queen's Hall, Friday, June 1, at 3.  
ORCHESTRAL CONCERT, at Queen's Hall, Wednesday, June 27,  
at 3.

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June 23. Last day of entry for three Scholarships and Five Exhibitions tenable at the College.

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The next F.R.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 112); (Augener & Co., vol. 1, page 56); (Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); "Cecilia" (Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Not at the College.)

All candidates, including those claiming exemption from fee, must send in their names for FELLOWSHIP by June 23, for ASSOCIATE-SHIP by June 30. In the case of NEW MEMBERS, proposal forms duly filled up must be sent in before June 6. No names will be entered after the above dates.

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# The Musical Times.

JUNE 1, 1906.

## CANTERBURY CATHEDRAL.

*As he, the true disciple, gazes, spirit answers spirit, the glorious poem languaged in the stone breaks forth into a silent chant of life, voiceless thoughts breathed out of the fair structure pass into the gazer's soul and enter there, and there revive the memory of noble minds, that built their hearts, their blood, their all, into those walls. He holds high converse with the dead that live. All the inventive genius wakes at the thrill of a loving touch. Prayers that passed upwards from praying hearts, and as they passed upon their heavenward message were petrified in pinnacle and lofty roof, pour forth their inspiration and their faith once more. Anthems caught in mid air, rising triumphant towards the throne of God, column, and arch, one blended harmony of praise and worship, peal their great organ pipes for him whose life interprets life; and roll down all their music, from the eternal stone, the secret marvels of the old, old years, the charmed speech of ages dreaming there, there dreaming in each sculptured coign and niche, so silent yet so ready with their story. E'en thus the dumb walls speak, and the beam unlocks its secret, and the shut cabinet of spirit-knowledge ever opens to a spirit-power, that can watch, and wait, and learn.*

EDWARD THRING, OF UPPINGHAM.

Westminster Abbey excepted, no church in England is richer in historical interest than Canterbury Cathedral. And who will contest its claim to architectural distinction of a very high order? One has to look back through the long vista of the centuries in order to get near the beginning of its wonderful history. It was late in the 6th century that St. Augustine landed on the shores of Kent with the object of converting the Anglo-Saxons to Christianity. Ethelbert, King of Kent, gave the famous missionary a house and a church at Canterbury. This then existing old Roman church, an edifice more or less designed on the lines of the old Basilica of St. Peter at Rome, was consecrated in the name of the Saviour. Therein St. Augustine, the first Archbishop of Canterbury, thirteen hundred years ago, carried on his ministrations and made many converts, including King Ethelbert, who, baptized by St. Augustine, became the first Christian king in England. As Dean Farrar has said: 'Since that day a Christian Church has always stood on the present site of Canterbury Cathedral; and through that cathedral and its precincts have flowed those thirteen centuries of English Christianity.' We learn from the same authority that 'the great Archbishop Theodore (*d.* 690) founded the first great English School, and here he placed the first organ that was ever heard in England.' The latter statement, even coming from so high an authority, seems to need confirmation or some further explanation.

The old church having been enlarged and repaired at various times—once after the Danes had sacked the building (in 1011)—served its purpose till the year 1067, when it was destroyed by fire. Lanfranc, the first Norman archbishop,



A MUSICAL CAPITAL TO A PILLAR IN THE CRYPT.

(Photograph by Mr. J. G. Charlton, Canterbury.)

entirely rebuilt the cathedral and monastery, of which only foundation work, portions of walls, and the western part of the crypt remain. The eastern limb of Lanfranc's edifice soon proved to be too small, whereupon in 1095 a new and magnificent choir was built. That dreaded enemy, fire, again wrought terrible havoc by destroying the 'glorious choir of Conrad,' as it was called, in 1174. Four years previously one of the greatest of the great events connected with this stately fane took place—the murder of Thomas à Becket. Building operations were soon commenced (in 1174, the same year as the fire) under the superintendence of William of Sens, the work being continued (1178)

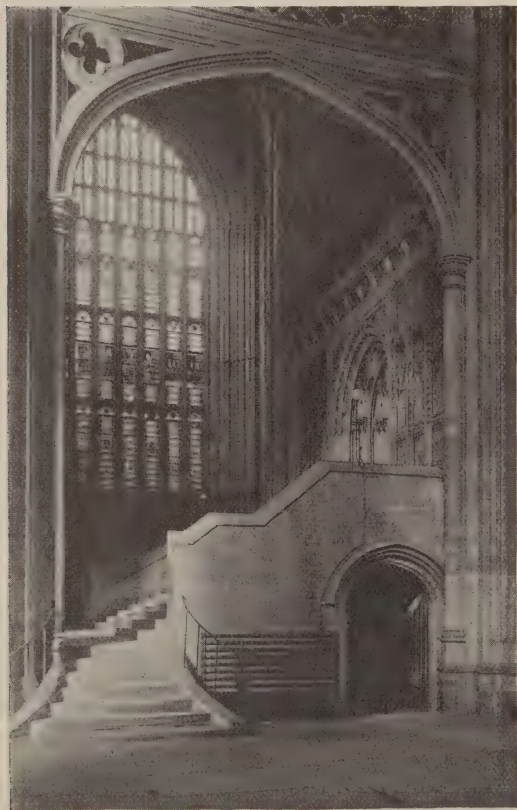
and a most beautiful and interesting relic of Norman work—the choir is considerably raised above the level of the nave and is approached by a flight of steps. The choir, which is the largest in England, 180 feet in length, is the earliest specimen of Transitional work. A curious and pleasing feature is the approach towards each other of the walls at the eastern end: after this contraction, the walls expand to enable the chapels of St. Anselm and St. Andrew to be brought in. Thereby the wide choir is cleverly joined to the Trinity Chapel, behind the high altar, and the corona at the easternmost part of the building. To sum up, in the words of Dean Farrar: 'The cathedral itself is one of the most uniquely beautiful in England. It exhibits the first traces of Early English style, and besides the ancient Roman work recognised by archæologists in the crypt, it contains specimens of the Præ-Norman, Norman, Transition, Early English, Decorated, Perpendicular, and modern styles. Its cloisters are described by Professor Willis as a perfect museum of Mediæval architecture.'

Of the monuments the chief interest to musicians is that of Orlando Gibbons, who died at Canterbury in 1625, whither he had gone in attendance on Charles I. to await the arrival of Henrietta Maria, the bride of that ill-fated monarch. The cause of the great musician's death is stated in the following letter written by Sir Albertus Morton, one of the Secretaries of State of Charles I., to his colleague Lord Edward Conway. This interesting communication is endorsed 'June 6, 1625. Mr. Secretarie Moreton Touchinge the musitian that dyed at Canterburie and suggested to haue the plague.' It reads thus:

MY VERY GOOD LORD,—Vnderstanding this morning yt Mr Chancellor of the Excheqr was gone to the Court, I thought it requisit to delay my departure from hence, till I might certify yor lop what the opinion of the phisitions is after opening of the head, wch is done. And they avow to all or comforts, yt there is vpon the body no token of any infection, and in the brayne most apparent signes of a lethargie. I willed them to certify their knowledge vnder their hands, the copy of wch I send heere inclosed, and the issue being so succesfull I am not sorry for the expence of one day vpon this purpose wch I beseech yor lop to present vnto his Matie.

The enclosure, endorsed 'Doctor Poe his Certificatt,' is set forth in the following terms:

Wee whose names are heere vnderwrytten: having beene called to giue or counsailes to Mr Orlando Gibbons; in the tyme of his late and suddaine sicknes, wch wee found to be in the beginning, lethargicall, or a profound sleep: out of wch, wee could neuer recouer him, neyther by inward nor outward medecines, and then instantly he fell in most strong, and sharp convulsions: wch did wring his mouth vp to his eares, and his eyes were distorted, as though they would have beene thrust out of his head and then suddenly he lost both speach, sight, and hearing, and so grew apoplecticall and lost the whole motion of euery part of his body, and so died. Then how vpon (his death beeing so suddaine) rumors were cast out yt he did dye of ye plague, wherevpon wee together wth [the] Maiors appoyntment, caused his body to be searched, by certayne women that were sworne to deliuer the truth, who did affirme yt they never saw a fayrer course. Yet notwithstanding wee to giue full



THE NORTH TRANSEPT.

(Photograph by Mr. J. G. Charlton, Canterbury.)

by William the Englishman, who had been William of Sens's chief assistant. Two hundred years later—between 1379 and 1411—the nave was rebuilt on the old Norman foundation; but it was not until nearly the end of the 15th century (in 1495) that the imposing central tower, 235 feet high, crowned the magnificent structure.

Viewed from the exterior, the massive yet graceful proportions of the Cathedral of Canterbury, its trinity of towers—the central one of which, the Angel or Bell tower, is a most beautiful piece of Gothic architecture—and the south-west porch (photograph on p. 380), are as stanzas forming a poem in stone. From the extreme west-end of the interior, its entire length, 517 feet, can be seen, because no organ intercepts the view. Owing to the loftiness of the crypt—the oldest part of the church



*Photograph by]*

**Canterbury Cathedral.**

*[Mr. J. G. Charlton, Canterbury.*

satisfaction to all, did cause the skull to be opened in or presence, and wee carefully viewed the bodye, wch wee found also to be very cleene without any shew or spott of any contagious matter. In the braine, wee found the whole, and sole cause of his sicknes. Namely, a great admirable blacknes and syderation in the outside of the braine, wthin ye braine (being opened) there did issue out abundance of water intermixed wth blood and this wee affirme to be the only cause of his suddaine death.

(Signed) POE.  
DOMINGO.

Here is a translation of the Latin inscription on the monument :

TO ORLANDO GIBBONS, of Cambridge, born among the muses and music ; Organist of the Royal Chapel ; emulating by the touch of his fingers the harmony of the spheres ; composer of many hymns which sound his praise no less than that of his Maker ; a man of integrity whose manner of life and sweetness of temper vied with that of his art ; being summoned to Dover to attend the nuptials of King Charles and Mary ; he died of apoplexy, and was conveyed to the Heavenly choir on Whitsun Day, A.D. 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, to her most deserving Husband hath, with tears, erected this monument.

His interment took place on June 6, 1625, the name being written in the burial register as 'Orlando Gibbins.' Curiously enough the next name but two in the register is 'Henrye Lawes' (July 26), and the next is 'Mr. Thomas Boyce, Esquire' (September 2), thus forming a trio of well-known names in English church music placed in close proximity in this old burial register of the cathedral.

The tomb of Edward the Black Prince is perhaps the chief feature of the cathedral from a sepulchral point of view. Clad in full armour, spurred and helmeted, as ordained by his will, the figure of the Prince goes to make this one of the most impressive of the monuments. The head rests on the helmet, and the hands are joined in the attitude of prayer. Above the canopy of the tomb—which is in the Trinity Chapel behind the high altar—is a cross-beam between two pillars from which are suspended the brazen gauntlets, the helmet, the wooden shield with its moulded leather covering, the velvet surcoat emblazoned with the arms of England and France, and the empty sheath. These relics of a 14th century warrior recall the famous battles of Crécy and Poitiers, at the former of which the Prince is said to have been accoutred in black armour, hence the title by which he is known in English history. There are many other features of surpassing interest in the cathedral which merit mention if space were not a consideration. A word must however be said in regard to the splendid Crypt, one of the largest in England, which originally supported Conrad's 'glorious choir.' Here we see the oldest part of the church and look upon a most beautiful and interesting relic of Norman work. The quaint carvings of

the capitals of the pillars cannot fail to attract attention ; one of these, in St. Gabriel's Chapel, representing some music-loving animals in their enjoyment of the divine art, is portrayed in the photograph on p. 373. Since the year 1575, when the Huguenot refugees settled in Canterbury, a French service has been held in the Crypt.

The cathedral Library is most fascinating in its rich store of historical documents. This is specially instanced in Anglo-Saxon charters, of which the first is dated A.D. 742, in which Æthelbald, King of the Mercians, at the Synod of Cloveshoo, grants that 'the privilege of King Wihtrud as to the election of heads of monasteries in Kent should be observed.' A similar document, dated A.D. 949, claims on the faith of the attestation clause to be in the handwriting of St. Dunstan, Archbishop from 960-988, at whose tomb in the cathedral countless miracles are said to have been wrought. Coming to Norman times one experiences a strange feeling in handling a parchment which has been signed—though with a cross—by William the Conqueror and Matilda his Queen. This document, dated 1072, is an Act of Council, held at Windsor, establishing the supremacy of the Archbishop of Canterbury as Primate of England : it bears the autographs of Lanfranc—the first Norman Archbishop of Canterbury, he who rebuilt the cathedral—and other prelates. Another charter is that of 1363—the odour of antiquarianism is very strong in this cathedral library—in which the Black Prince grants the Manor of Faukeshall (Vauxhall), near Canterbury, as an endowment of his chantry in the crypt : and there is a charter in which King John grants protection to the prior and monks of Christ Church for their lands in Ireland ; to this is attached the seal of his Majesty.

The seals attached to the various documents here preserved make a splendid collection. They number 690 different specimens. Of these the Kings of England are represented by 141 examples, ranging from William I. to James I. ; William II. being the only absentee. The Kings of France provide five seals ; thirty archbishops—Anselm being the first and Cranmer the last—are represented by eighty-four seals, and so on, including bishops, abbeys and religious houses, abbots, priors, prioresses, clergy and laymen. Of special interest is the seal of Edward IV. to a document which continued to give permission to import from France an annual allowance of a hundred modii of wine originally sent in 1179 by Louis VII., King of France, as a propitiatory offering of that monarch to St. Thomas à Becket ; this beverage was doubtless much enjoyed by the priests. It should be added that many of the clerical seals are impressed by antique gems, as are several of the counter-seals of the archbishop and bishops.\*

Ecclesiologists would be interested in the vestments of Hubert Walter, archbishop from 1193 to 1205, to whom succeeded the great

\* The information concerning the seals preserved in the library of the cathedral is derived from an interesting article contributed by Mrs. Sheppard to the *Canterbury Diocesan Gazette* of March, 1896.

and good Stephen Langton, the first to divide the Bible into chapters. Archbishop Langton, who won for the Church her freedom (*Magna Charta*), is curiously buried through one of the walls of the Warriors' Chapel, half inside and half outside the cathedral. The bibliophile will also find much to his taste within the walls of the Library. There is a Sarum Missal of 1553 and a Prayer Book of Edward VI. (1549), in addition to the following

North aisle of the choir there is a chained copy of the second Bishops' Bible (1572).

Two specimens of 15th century poetry are here preserved among the manuscripts. They are in the form of two songs written by monks of Canterbury. The first begins:

I pray you come kyss me  
My lytle prety mopse  
I pray come kyss me.



THE CHOIR, LOOKING EAST.

Bibles: Coverdale (1535); Henry VIII. (1539); Bugges (1549), that word being substituted for 'terror' in verse 5 of *Psalm xci.*; Cranmer's (1541); Triacle (1568)—see *Jeremiah viii.*, 22, 'Is there no triacle in Gilead?'; Breeches (1578)—see *Genesis iii.*, 7. There is also a copy of Tyndale's New Testament (1536?). In the

The following verses show that this invitation was at first declined but afterwards accepted, and that the incident ended happily the last verse testifies:

I know so well that ye are kynd  
Wherefore ye shall now know my mynde  
And as you owne ye shall me fynde  
At all times redy to kyss thee.

The other poetical fancy of some old monk is also of an amorous nature. It starts with the declaration :

I will not flee  
To love that hart that loveth me

and ends :

Farwell of harts ye hart most fyne,  
Farwell dere hart hartly to the,  
And kepe yis hart of meyne for thyne,  
As hart for hart for lovyng me.

To give even a short list of names clerically and historically associated with Canterbury Cathedral is beyond the scope of this article. Some of the archbishops have been named. To these may be added Theodore (7th century), who originated

posthumous sermons were sold for 2,500 guineas, an enormous sum, especially taking into consideration the difference in the value of money at that time (1695) compared with our own day ; while, coming to recent years, there are the honoured names of Tait, Benson, and Temple.

Of Deans, the best known are Henry Alford,—author of the hymns ‘Come, ye thankful people, come,’ ‘Forward be our watchword,’ and others—Robert Payne Smith and Frederic William Farrar. Arthur Penrhyn Stanley, as a former canon of the cathedral and author of ‘Memorials of Canterbury,’ must be mentioned. Kings and queens galore have visited the noble structure, as indeed did a king of music, Mozart, who on his return to the continent after his visit to London in 1764-5, broke his journey at Canterbury. Assuming that the youthful musician—he was then nine years old—heard a service, one wonders what the little fellow thought of ‘Rogers in D,’ or some such service typical of the cathedral music then in vogue !

This Mozartian episode naturally leads us to matters musical, with first a reference to the Bells. From a very interesting book ‘The lives of the Deans of Canterbury,’ by Mr. J. M. Cowper, a learned and trustworthy antiquary and historian of the city, we learn that in 1726 the various bells of the cathedral were ordered to be re-cast. An entry in the Chapter Minute Book of August 3, 1726, reads :

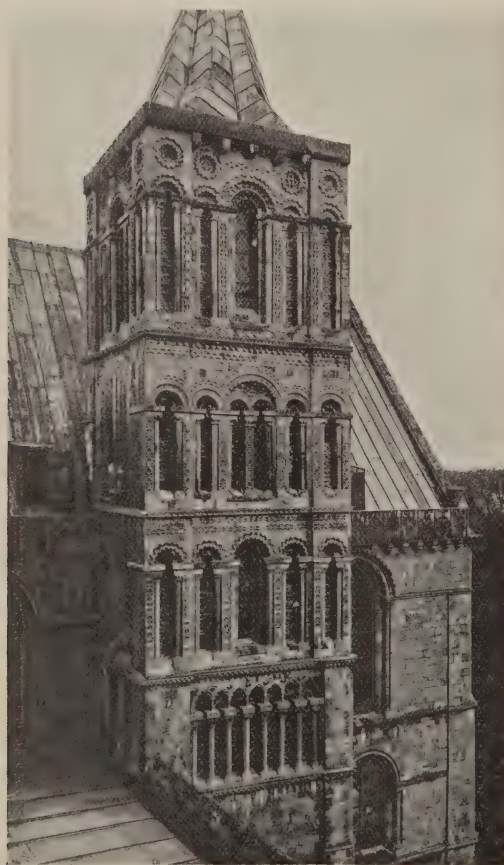
Agreed that a new ring of eight bells be made out of the six bells in Arundel Steeple, saying that the treble bell of the Arundel Steeple ring shall be removed up into the place of Bell-Harry, and that Bell-Harry shall be cast into the new ring ; the Tenor of which new ring is to be E la mi-Flat, or D Sol re pitch.

Samuel Knight was the bell founder entrusted with the work, the cost of the octet of bells being £60. The Arundel steeple was the north-west tower, and ‘Bell Harry,’ the present bell of that name hanging in the central tower, was cast by Joseph Hatch in 1635.

Mr. Cowper’s book just referred to furnishes us with some interesting side-lights on the musical doings—in some cases mis-doings—of long ago. Contrast the cathedral clergy of the present day with their predecessors of the year 1560, when ‘a presentment was made in which it was asserted that amongst other things [!], there was drunkenness among some of the Petty Canons, railing and jesting, with great disobedience.’ Matters do not seem to have greatly improved even twenty years later, as the Chapter records state that ‘complaint having been made that the Petty Canons and Lay Clerks, in spite of warning, still neglected to attend according to their duty, it was resolved :

That if any petty canon or lay clerk fail to be present in the choir at the beginning of the three daily services, except in their weeks of liberty, that every of them so making default shall, the next service after, stand at the door of the grate in the choir in his surplice during the time of the whole service.

It is to be hoped that this stand-in-the-corner, surplice-clad, naughty-boy sort of punishment had its proper effect on the delinquents. In course of



A NORMAN TOWER.

the diocesan division of England ; and if he did not actually introduce the parochial system, he was responsible for the development of that idea ; Cuthbert (*d.* 758), the first archbishop buried in the cathedral, said to have instigated the saying of the Lord’s Prayer and the Creed in the vulgar tongue ; Henry Chichele, or Chicheley (1414), founder of All Souls’ College, Oxford ; Thomas Cranmer (1533), the first Protestant archbishop ; Matthew Parker (1559), in whose versification of the Psalter first appeared the familiar ‘Tallis Canon’ tune by Tallis, inseparably associated with Bishop Ken’s Evening Hymn ; William Laud ; John Tillotson, one of the most famous of preachers, whose

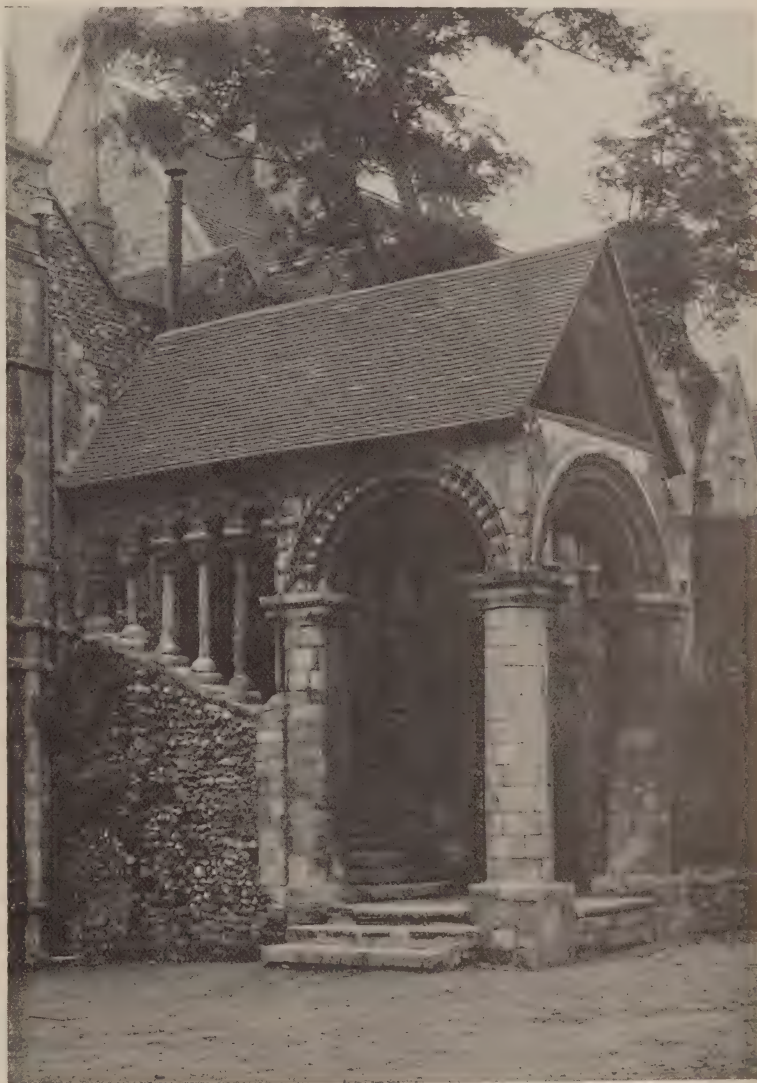
time the conduct of the singing-men seems to have improved, as in 1597 Dean Rogers in his will 'made bequests to choirmen, vesturers, vergerers, bell-ringers, and others.' No less pleasant is it to read that in 1567 'a reward was given to Mr. Selby, master of the choir school, in consideration for the pains he had taken in making and pricking divers books of music for the choir'; and in 1583 'the Vice Dean and Treasurer were instructed to see that the choir was furnished with song books, and to reward such members of the choir as took pains therein.'

In the year 1561 the Chapter granted 'the sum of £3 6. 8. to the Master and Usher of the School towards the expenses to be incurred in setting forth tragedies, comedies, and interludes.' This payment was to the cathedral (not choir) school, now the King's School, and from these performances probably sprang the Speech Day ceremonies which Christopher Marlowe (the son of a Canterbury shoemaker) witnessed; he also took part in the plays on those occasions. Former choristers of the cathedral who subsequently became known to fame were Dr. Stephen Elvey, organist of New College, Oxford, and his brother, Sir George Elvey, organist of St. George's Chapel, Windsor. The last-named used to say that during his choristership (*circa* 1825) there was an old woman about Canterbury whom the choristers named 'Ma'm Godly-books,' because if anyone appeared in the cathedral without a book she immediately supplied the deficiency. Once when a man peeped in during service-time, the old lady said to him: 'Come in, there's plenty of room,' an absolute truism, as, with the exception of the clergy and choir, she was almost the only person in the vast building.

William Shrubsole, composer of the tune 'Miles's Lane,' and Mr. John B. Lott, the present organist of Lichfield Cathedral, were former choristers, as were two organists of Canterbury Cathedral, Thomas Evance Jones and William Henry Longhurst. Mr. Lott was a former assistant-organist and so was Mr. H. A. Fricker, organist of Leeds Town Hall; the present assistant-organist is

Mr. W. T. Harvey. The Rev. F. J. O. Helmore, son of the well-known Rev. Thomas Helmore, has held the office of Precentor since 1883, his long connection with the cathedral having commenced in 1878 upon his appointment to a minor canonry. The present choristers are educated by the Dean and Chapter in an ancient building formerly part of the brew-house of olden times.

In regard to organ matters, if Archbishop

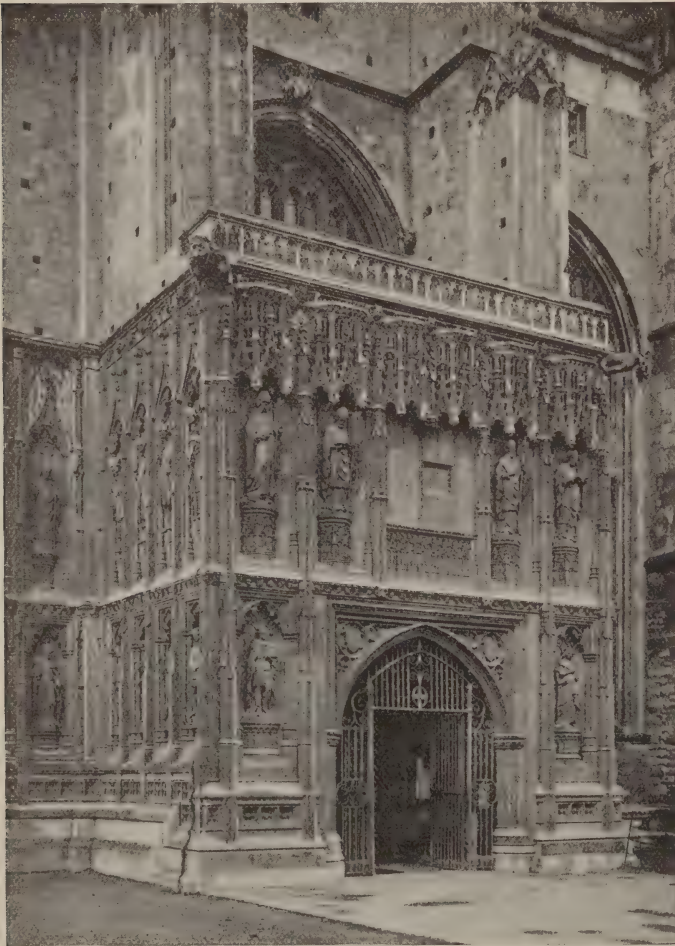


NORMAN STAIRCASE IN THE CLOSE.  
(Photograph by Mr. J. G. Charlton, Canterbury.)

Theodore who died in A.D. 690 really 'placed in Canterbury Cathedral the first organ that was ever heard in England,' we have a very early date for the use of the organ in the services of the church. It would be interesting to see a specification of this 7th century organ and still more interesting to hear the sounds which this instrument was capable of producing. We must reluctantly skip

a period of nearly 900 years before we find the next reference to an organ. In 1573 the Queen's organ maker was sent for 'to examine and repair the great organs of the cathedral.' This Queen's organ maker was doubtless Thomas Dallam, whom Queen Elizabeth sent to the Sultan of Turkey with the present of an organ.\* In the following year (1574) it was ordered—by the Dean and Chapter, of course—'that, for the better exercise of the master and choristers, a set of viols and a set of lutes should be prepared at the Church's charge.' The 'organ-maker' was again on the scene in 1578 when he was 'engaged to attend the cathedral

to the choir screen under the central tower. We have said 'a fresh though not entirely new instrument,' and so it was. In the summer of that year (1784) the Handel Commemoration Festival was held in Westminster Abbey, for which an organ was specially erected at the west end of the building. This instrument—which had a long tracker action to enable the conductor, Mr. Joah Bates, to play it—was subsequently removed to Canterbury Cathedral and, as already stated, placed on the screen. From the late Dr. E. J. Hopkins's MS. organ specification book, written throughout in his own hand, and now in the possession of the present writer, we find that the scheme of that organ, built by Samuel Green, is given as follows:



THE SOUTH-WEST PORCH.  
(Photograph by Mr. C. H. Drake, Faversham.)

twice a year to see to the organs and repair them.' During the decanate of John Tillotson (1672-89) Mr. Smythe was paid the sum of £380 'to repair the great and small organs'; and in 1752 the Chapter agreed 'to pay Richard Bridge for repairing and rebuilding the organ' the sum of £480.

Previous to the year 1784 the organ was located on the north side of the choir above the cantoris stalls. With the advent of a fresh though not entirely new instrument, its position was changed

GREAT ORGAN (12 stops).		Pipes.
Open Diapason	.. .. .	57
Open Diapason	.. .. .	57
Stopped Diapason	.. .. .	57
Principal	.. .. .	57
Twelfth	.. .. .	57
Fifteenth	.. .. .	57
Tierce	.. .. .	57
Sexquialtera (3 ranks)	.. .. .	171
Furniture (2 ranks)	.. .. .	114
Cornet to c <sup>1</sup> (5 ranks)	.. .. .	145
Trumpet	.. .. .	57
Clarion	.. .. .	57
		943

CHOIR ORGAN (5 stops).		
Dulciana to Gamut G	.. .. .	45
Stopped Diapason	.. .. .	57
Principal	.. .. .	57
Flute	.. .. .	57
Fifteenth	.. .. .	57
		273

SWELL ORGAN (6 stops).		
Open Diapason	.. .. .	34
Stopped Diapason	.. .. .	34
Principal	.. .. .	34
Cornet (3 ranks)	.. .. .	102
Trumpet	.. .. .	34
Hautboy	.. .. .	34
		272

Total number of pipes = 1488.  
Compass: Great and choir organs, GG, long octaves (no GG sharp), to e<sup>2</sup> in alt = 67 notes.  
Swell organ to fiddle G = 34 notes.  
A cremona treble, with bassoon bass, was added by Elliott in 1810.

A very interesting and, we think, practically unknown account of the opening of this Green organ appeared in the *Gentlemen's Magazine* of July, 1784, p. 553, which we give in full:

July 8.

The new organ, built by Mr. Samuel Green, and which figured at Handel's jubilee, was opened at Canterbury by Dr. Hayes, professor of music at Oxford.

The placing of it over the stalls at the entrance to the choir (instead of the north side) has produced that happy effect so long wished by every admirer of that ancient and magnificent structure. The ornamental parts of the case and loft, all in true Gothic taste, surmounted with spires, embellished with pointed arches, and occupying almost the whole of the grand arch under Bell Harry Steeple, gave satisfaction, on the first view, to every eye; but, when the musical powers of the instrument were displayed, the auditors, who, it is supposed, were about 2,000, were struck with astonishment, as well by its superior excellence, as the known and acknowledged abilities of the performer.

In the morning service were introduced the *Te Deum* and *Jubilate* of Messieurs Hall and Hine, and a

\* See THE MUSICAL TIMES, October and November, 1905.

Thanksgiving Anthem (Psalm cvi.), composed by Mr. Henry Purcell. And a Sermon suitable to the occasion (which we hope will appear in print), was preached by the Reverend the Dean (Dr. Horne), from Psalm lvi. 8: *Awake up, my glory, awake, lute and harp* (the motto of the organ); in which he gave an historical deduction of sacred music from the earliest times, exemplified by scripture; observed, that organs were mentioned in the fourth century (by Julian, we suppose), and were first introduced into churches in the seventh; elegantly panegyrised those great masters, Purcell, Blow, Greene, and Handel, whom he justly styled "the classics of that art"; appositely introduced the late jubilee at Westminster, &c. *Cantate Domino* and *Deus Misereatur* by (the late) Dr. William Hayes, and a Thanksgiving Anthem (Psalm xxxiii.) by Dr. Philip Hayes, made part of the evening service, with several voluntaries, to shew the various stops and powers of that noble piece of mechanism, which has (it is said) 2,500 pipes.

The Very Rev. Dr. Horne, who preached the sermon on that auspicious occasion, did not belie his name, as he was a very musical Dean.



THE ORGAN CONSOLE, ABOVE THE CHOIR STALLS.

This organ remained on the screen only for forty-seven years, until 1827, when it was removed out of sight to the south triforium by James Longhurst (father of the late Dr. W. H. Longhurst), who planned and executed the long tracker action of eighty feet! In the meantime, in 1825 or 1826, James Longhurst had added seven 16 ft. pedal pipes to Green's pedalless instrument; these 'German pedals' (so called) were the first of their kind introduced into Kent. Mr. Highmore Skeats, the then organist, had a peculiar aversion to this new-fangled septet of pedal pipes, and when anyone asked to hear them, Highmore would say

to his pupil, Mr. Jones: 'Here, Jones, come and show these *things* off, I have never learned to dance.' When the pipes were made Master Longhurst, then a small boy of six or seven, was made to crawl into the largest of them (lying horizontally) and therein to sing a song! There is no need to give detailed particulars of the changes which the organ underwent during the following sixty years, except that it seems very remarkable that the system of equal temperament tuning was not adopted at Canterbury until the year 1873.

The present organ was built in 1886 by the late Henry Willis, some parts of Green's instrument erected in 1784 being incorporated therein. Six of the *pedal* stops contained in the original specification had, however, to be left out through lack of funds. Five of these have been recently added by Messrs. Norman & Beard, viz., Open diapason (32 ft.), Violone (16 ft.), Violoncello (8 ft.), Bass flute (8 ft.), Clarion (8 ft.), and funds only are needed to insert the 16 ft. metal open Diapason; then this fine instrument will be complete. The following is its specification:

#### GREAT ORGAN (15 stops).

	Feet.		Feet.
Double Diapason ..	16	Twelfth ..	3
Open Diapason (No. 1) ..	8	Fifteenth ..	2
Open Diapason (No. 2) ..	8	Piccolo ..	2
Stopped Diapason ..	8	Mixture (4 ranks) ..	16
Claribel Flute ..	8	Double Trumpet ..	8
Quint ..	6	Cornopean ..	8
Principal ..	4	Clarion ..	4
Flûte Harmonique ..	4		

#### SWELL ORGAN (13 stops).

Double Diapason ..	16	Mixture (3 ranks) ..	16
Open Diapason ..	8	Contra Fagotto ..	8
Lieblich Gedacht ..	8	Trumpet ..	8
Salicional ..	8	Hautboy ..	8
Voix Celestes ..	8	Clarion ..	4
Octave ..	4	Vox Humana ..	8
Flageolet ..	2	Tremulant ..	

#### CHOIR ORGAN (9 stops).

Lieblich Gedacht ..	16	Flauto Traverso ..	8
Open Diapason ..	8	Flûte Harmonique ..	4
Viola da Gamba ..	8	Gemshorn ..	4
Lieblich Gedacht ..	8	Corno-di-Bassetto ..	8
Salicional ..	8	Tremulant ..	

#### SOLO ORGAN (6 stops).

Flûte Harmonique ..	8	Corno-di-Bassetto ..	8
Concert Flute ..	4	Tuba ..	8
Orchestral Oboe ..	8	Clarion ..	4

#### PEDAL ORGAN (10 stops).

Double Open Diapason ..	32	Violoncello ..	8
Open Diapason (wood) ..	16	Octave ..	8
* Open Diapason (metal) ..	16	Bass Flute ..	8
Bourdon ..	16	Posaune ..	16
Violone ..	16	Clarion ..	8

\* Prepared for.

Manual compass = CC to A.  
Pedal compass = CCC to F.

#### COUPLERS AND ACCESSORIES.

Swell to Great.	Solo to Great.
Swell to Choir.	Great to Pedals.
Swell Super-octave to Great.	Swell to Pedals.
Swell Sub-octave to Great.	Choir to Pedals.
Choir to Great.	Solo to Pedals.
4 Pneumatic combination pistons to Great organ.	
4 " " " " " " " " " " " "	Swell " "
4 " " " " " " " " " " " "	Choir " "
4 " " " " " " " " " " " "	Solo " "
4 Composition pedals to Pedal organ.	
2 Pneumatic pistons acting on Great to Pedal coupler.	
1 Double-acting Great to Pedal coupler.	

Electric action throughout. The organ pipes are placed in the Triforium and therefore are practically invisible: the console is placed in the south choir aisle and raised above the stalls.

Wind is supplied to the organ by a Kinetic blower, propelled by a 10-h.p. Bull electric motor, both placed in a specially-constructed chamber in the roof of the Triforium and controlled by the organist from the console.

As at other cathedrals in olden times the organist was not a recognized official as such, so at Canterbury. Mr. Cowper says that, so far as he can ascertain, the office of master of the choristers was combined with that of organist from 1541 to 1634. One William Selbye, who was master of the choristers from about 1541 to (certainly) 1567, was paid in 1550 as master and *pulsator* of the organ. Passing over Thomas Bull, Arthur Cocke and George Juxon—all three of them 16th century masters of the choristers—we come to a more distinguished name, George Marson, who held the mastership from 1599 to 1624, if not later. That he was also organist is proved by the entry of his burial in the cathedral registers, printed by the Harleian Society, which reads thus :

1631. Feb 5. George Marson, once one of ye Peticanons of this church, Master of the Choristers, and Organist alsoe of this Church.

But Mr. George Marson acquired fame beyond the precincts of Canterbury. He took the degree of Mus. Bac. in 1601 at Cambridge, according to Anthony à Wood, who also says, on the authority of Dr. Rogers, that he (Marson) was 'of kin to Dr. Giles.' But what is of greater interest is the fact that Marson composed one of the madrigals forming 'The Triumphs of Oriana,' his contribution to that famous compilation being a setting of 'The nymphs and shepheards.' Other compositions by one Marson—most probably the Canterbury organist—are contained in the library of the Royal College of Music, where they form part of the large collection apparently made by the Rev. John Barnard for his 'Selected Church Musick.' These Marson compositions (all in MS.) are catalogued as follows :

#### SERVICES.

Marson's Second Service.  
— Creed, "Made for Dr. Hunt."  
— Preces and Psalms.

#### ANTHEMS.

O gracious God (*full*).  
God is our hope  
O Lord, who still dost guide } (*verse*).  
O sing unto the Lord

There appear to have been *two* organists at Canterbury in 1634, the first year in which the office is definitely mentioned. One of these—a new name discovered by Mr. Cowper not long ago—was Valentine Röther, 'organist in ye Queere,' the other organist was Francis Plomer, 'Organist in the Sermon House'—*i.e.*, the Chapter House, where services were evidently held. It seems that at the Restoration, Mr. Plomer was dismissed with a solatium of one pound sterling. To Valentine Röther succeeded (in 1640) Thomas Tonstall, a patronymic that frequently occurs in the registers. To Thomas Gibbs, organist at the Restoration, succeeded Richard Chomley, who, in due time, said that 'by reason of age and other infirmities' he was willing to surrender his place and to remove to London or elsewhere. Thereupon the Dean and Chapter paid him his 'next quarter's wages,' bestowed upon him the

sum of ten pounds towards his expenses of removing, and allowed him a pension of twenty-five *shillings* a year, payable quarterly! At that time the salary was forty *pounds*.

For details concerning other 17th and 18th century organists the reader is referred to Mr. John E. West's 'Cathedral Organists, past and present'; mention may, however, be made of a curious condition attached to the appointment (in December, 1698) of a probationer organist, *viz.*, 'that whoever should be chosen should take upon him to teach not more than ten King's Scholars to sing "Tallis his service."' Messrs. Highmore Skeats and Jones—who have been already referred to—and Dr. W. H. Longhurst held office in succession for the long period of



DR. H. C. PERRIN.

ORGANIST AND MASTER OF THE CHORISTERS OF CANTERBURY CATHEDRAL.

(Photograph by Messrs. Russell & Sons.)

ninety-five years. The last named, as chorister, lay-clerk, assistant-organist, and organist, took part in the services for nearly three-quarters of a century. A brass tablet, placed upon the case of the organ console, to commemorate his length of service, bears the following inscription :

In Memory of WILLIAM H. LONGHURST, Mus. Doc., Organist, who for 71 years (1827—1898) was connected with the services and music of this Cathedral, this Tablet was erected and additions to the organ were made by his many admirers and friends.

Dr. Harry Crane Perrin, the present organist, was born at Wellingborough, August 19, 1865.

After studying under the late Sir Robert Stewart he took the degree of Mus. Bac. at Dublin in 1890. His organ appointments have been St. Columba's College, Rathfarnham; St. John's Church, Lowestoft; and St. Michael's Church, Coventry, where he conducted the local choral society and was choir inspector and conductor for the Archdeaconry. In 1898 Dr. Perrin—who took his doctor's degree at Dublin in 1901—was appointed organist and master of the choristers of Canterbury Cathedral in succession to Dr. W. H. Longhurst. He conducts the Cathedral Musical Society, which three times a year gives oratorio performances, with full orchestral accompaniment, in the nave of the cathedral with much acceptance. The works that have been performed on these occasions include: *Messiah*, *Samson*, *Judas Maccabæus*, *St. Paul*, *Elijah*, *Hymn of Praise*, *Redemption*, *Mors et Vita*, *Last Judgment*, *Stabat Mater* (Dvorák), and *Requiem* (Brahms), in addition to symphonies by various masters.

As a composer Dr. Perrin can point to 'The abode of worship,' cantata for soprano solo, chorus and orchestra; 'Song of War,' choral ballad for chorus and orchestra; *Te Deum* and *Benedictus* in E flat; *Magnificat* and *Nunc dimittis* in D; anthems, chants, hymn-tunes, &c.

For valued help in the preparation of this article the writer is indebted to the writings of Mr. J. M. Cowper; to the Rev. G. C. E. Ryley, M.A., Mus.B., minor canon of the cathedral; to Dr. H. C. Perrin, organist and master of the choristers; and to the Curators of the Schools, Oxford, for permission to insert (as an extra supplement) the portrait of Orlando Gibbons in the Music School Collection, Oxford, the reproduction being from Mr. Myles B. Foster's 'Anthems and Anthem Composers.'

DOTTED CROTCHET.

## PRIVATE MUSICAL COLLECTIONS.

### I. MR. EDWARD SPEYER.

(Concluded from page 316.)

Mr. Speyer naturally prizes the original autograph of the D minor trio, for pianoforte, violin, and violoncello (Op. 63), composed by *Robert Schumann* (1810-56). This precious possession, which contains numerous corrections, is dated as follows:

End of the first movement	- - -	August 20,	} 1847.
„ slow	„ - - -	August 31,	
„ last	„ - - -	Dresden, September 7,	

In a letter to Ferdinand Hiller, written at that time, Schumann says: 'I have finished a trio lately, a good deal of which I like very much. When you come again you shall hear it, together with one I composed in former years [*Phantasiestücke*, Op. 88], and one of Clara's besides.' Here are also the autographs of six of Schumann's songs:

Mein Garten	- - - - -	Op. 77, No. 2.
Des Knaben Berglied	- - - - -	} from Op. 79.
Vom Schlaraffenland	- - - - -	
Kommen und Scheiden	- - - - -	Op. 90, No. 3.
Die Sennin	- - - - -	Op. 90, No. 4.
Lied der Mignon: 'Heiss' mich nicht reden'	- - - - -	Op. 98a, No. 5.

On the back of the Mignon song is the first sketch of the C major symphony. There are also three letters of Schumann's, two written to Spohr, and one to Mr. Speyer, senr. Schumann addresses Spohr as 'Highly honoured Sir and Master.'

Schumann's circle included *J. O. Grimm* (1827-1903), *Theodor Kirchner* (1824-1903), and *Jean J. H. Verhulst* (1816-90). There are letters in the collection written by all three musicians, who, together with Brahms and Joachim, figured largely in Schumann's life. To the foregoing quintet must be added Mendelssohn's favourite pupil *Hubert Ferdinand Kufferath* (1818-96), who is represented by a fugue for organ. His son, Maurice Kufferath, is well known as a clever writer on music and the director of the Théâtre de la Monnaie, the Brussels Opera.

Autographs of *Heinrich Schütz* (1585-1672) are very rare, therefore a special interest is attached to a petition of the distinguished 17th century composer to the Town Council of Görlitz, and dated 'Dresden, Dec. 8, 1647.' A group of five autographs of *Spohr* (1784-1859) must next claim attention: (1) *Quatuor Brillant* in B minor for strings (Op. 61), dedicated to Mr. Speyer's father; (2) the last music he ever wrote, the sketch for a *Requiem*, which he (Spohr) commenced 'as a last attempt to write something good before his death; he began the composition with zeal and enjoyment, but soon had to put down his pen, painfully conscious of his declining powers'; (3) manuscript from the Violin School; (4) a Canon written in 1819, which has been ingeniously deciphered by Mr. D. F. Tovey; and (5) a sketch of a Duetto for pianoforte and violin (Op. 127). Moreover, there are no fewer than 194 letters from Spohr to Mr. Speyer, senr.—including those written from London in 1820 during the composer's first visit to England, which are of the greatest interest and importance. The mention of Spohr suggests a reference to his attached and lifelong friend *Wilhelm Speyer* (1790-1878), Mr. Speyer's father, a gifted creative musician who became a merchant at Frankfurt, and whose letters to Spohr, ranging from 1820 to 1857, are also included in the collection. This correspondence between two contemporary musicians affords a curious, valuable and highly interesting insight into the musical history of the earlier part of the 19th century. Wilhelm Speyer is best known as a composer of vocal music, many of his songs having attained great popularity—e.g., 'The Trumpeter,' 'Rheinsehnsucht' (My heart's on the Rhine), 'Die drei Liebchen,' &c. His first published composition, a book of Violin Duets, bore the name 'Speier' on the title-page, and when the young composer, then in his seventeenth year, pointed out the error, old Simrock, the publisher, told him that he ought to think himself very lucky to get his songs published, without being too particular as to the spelling of his name. The name, so misspelt, became ever afterwards the composer's *nom de plume*.

The opera 'Fernand Cortez'—produced on

November 28, 1809—furnished a connecting link between its composer *Spontini* (1774-1851) and the great Napoleon. Here is a letter from the composer to the great man, in which he refers to Napoleon having deigned to signify his satisfaction of Spontini's service by honourable tokens of good will. In this communication he mentions the gift of a prize Napoleon had founded, to be given every ten years for the new opera which should have made the greatest success within that period: in this instance the award had been made to Spontini. Napoleon took a warm interest in the production of 'Fernand Cortez'—at the first performance of which he was present—from an idea that it might influence public opinion in favour of his plans for the Spanish war, then in progress. There is also a letter to Spohr, and a page of music from the score of Spontini's opera 'Agnes von Hohenstaufen,' dated 'July 7, 1837.' The letter 'S' further includes a fugue by *Maximilian Stadler* (1748-1833), the friend of Haydn, Mozart, and Beethoven; two songs composed by the singer *Joseph Staudigl* (1807-61), who created the title-rôle in Mendelssohn's 'Elijah'; songs and letters penned by *Julius Stockhausen* (born 1826), eminent as a singer and teacher of the vocal art; a large number of letters written by *Richard Strauss* (born 1864), in addition to sketches for 'Feuersnot' (Kunrad's monologue), which the composer has endorsed 'for the collection.' *Johann Strauss* (1825-1899), the Waltz King and composer of the 'Blue Danube,' is represented by some sketches of his operetta 'Der Zigeunerbaron.'

The handwriting of *Tausig* (1841-71) is shown in a letter, and that of *Telemann* (1681-1767), the predecessor of J. S. Bach, by a list of fees paid to the musicians engaged at the Thanksgiving Festival in honour of the election of the German Emperor at Hamburg in 1742. Here is the manuscript of a 'Polacca' in commemoration of a smoking matinée, in the handwriting of *Thalberg* (1812-71), dated 'January 11, 1841,' and the letter 'T' may be concluded with *Ambroise Thomas* (1811-96) in a letter (Feb. 19, 1894) written to the Minister of the Interior at Brussels, in which the composer of 'Mignon' returns his thanks for the Commandership of the Order of Leopold which had been conferred upon him. Written from Busseto, and dated 'Sept. 20, 1833,' is a letter penned by *Verdi* (1813-1901); and among the other 'V's' are specimens of the handwriting of *Vieuxtemps* (1820-81)—the manuscript of 'Voix intimes,' a piece for violin and pianoforte; *Viotti* (1753-1824), a letter dated 'Paris, Aug. 16, 1821'; and the *Abbé Vogler* (1749-1814), the teacher of Weber and Meyerbeer, a letter dated 'Copenhagen, Nov. 15, 1799.'

The *Wagner* autographs are very interesting, relating, as they do, to 'Lohengrin' and 'Götterdämmerung.' Of the earlier opera there are sketches of the 'Leavetaking Scene,' Act III., 3rd Scene, Elsa's appeal: 'Mein Gatte! Nein! ich lass' dich nicht von hinnen!' with the chorus and orchestral parts; further, of Elsa's part in the great love duet, Act III., 2nd Scene: 'Als ich nun

wachend.' On the back of the page figure two fragments entitled respectively 'Sinfonie' and 'Adagio,' which, however, have no relation to the two existing Symphonies of Wagner. From the 'Götterdämmerung' there are those verses from Brünnhilde's closing scene in Wagner's handwriting which, for the reasons given in the 'Gesammelte Schriften' (VI. pp. 361-363), have not been set to music. There are, further, two letters of Wagner dated respectively Zurich, August 10, 1851, and Munich, March 11, 1867.

The visit to England of *Carl Maria von Weber* (1786-1826) and his death in London during his sojourn in this country are among the most pathetic things in music. For the benefit-concert he gave at the Argyll Rooms, Regent Street, on May 21, 1826—which proved an utter failure from a pecuniary point of view—Weber composed a song, 'From Chindara's warbling fount' (from Moore's 'Lalla Rookh'), sung by Miss ('Kitty') Stephens, afterwards the Countess of Essex. It was the last time he touched the keyboard in accompanying this his last composition. The autograph is in Mr. Speyer's collection. Weber has only written down the voice part and one *ritornello*; the accompaniment was afterwards added by Moscheles. Besides this 'swan-song' Mr. Speyer possesses the wonderfully neatly written autograph of another song, 'Das Veilchen im Thale,' of an earlier date and composed to words of Friedrich Kind, the author of the libretto of 'Der Freischütz.' Here is a letter of Weber's, dated 'Dresden, February 6, 1826,' concerning his only visit to London. Its English is surprisingly good for one who had never been in this country, and who had only lately begun at home to study the language. Weber says:

MY DEAR SIR,

I leave Dresden the 16. February. I shall sleep every night, because I am forbidden to travel by night,—remain one day at Frankfort, and hope to arrive at Paris the 25th February. There I must remain some days, and therefore I can not be in London—embarking at Calais—before the 6th or 7th of March. Consequently I can only accept the fair offer of our honored friend Mr. Kemble than for the four last Oratorios, the 8th, 10th, 15th and 17th, for which I hope Mr. Kemble will accord me the round sum of one hundred Pounds Sterling.

Beyond all this however I must entirely apply to your goodness, without that I would be a very helpless Being. But you prove yet already by your kind letter and the very useful advices which you give me in it—for which I cannot be enough indebted to you—that I can hope every aid by your friendship. Your letter shall be my direction after which I regulate myself; and Mrs. Weber is a great deal more tranquil to see me in such hands in England, and looks upon it with harty thanks. I am not attended by a servant, but Mr. Fürstenau will come along with me, and I am very glad he can reside near me.

And now, my dear Sir, I give you a harty shake hands and remain with all regards and esteem,

Yours most faithfully,

C. M. V. WEBER.

An earlier letter, written when he was only twenty-one years of age, of the composer of 'Der Freischütz' is a specially interesting one. It is dated 'Stuttgart, Aug. 9, 1807,' and is

addressed to the Director of the Court Opera in that city. In it the young composer, then only twenty-one, asks to have the honour of playing on the pianoforte before the King of Württemberg, or of giving a concert under the auspices of the Theatre management. He says: 'I would not only play on the pianoforte a sonata of Beethoven's, or a work of some other great master, but I would also conduct a symphony of my own composition, or an overture of one of my operas. Without any self-conceit, I would indeed be happy to gain the favour of his Majesty and the applause of the connoisseurs of this place.' *Joseph Weigl* (1766-1846), the contemporary of Haydn, Mozart, and Beethoven, and known by all these giants in music, finds a place in Mr. Speyer's collection by his portrait, on which the air 'Pria che l'impegno' (from the opera 'Amor Marino'), is written, which Beethoven rescued from oblivion by taking it as the theme for the *Finale* of his Clarinet trio, Op. 11.

## Occasional Notes.

*Come on; tune: If you can penetrate her with your fingering, so; we'll try with tongue too: . . . First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable rich words to it,—and then let her consider.*

SONG.

*Hark! hark! the lark at heaven's gate sings, &c. So, get you gone. If this penetrate, I will consider your musick the better; if it do not, it is a vice in her ears, which horse-hairs, and cats-guts [viols] can never amend.*—SHAKESPEARE.

The key to Mr. J. W. Davison's anagrammatic *jeu d'esprit* which appeared in our May issue, is to be found in the programme of the Philharmonic Society's Concert of June 27, 1842. Here it is:

### ACT I.

Sinfonia in E flat ... .. Mozart.  
Scena, Miss DOLBY, 'Ah! perfido' ... Beethoven.  
Concerto, Pianoforte, M. MENDELSSOHN BARTHOLDY  
*Felix Mendelssohn Bartholdy.*  
Duo, Miss BIRCH and Signor MARIO,  
'Beauté divine' (*Les Huguenots*) Meyerbeer.  
Overture, 'The Isle of Fingal'  
*Felix Mendelssohn Bartholdy.*

### ACT II.

Sinfonia in C minor ... .. Beethoven.  
Romance, Signor MARIO, 'Plus blanche,'  
Viola obbligato, Mr. MORALT (*Les Huguenots*) ... Meyerbeer.  
Concerto, Violin, Mr. BLAGROVE ... Maurer.  
Scena, Miss BIRCH, 'Per pietà' ... Mozart.  
Overture, Jubilee ... .. C. M. von Weber.  
Leader, Mr. LODER. Conductor, Sir GEORGE SMART.

The remainder of the great critic's topsy-turvydoms are as follows:

Mihpihnacrol ...	=	Philharmonic.
Tnenbte ...	=	Bennett.
Aetne ...	=	Neate.
Hsraqnoouoamvrseer	=	Hanover Square Rooms.
Lyslhee ...	=	Shelley.
Mgerroaotktean, the otbsoi ...	=	Mr. Grattan Cooke; the oboist.

The criticism of the concert speaks for itself, especially in the castigation given by J. W. D. to *Grismrtasgroee*.

The postponed performance of Sir Edward Elgar's 'The Apostles' at Düsseldorf took place on May 10, and was a great success in every way. The *Cologne Gazette* refers to the event as follows:

Not till now, at the last concert of the Musikverein, which had to be postponed in consequence of Prof. Buths's illness, did the Apostles proclaim their teaching in Düsseldorf, and with the warmest success. . . .

Elgar has prepared an extremely variegated palette for his subject; he loves to introduce realistic light effects and extraneous insertions from all points of the compass of Palestine into his mystic background. His work acquires thereby a certain degree of heterogeneity. We need only recall the famous 'Silver pieces' of Judas Iscariot. The musical outlines are almost too sharply defined on the one side, whereas in the places which are wrapt in a mystic semi-darkness they seem to dissolve. But in the work as a whole we meet with an artistic individuality which speaks its own language. It is necessary to know Elgar's development so far, if we wish to understand that this individuality is the link which unites the many heterogeneous details and gives that to the work which we miss at a first casual hearing: a homogeneous style. A further trait which estranges us at first is felt as a beautiful inheritance of olden days by the listener who is initiated in the growth of our art: the employment of the old church tones. Thus the employment of the Phrygian mode (minor with diminished second and diminished seventh) seems to recall lamentations dating from old, old times. The performance under Buths was inspired by the most intimate appreciation of the peculiar beauties of the work; the spirit of devout but deep rooted and at the same time somewhat brooding Catholicism, as Elgar understands it, was over the performance. . . . The production as a whole formed an event, and brought the season of the Musikverein to a dignified conclusion.

The *Athenæum* of April 14 (with a reference to *Le Ménestrel* of April 8) called attention to two *pièces d'occasion* composed by Wagner and Mendelssohn respectively sixty-three years ago. This pair of compositions owed their existence to the unveiling of a statue to Friedrich August I., King of Saxony, at Dresden, on June 7, 1843. The contribution of Wagner—then Kapellmeister at the Saxon capital—to the ceremony was a 'Weihegruss (an einen grossen Deutschen),' a setting of a poem written for the occasion by Otto Hohlfeld for male voices in four-part unaccompanied chorus, and sung by 250 picked voices from the Dresden choral societies. By-the-way, this composition has only recently been published by Messrs. Bote & Bock, of Berlin. In a letter to Cécilie Avenarius, his half-sister, describing the ceremony, 'Wagner refers with satisfaction to the circumstance that there had only been one opinion' (we quote from Mr. Ashton Ellis's 'Life of Wagner,' ii., 26), 'namely, that his simple heartfelt composition had entirely eclipsed the complex artificialities of Mendelssohn.'

What is this composition of Mendelssohn's, containing (*pace* Wagner) 'complex artificialities'? *Le Ménestrel* says that there is no trace of it. But we have traced it! And we have done so through the manuscript Thematic catalogue of Mendelssohn's compositions, published and unpublished, which formerly belonged to Sir George Grove; moreover, through the courtesy of Dr. Albert Kopfermann, Custos of the Royal Library at Berlin (where Mendelssohn's manuscripts are preserved), we have before us a transcript of the full-score. Like that of Wagner, Mendelssohn's piece is a setting for male voices of a poem beginning 'Seht, die Hülle ist gefallen,'

but with accompaniments for brass instruments. Prompted perhaps by the success which attended the laying out of his *Festgesang* at the Gutenberg Festival of 1840, at Leipzig—for which he composed the 'Hymn of Praise'—Mendelssohn cast his Dresden piece in the same mould, two choirs of male voices (tenors and basses) in unison, each accompanied by a band of instrumentalists. The 'Chor der Snger' (or first choir) were accompanied by four trumpets, four horns, three trombones and ophicleides, while the 'Chor des Volkes' (or second choir, as representing the people) were accompanied by two horns and three trombones, except in the first fourteen bars, when *all* the instruments (less the first and second trumpets) supported the folk-song tune. The composition began with the said folk-song, *i.e.*, the Saxon National Anthem, which of course is identical with our 'God

save the King.' This was given out by the 'Chor des Volkes' with the strenuous accompaniment as already mentioned. Then immediately followed Mendelssohn's own music, at bar three of which the 'God save the King' tune was again started by the second choir and continued simultaneously with the newly composed strains. After six bars rest the second choir began the second half of the National Hymn, the other singers having continued and still going on with their vocalizations, at the end of which the whole of the music (except the introductory fourteen bars) was twice repeated for the three verses of the poem. At the fourth and last verse Mendelssohn made a codaic change in his music of which the following example—an outline of the score—may serve to show the 'complex artificialities' with which Wagner charged him :

CHOR DER SNGER. Tenors and Basses in Unison.

The musical score is presented in three systems. The first system shows the vocal line for the 'CHOR DER SNGER' (Tenors and Basses in Unison) and the orchestral accompaniment ('Orch.') in 2/4 time. The second system introduces the 'CHOR DES VOLKES' (Tenors and Basses in Unison) and continues the orchestral accompaniment. The third system shows further vocal and orchestral entries. Dynamics such as *sf* (sforzando) are indicated at various points in the orchestral parts.

The two choirs appear to have been separated from each other, and the autograph—which is ninety-four bars long—is dated 'Leipzig, June 2, 1843.' Curiously enough there is no reference whatever in all the Mendelssohn literature to this composition. Even Sir George Grove does not mention it in his biography

of the composer in the 'Dictionary of Music and Musicians,' though in the new edition of that work it may be assumed that so interesting a collaboration with Wagner, so to speak, will be duly recorded.

The recent performance of Beethoven's Choral Symphony by the Philharmonic Society, for which that stupendous work was expressly composed, may serve to recall previous renderings of 'No. 9' under the same auspices. We give a complete list of the performances, up-to-date, in tabulated form :

DATE.	PLACE.	CONDUCTOR.
March 21, 1825	Argyll Rooms.	Sir George Smart (without a baton!). Choral part sung to Italian words.
April 17, 1837	Hanover Square Rooms.	Moscheles.
April 23, 1838	do.	do.
May 3, 1841.	do.	do.
April 24, 1843	do.	do.
March 29, 1847	do.	Costa.
June 11, 1849	do.	do.
April 7, 1851	do.	do.
March 26, 1855	do.	Wagner.
May 6, 1867	do.	Sir W. G. Cousins.
July 11, 1870	St. James's Hall.	do.
May 10, 1875	do.	do.
Feb. 9, 1882	do.	do.
June 28, 1890	do.	Dr. F. H. Cowen.
May 18, 1899	Queen's Hall.	Sir A. C. Mackenzie.
May 17, 1906	do.	Dr. F. H. Cowen.

Sixteen times in all. At the concert of July 10, 1843—a 'Command concert,' at which Queen Victoria and the Prince Consort were present—the *Scherzo* and Choral portion only were performed, conducted by Spohr. For the performance in 1837 Moscheles wrote an organ part as an additional accompaniment to the Choral section.

Sir Charles Stanford, in the April issue of the *Monthly Journal* of the International Musical Society, calls attention to two points in the interpretation of Beethoven's Choral Symphony. The first refers to the absurd break-neck speed which some conductors adopt in the *Trio* section of the *Scherzo*, whereby Beethoven's intentions are entirely set at naught. This matter was, however, threshed out by Sir George Grove, with his wonted enthusiasm, at the meeting of the Musical Association of February 12, 1895. On that occasion Sir George was in error in stating that the *first* edition of the work contained the metronomic direction  $\text{♩} = 116$  as applied to the *Presto* in question, because, as a matter of fact, the first edition—a copy of which is before us—contains no metronomizings at all! Later on the indication  $\text{♩} = 116$  was stamped into the plate, which was duly printed from. It was the unfortunate and doubtless accidental—not wilful—omission of the *stem* from the body of the note in the subsequent octavo edition that caused the motor-car speed, so to speak.

There can be no doubt about the *minim* as against the *semibreve* sign, as Beethoven in a dictated letter written by Schindler to Ignatz Moscheles expressly says so. This letter, dictated by Beethoven from his death-bed only eight days before he drew his last breath, and signed by him, is now in the possession of Mr. Felix Moscheles, who very kindly allowed us to see it in view of this 'Occasional Note.' We give the letter in a translated form :

'Vienna, 18th March, 1827.

'MY DEAR GOOD MOSCHELES—The feelings with which I read your letter of the 1st of March,

I cannot describe in words. The splendid generosity of the Philharmonic Society, which well nigh anticipated my request, has moved me to my inmost soul. I entreat you, therefore, dear Moscheles, to be my spokesman and communicate to the Philharmonic Society, my earnest, heartfelt thanks for the sympathy and assistance they have rendered me. I was compelled at once to call in the whole sum of 1000 florins, as I was just reduced to the painful necessity of being obliged to borrow money, and thus becoming further involved. With regard to the concert, which the Philharmonic Society have determined to give for my benefit, let me beg of them not to abandon their generous project, but to deduct from the gross receipts of that concert, the 1000 florins now presented to me in advance. Should the Society kindly allow me the surplus, I undertake to prove my deep gratitude, either by writing for them a new symphony, the sketch of which already lies in my desk, or a new overture, or something else that the Society may wish for. May Heaven only soon restore me to health, and I will prove to the noble-hearted English how highly I appreciate their sympathy with my sad fate. I shall never forget your noble conduct, and hope soon to send a special letter of thanks to Sir Smart and to Herr Stumpff. Farewell, with sentiments of true friendship, I remain, with the greatest esteem,

'Your friend,

'LUDWIG VAN BEETHOVEN.

'P.S.—My hearty greeting to your wife. I have to thank the Philharmonic Society and you for a new friend in Herr Rau. Pray give to the Philharmonic Society the symphony marked by me with the metronome tempi; these I enclose.'

<i>Allegro, ma non troppo, e un poco</i>					88 =
<i>maestoso</i>	-	-	-	-	88 =
<i>Molto vivace</i>	-	-	-	-	116 =
<i>Presto</i>	-	-	-	-	116 =
<i>Adagio molto e cantabile</i>	-	-	-	-	60 =
<i>Andante moderato</i>	-	-	-	-	63 =
<i>Finale presto</i>	-	-	-	-	96 =
<i>Allegro, ma non troppo</i>	-	-	-	-	88 =
<i>Allegro assai</i>	-	-	-	-	80 =
<i>Alla marcia</i>	-	-	-	-	84 =
<i>Andante maestoso</i>	-	-	-	-	72 =
<i>Adagio divoto</i>	-	-	-	-	60 =
<i>Allegro energico</i>	-	-	-	-	84 =
<i>Allegro, ma non tanto</i>	-	-	-	-	120 =
<i>Prestissimo</i>	-	-	-	-	132 =
<i>Maestoso</i>	-	-	-	-	60 =

The reference in the above communication to 'the splendid generosity of the Philharmonic Society' is to the gift of £100 which the Society sent through Moscheles to the great composer in his last illness. At the special general meeting called for this purpose it was unanimously resolved: 'That the sum of one hundred pounds be sent, through the hands of Mr. Moscheles, to some confidential friend of Beethoven, to be applied to his comforts and necessities during his illness.'

Sir Charles Stanford's other point is new and important. Everyone knows that wonderful tune in the *Finale* of the symphony given out by the violoncellos and double-basses, and the charm of its repetition (at bar 25) by the violas and violoncellos in unison in the upper octave, with the no less captivating counter-subject in the first bassoon. According to the score the second bassoon is silent, but Beethoven has indicated by abbreviation signs in his autograph (preserved at the Royal Library, Berlin) that it was to be played in octaves with the double-basses, thus filling up the wide gap between the latter and the violoncellos. Gevaert and other writers on Instrumentation have drawn attention to this peculiar scoring of Beethoven, in that he left the double-basses without their octave covering, an error which will need correction in any text-books whose authors have worked in the dark in regard to this feature in a great masterpiece.

Herr Otto Fiebach of Königsberg is bold enough to believe that it is possible to return from the licentious extravagances of so much modern music to a style in which the strictest regard for the rules of form, harmony and counterpoint shall be allied to 'plastic' melody and 'modern' harmony and means of expression generally. Thus he hopes to inaugurate a 'musical renaissance.' This is no more than some of our own best composers believe and act upon, and a musical renaissance is no new idea; but to prove his faith in his idea Herr Fiebach has written what he styles a Madrigalhymnus 'Die neun Musen' (The nine muses), which was produced on May 3 with considerable success. Whatever may be the outcome of these experiments, there can be no doubt that the desire to see an end made to present-day licentiousness and extravagance is being expressed more and more frequently in the German musical Press. Is a return to sanity, order and simplicity possible? We would fain hope that it is not impossible, but musical history seems to show no successful precedent for such a course. Even the wildest musical extravagances committed before our eyes (or ears) and causing us to turn away in disgust, may really be but further turns of the wheel of progress, and however greatly we may desire to hold it back, we shall have to be content with confessing ourselves helpless in the face of facts, and to hear the pioneers of 'progress' exclaim with Galileo: 'E pur si muove' (And yet it moves).

The thirteen volumes of the 'Denkmäler der Tonkunst in Oestereich'—which for several years have been issued under the direction of Prof. Guido Adler—are of much historical importance. From these pages knowledge can be gained of excellent works composed in former times, all of which had their origin in Austria and exercised a strong influence on the development of music generally. The series includes *Lieder* by the minnesinger Oswald von Wolkenstein; sacred and secular songs of the 15th century, as noted in the Trent Codices; polyphonic works by Jacobus Gallus and Orazio Benevoli; sacred works by Heinrich Isaac; clavier and organ compositions by Froberger, Pachelbel, Muffat, Poglietti, Reutter, Tob, Richter; Cesti's great festival opera; 'Il pomo d'oro'; the instrumental and vocal works of J. J. Fux, Caldara, Stadtmayer, Biber, Hammerschmidt, and others. Many erudite musicians have aided in the preparation of these volumes, with valuable assistance from the heads of the old-established firm of Messrs. Artaria, the publishers of this monumental work.

One can invariably find something interesting in looking through a list of subscribers to a musical work. The German Bach Society's publications furnish no exception to the rule. Here before us is a volume of Church Cantatas issued forty-six years ago. Who were the Bach enthusiasts in Great Britain then—those who could afford to subscribe for the volumes of the Society as they appeared? The total number of copies subscribed for in this country was fifty-four. London is headed with the British Museum, followed by names that are household words: e.g., Herr Dr. W. St. Bennett, Herr W. T. Best, Herr W. H. Cummings, Herr Otto Goldschmidt, Herr E. [? G.] Grove, Herr E. J. Hopkins, Herr J. Hullah, Frau E. Stirling, &c. The University Libraries of Cambridge and Edinburgh each subscribed for one copy, but Oxford is represented only by Herr L. G. Hayne and Herr H. S. Oakeley. Under the place name of *Barfield*, we find Herr C. A. Barry; under *Manchester*, Herr C. Hallé; under *Slough*, Herr F. Ouseley, Baronet; under *Windsor* (two subscribers), Herr Verrinder; and under *York*, Herr Rob. M. Darnell, 'Capitain d. I. York-Regim.' The only music publisher's name in the list is that of Herren Ewer & Co. Of foreign names there are: Frau Dr. Clara Schumann (*Berlin*); Otto Jahn (*Bonn*); R. Franz (*Halle*); J. Brahms, Tonkünstler (*Hamburg*); J. Joachim, Concertmeister (*Hanover*); Hauptmann and Moscheles (*Leipzig*); Dr. Chrysander (*Vellahn*); Dr. Fr. Liszt (*Weimar*); Nottebohm (*Vienna*); Niels W. Gade (*Copenhagen*); Camille Saint-Saëns, Julius Stockhausen, and Madame Pauline Viardot-Garcia (*Paris*). The United States are credited with thirteen copies, of which eight are assigned to Boston and two to New York. To the foregoing must be added 'Ihre Majestät die Königin von England' and 'Seine Königliche Hoheit der Prinz Albert von Sachsen-Koburg-Gotha, Gemahl Ihrer Majestät der Königin von England,' each one copy. The name of Richard Wagner is absent from this interesting list of subscribers to the mighty music of John Sebastian Bach.

A moving ceremony to honour the memory of Verdi took place recently, according to the Italian papers, at Roncole, the master's birthplace. A procession of several hundred peasants, the village priest in his robes at their head, wended its way to the house where the composer of 'Il Trovatore,' 'Aida,' 'Otello,' &c., first saw the light. There, at a sign from the priest, the peasants knelt down in prayer, after which a memorial stone was unveiled, which states that it was erected by the poor of the village to show their gratitude. As a matter of fact it was paid for by the mites of fifty poor families to whom Verdi had in his will left a small yearly *rente*. 'Perhaps,' says the Italian musical journal *Il Trovatore*—not without some likelihood that it is very near the truth—'this is the first memorial to the great master which has been erected from real gratitude and deep veneration, and not by a committee of place-hunters who, in professing to do honour to a distinguished man, are but hoping to see honour in the form of titles or orders showered upon themselves.'

We much regret that the settlement of the action which Mrs. Shearer brought against Dr. Cummings for possession of Handel's watch was wrongly stated in our last issue. One of the terms of the arrangement was that the watch should be returned by the Defendant to Mrs. Shearer, who therefore is now the possessor of this interesting relic of the great composer. We beg to apologise to Mrs. Shearer for the mistake which we unfortunately made.

Diversity of opinion among the musical critics abundantly manifested itself in the notices of the Philharmonic Concert of May 2 regarding Herr von Dohnányi's Pianoforte concerto. We give some of the pros and cons in parallel columns:

## FOR.

Among modern pianoforte concertos, few or none surpass that of Herr von Dohnányi in beauty, spontaneity of invention, fineness of design, or brilliance of effect. . . . In the six-and-a-half years since Dr. Richter introduced it to the London public it has lost none of its charm and freshness.

It is a work of great fascination; the fresh upwelling of an ardent and reflective spirit. It is marred by no trace of laborious craft, but positively shines with the lustre of youthful vitality.

The themes are characteristic and the workmanship skilful, and throughout there is a romantic Hungarian spirit. The writing in the *Allegro* is bold. The slow movement, with its modern march theme, is very impressive. The *Finale*, though often striking, is too long. The composer achieves a certain outward unity by using the thematic material of the first movement in the rest of the work.

## AGAINST.

Wednesday night's Philharmonic Concert reminded us irresistibly of a famous "mot" of Rossini's. It had its good moments, but it also had its bad quarters of an hour. One of the worst of the latter—and a terribly long quarter of an hour it was!—was furnished by Herr von Dohnányi's piano concerto . . . . Herr von Dohnányi's brilliant playing would reconcile [us?] to anything in the world but his own concerto, which is really nothing but a string of ill-digested reminiscences of Brahms and Liszt, special prominence being given to the least attractive mannerisms of each composer.

It is the music of a man who knows his Brahms well, but who has not much that is original to say. Its melodies are not very interesting or attractive, which is all the more to be regretted, as they are developed at great length, while, though the concerto contains much that is very clever, it contains little that is calculated to move the hearer.

One daily journal, although it gave a detailed notice of every other item in the concert, totally ignored the concerto!

Richard Strauss is reported to have just completed a new large choral work for men's voices and orchestra, entitled 'Bardengesang' (Bards' song). The poem is taken from Kleist's drama 'Herrmanns-Schlacht'—i.e., Arminius's Battle, A.D. 9, in which 50,000 Romans under Varus were annihilated in the Teutoburg Forest by the Teutons under Arminius, alias Hermann. The subject should give the redoubtable Richard II. ample opportunity for infusing a sturdy barbaric flavour into his music, something, let us say, like that which makes the Mannen's chorus in 'Götterdämmerung' one of the most exhilarating things in our art. Yet we may be sure that Strauss will be as individual in this latest emanation of his brilliant, busy brain as he always is. A work of a very different calibre should be a Parade-March which he has written for the regiment 'Königs-Jäger zu Pferde No. 1' (King's mounted sharpshooters, a new branch of the German Army). This will be published for orchestra as well as military band. What with this Parade March and the Königsmarsch (referred to on page 417), is R. Strauss trying to steal a march on Sir Edward Elgar?

Dr. McNaught says that the vibrato voice is a vibrato vice. Subtract that vice is his advice.

The visit to London last month of the Vienna Männergesangverein was a most interesting event, whether regarded from an international or highly artistic point of view. These gentlemen not only gave performances that were technically flawless, but they idealised the strains they so beautifully sang by an undercurrent of intuitiveness calling for the highest praise—in other words, they *poetised* the music—getting behind its crotchets and quavers, so to speak—with results that were overwhelming in impressiveness and true feeling. We refer (on p. 402) in further detail to the first concert given by our artistic visitors, whom we shall warmly welcome again if they will favour us with another visit.

The *Sunday Strand* for May contains an interesting illustrated article on 'Musical Competition Festivals,' referring chiefly to the pioneer centres of Këndal, Morecambe, and Blackpool. The Lord Chief Justice of these music-makings is referred to in these words:

Dr. W. G. McNaught is *facile princeps* among adjudicators, often acting alone and sometimes sharing the duty along with men like the late Sir John Stainer, Sir Frederick Bridge, Sir Alexander Mackenzie, Mr. Coleridge-Taylor, Mr. Percy Pitt, and Sir Edward Elgar; but Dr. McNaught is the one real expert. Possessed of fine physique, ceaseless energy, and tremendous capacity for work, the genial, breezy manner in which his remarks are delivered, his nimble wit and his ability to say the necessary, but not always palatable, word of criticism in such a manner as to take away the bitterness without impairing the efficacy of his remarks—all these qualities endear him to competitors and audience alike. But to see Dr. McNaught at his best you must be present on 'Children's Day.' He is inimitable when leading on the young idea. The tinier the little tot the more consideration does it receive; and the hardworking school teacher, in a few kindly words of praise and encouragement from him, experiences a feeling of greater reward than either the prize or the plaudits of the audience could produce.

The article wisely concludes thus:

Not only are teachers, conductors, and choralists being provided with object-lessons and ideals of execution not otherwise readily obtainable, but inefficiency is learning from wise criticism. The vast crowds that gather are being schooled as well, their tastes moulded and elevated, their power to discriminate between good and bad rendered more acute, thus being made not only more appreciative, but, what is of greater importance, more intelligent hearers, intolerant of the wishy-washy stuff so often put before the public by musicians who ought to know better.

Thus it will be seen that wherever these festivals are in operation their effect distinctly raises the whole tone of musical life. What will be the end of it all, who can say? Certainly not we of this generation.

Madame Wanda Landowska, the well-known Polish pianist and performer on the harpsichord, recently gave a recital at the Salle Pleyel, Paris, when her programme included two specimens of 'Cuckoo' music, the well-known piece of that name by the French composer Daquin, and the almost unknown 'Cuckoo' of Bernardo Pasquini. The latter piece seems to have been highly appreciated by both the public and the critics, one of the latter speaking of it as 'adorable,' and praising the poetry and remarkable freedom of form of the music written towards the end of the 17th century. This *toccata con lo Scherzo del Cucco*, as it is entitled, has been selected as 'pièce de concours' this year at the Liège Conservatoire. It is in the 'Collection of pieces for the harpsichord' by Bernardo Pasquini, edited by Mr. J. S. Shedlock and published by Messrs. Novello.

The Handel Festival has again come round in its triennial orbit, and as aforetime the Crystal Palace is the place of this gigantic music-making. A change in the usual arrangements is the substitution of 'Judas Maccabæus' for 'Israel in Egypt' on the last day of the Festival, though a goodly portion of the latter oratorio will find a place in the Selection day programme. The dates are as follows :

Saturday, June 23	... <i>Grand Rehearsal</i>	at noon.
Tuesday, June 26	... <i>The Messiah</i>	
Thursday, June 28,	<i>Selection, including</i>	
	<i>part of Israel in Egypt.</i>	at 2 p.m.
Saturday, June 30	<i>Judas Maccabæus</i>	

The solo vocalists are Madame Albani, Miss Perceval Allen and Miss Agnes Nicholls ; Madame Clara Butt and Madame Kirkby Lunn ; Mr. Ben Davies and Mr. Charles Saunders ; Mr. Watkin Mills, Mr. Kennerley Rumford, Mr. Robert Radford and Mr. Santley. The London Symphony Orchestra has been engaged as the solo band ; Mr. Walter W. Hedgcock, Musical Director to the Crystal Palace, takes his place at the organ for the fifth time at these Festivals, and the whole will be conducted by Dr. Frederic Cowen. As to the chorus, it is to be seasoned by a strong Yorkshire contingent of singers, and does not that speak for itself on these Handelian occasions ?

A Friedrich Kiel Society has been formed at Berlin which aims at keeping before the public, by means of occasional performances, the works of that composer which in the opinion of the members of the Society have been allowed to fall into premature and undeserved neglect. Kiel (1821-1885) was certainly a master of his craft who, like so many of his contemporaries, was overshadowed by the colossal genius of Wagner and the growing appreciation of Brahms—an appreciation, by-the-way, which has grown apace since the great Johannes closed his eyes in death on April 3, 1897. If Friedrich Kiel needs the assistance of a special Society to revive an interest in his music, what is to be done for, say, Anton Rubinstein and Joachim Raff, two masters who in their prime were seriously put forward as rivals of Wagner and Brahms, but whose most ambitious works have already been cast aside like an old shoe ? Only on rare occasions a performance of one of their compositions serves to remind us that not so very long ago these two distinguished men gave pleasure to and excited enthusiasm in thousands of music-lovers. That in the face of such cruel turns of Fortune's wheel young composers still come forward in a never-failing stream, anxious to emulate the greatest masters and to fight on *per aspera ad astra*, serves at any rate to prove that youth is ever the same and learns wisdom only as the fire of the soul burns itself out ; the rust of bitter disappointment eats into the iron will that would ever 'try again,' and into the heart of steel that was proof against rebuff and despair so long as youth was the artist's priceless possession. How many gifted and enthusiastic young musicians have we not watched interestedly and expectantly up to the point when, broken in spirit because success came not, they grew soured, cynical and barren, and filled with a contemptuous pity for the 'young fools' who would still burn with enthusiasm because they had youth. Ah ! youth, youth ! what a marvellous thing it is !

The singing of Miss Agnes Nicholls at the Westmorland Festival was described in a local paper as 'a game performance.' Presumably this had especial reference to her high notes.

The *Westminster Gazette* of May 21 has a charmingly written article entitled 'Rural Music,' which describes the Competition held at Brigg, in North Lincolnshire, last month. The writer of the article is Miss Violette Londa, one of the principal vocalists at the festival. We give an extract from this very readable description of an interesting event :

The air grows thicker ; but the judging continues, and the heat seems to increase the enthusiasm. The interest culminates in the group of ancients who in turn sing the old folk-songs. Some can only recall one verse ; but this is better than nothing. Others go through verse after verse without a pause. One very old man, supporting himself on a stick, pipes interminably. As his ditty has already been printed by the Society, and as the hour is late, he is gently told after many verses that no more is at present required ; but being almost stone deaf, he steadily proceeds. Another delicate hint is unavailing ; and, after some shouting, he at length understands, and retires unabashed amid much good-natured chaff.

This chaff doubtless went against the grain of that deaf old folk-songster.

As the bride entered the church with her father, who subsequently gave her away, the organist (Mr. —) played Mendelssohn's 'St. Paul.' The bride was dressed in white satin, draped with Brussels lace (the gift of her mother), and wore a long veil.

Thus a country newspaper in reporting a wedding. One may draw a veil, even a long veil, over the feelings of the bridal party at the unbridled enthusiasm of an organist who played an entire oratorio as a preliminary to this nuptial ceremony.

Mr. J. Ojijatekha Brant-Sero sends us the following Mohawk version, made by himself, of the tenor solo 'Onaway ! Awake, beloved' from Mr. Coleridge-Taylor's 'Hiawatha's wedding-feast' :

'Oh na wah ! ji yeh, tya den roh !  
Ne O ji ja ka'r ha gon ha !  
Ne jih den ha ka hon da geh !  
Ne skah ri yoh wah sat kah tho !  
Nok I-ih das kya do reh deh,  
'Kats hon non nih, 'Kats hon non nih.  
O ak ji ja, ka hon da geh,  
Wa gon't do keh O'r hon ge neh !  
Ji wa gon don tih 'on kes ho  
O ji ja yo dih de ron nih.  
Wa kes hos 'on gwah ka rah weh,  
Eh *Ni Dá* wa ka ne'rah den.'

Likewise a Mohawkian translation of the first few lines of the same cantata :

Do sat hon dek Pau-Puk-Keewis,  
Ra ne kenh 't'ron Yenadizze,  
Dèa nyoth Hiawatha ho-nyak ;  
Nah ha tye reh Chibiabos  
A'on hah ji wah tho ren ni yoh,  
Ho wa ha de ren no dea ny'onh ;  
Nok I-a-goo, ra dat ha reh,  
Ra'onha ra rih wa we yen hon,  
etc.

It will be observed that the chief feature of the language is its almost entire lack of lip letters (labials). Whatever may be the merits or demerits of the above poetry, its lines will serve as excellent studies in vowel pronunciation.

The following may serve as a sequel to the article on St. John's College, Oxford, in our last issue. Dr. Wynter, the venerable Dr. Bellamy's predecessor in the office of President, was a very handsome man who was accustomed to ride a fine horse. When taking his usual equestrian exercise, undergraduates and others were wont to exclaim 'Here comes St. John's head on a charger' !

Attention is called to the British-Canadian festival concert to be given in Queen's Hall on June 27, at which the following composers will conduct performances of their own works: Sir Alexander Mackenzie, Sir Hubert Parry, Sir Charles Stanford, Sir Edward Elgar, Dr. Cowen and Dr. Charles Harriss. Madame Albani, Mlle. Pauline Donalda and Mr. Ffrangcon-Davies will be the solo vocalists, and the London Symphony Orchestra and a chorus of 250 voices will take part. Full particulars will be found in our advertisement columns.

In criticising a performance of a Schubert symphony a country newspaper says: 'For about half-an-hour the orchestra held the audience spell-bound, the only relief being the outbursts of applause as the musicians passed from item to item in alphabetical order.' After all this is not so very strange as it at first appears. As the audience were spell-bound (bound to spell), what more natural than that the orchestra should set before them an orderly arrangement of the alphabet in musical tones?

'Crotched Dotted' is the author of an article on Hereford Cathedral which recently appeared in these columns, according to so high an authority as the *Zeitschriftschau* of the *Monthly Journal* of the International Musical Society. In the same publication (the April issue) there are references to 'Joung teachers of beginners,' 'Edwin Jork-Bowen,' and 'Jankee Doodle.' We ask, Why are these initial J's not Y's but foolish? Because the *Journal* is printed in Germany. Perchance a word to the wise may result in Y's to the words.

The present issue of THE MUSICAL TIMES is increased in size by four pages: notwithstanding this enlargement the conclusion of the article on 'Musical Prodigies' is unavoidably deferred till next month owing to the great pressure on our space.

#### A CURIOUS CHURCH CANTATA OF BACH.

'Now really you must come to Cologne . . . Pray do come; I am so sure you will care for the music. I do not yet know how the performance will go off; we have the whole festival made up of seldom-performed music; but there is a glorious Cantata of Sebastian Bach's amongst the number, with a double chorus in it, which would repay for the journey by itself.' Thus wrote Mendelssohn to his English publisher J. Alfred Novello, in a letter dated 'Leipzig, April 7, 1838.' This pressing invitation was to the Lower Rhine Festival of that year, which he (Mendelssohn) conducted. In a letter written after the Festival to Ferdinand Hiller he says: 'It all went well; the organ was splendidly effective in Handel [*Joshua*] and still more so in Bach—it was some newly-discovered music of his which you don't yet know, with a pompous double chorus.'

Now, as no known Cantata by Bach contains a double chorus, the question naturally arises, What could this 'newly-discovered music' be? One naturally turns to the leading German musical papers which recorded the Festival performances, but only to find a mere mention of the Bach Cantata. An *English* musical journal, however, supplies the information that is lacking in the Teutonic musical press. In an excellent account of the Cologne Festival, the *Musical World* of June 27, 1838,—published one

day earlier than usual on account of the Coronation of Queen Victoria—refers in the opening paragraph to 'a recently-discovered Cantata of John Sebastian Bach, entitled "The Ascension Day,"' and subsequently to the work itself in the following words:

The cantata, *Zum Himmelfahrtstage*, by J. S. Bach, opens with a chorus, followed by a tenor solo, a soprano solo, a noble eight-part chorus, and a fine choral which concludes the work. It was admirably performed; and as it is about to be published, we shall have an opportunity of referring more particularly to its merits as a composition.

As the above description by no means agrees with the contents of Bach's published Ascension cantata, it seemed desirable to institute inquiries in Germany for further particulars concerning the work 'discovered' in 1838. Through the kindness of Dr. Prieger, of Bonn, and of Hermann Kipper, of Cologne, a word-book of the Festival has been found which gives the following text of this somewhat mysterious composition:

\*Chorus.—'Gott fähret auf mit Jauchzen.'

Tenor Solo: *Recit. and Aria*.—'Lasst uns dem Herr der Herren ein Siegesgepränge bereiten.'

Soprano Solo: *Recit. and Aria*.—'Wie soll ich Dir, ich sündiger Mensch ein würdig Loblied singen.'

\*Soprano Solo: *Recit.*—'Und der Herr, nachdem er mit ihnen geredet hatte, ward er aufgehoben gen Himmel,' &c.

Double Chorus.—'Nun ist das Heil.'

Choral.—'Lasst uns alle unsere Tage.'

Only two numbers—those marked \* in the above list—are to be found in the Himmelfahrts cantata, 'Gott fähret auf mit Jauchzen' ('God goeth up with shouting')—assuming that the *music* of these two numbers is the same. But the curious thing is this, that with the exception of the double chorus ('Nun ist das Heil'), not one of the remaining numbers, associated with the above words, is to be found in Bach's published works! In regard to the double chorus 'Nun ist das Heil'—sung by the Bach Choir on February 16, 1882, to the English text 'Now shall the Grace'—Spitta says: ('Life of Bach,' Eng. trans., iii., 82):

A mighty *torso* of a church cantata is preserved in a double chorus with the richest orchestral accompaniment, on the words from Rev. xii., 10, 'Nun ist das Heil,' &c.—'Now shall the Grace,' &c. It must be called a torso, for it seems that in its present form it falls in with no church use whatever. It is too short to lay claim to the title of a church cantata in regular form; it cannot serve as a motet by reason of its concerted accompaniments, and its subject of course would forbid all thought of its being performed during the communion service; and there is no other occasion for which it would be suitable. It must certainly have formed the opening of a complete cantata for Michaelmas, and it may be assumed to have had an orchestral prelude. The colossal piece, however, by itself, with its ponderous march and its wild cries of victory, is an imperishable monument of German art.

Drawing conclusions from the foregoing information, it looks as if the Cantata performed at the Cologne Festival in 1838 was a pasticcio which Mendelssohn or some other enthusiastic Bachist 'discovered.' Who concocted it, or whether the work was entirely composed by Bach, cannot at present be determined. The music seems to have disappeared, though search is being made for it. In the meantime it is strange that attention has not hitherto been called to a matter of so much interest in connection with the music of the great Cantor and one of his truest disciples, Mendelssohn.

## Church and Organ Music.

### JUBILEE OF THE FOUNDATION OF DIOCESAN CHORAL ASSOCIATIONS.

On Wednesday, June 27, a Jubilee Festival of Parish Choirs is to be held, under the auspices of the Lichfield Diocesan Choral Association, in Lichfield Cathedral. This interesting event is of more than local importance in that the Jubilee commemorates the *first* of these imposing services held in England. 'Established 1856' is the proud boast of Lichfield, and this led the way in the formation of many other Diocesan Choral Associations not only in the Mother-country but in the Colonies and in America.

Like many things of sturdy growth and vigorous strength the parent Association of Lichfield is the result of a seed sown in good soil. In the year 1849 was formed the 'Cheadle Association for promoting Church Music.' 'One of the first acts on its formation'—records *The Parish Choir* of November, 1850—'was to bring together the choirs of several of the neighbouring parishes for the purpose of practising chanting and singing. On the 4th of October, 1849, a public meeting (*sic*) of the choirs took place in the parish church of Cheadle [Staffordshire], and proved so successful that it was then determined to hold a meeting of the same kind every year.' A year later—August 29, 1850—the Cheadle Association held two *services*, morning and evening, in the parish church of Leigh, at which nine choirs, numbering

a hundred voices, took part. Here we have a miniature choral festival. Six years later Canon Hutchinson, rector of Blurton, North Staffordshire, and Precentor of Lichfield Cathedral, and moreover an enthusiastic supporter of the Cheadle movement, induced the Dean and Chapter of the cathedral to invite the choirs of the diocese to hold a festival within the walls of the mother-church. The invitation was accepted by twenty-six choirs in Staffordshire—notwithstanding the fact that the facilities for railway travelling were not so great as they are now—and on October 14, 1856, the first Diocesan Choral Festival in England was held in Lichfield Cathedral.

So successful was this initial effort that a second festival took place on October 6, 1857. The Festival Book on that occasion was a modest publication of sixteen pages, in size  $5 \times 4\frac{1}{2}$  inches, and entitled :

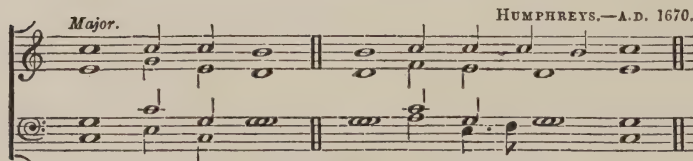
The | PSALMS OF THE DAY ; together with  
the | HUNDRETH PSALM | and the | PROPER  
INTROIT | for the | Diocesan meeting of parish  
choirs to be held in the | cathedral church of  
Lichfield, | on Tuesday, October 6th, 1857.

London :

J. Alfred Novello, 69, Dean Street, Soho (W).

We give the first page of this quaint little festival-book in facsimile, the border lines showing the exact size of the page :

## THE PSALMS.



### PSALM xcv.—*Venite, exultemus Domino.*

1. O COME, let us sing un - - to the Lord :  
let us heartily rejoice in the strength of our salvation.
2. Let us come before His présence · with thanksgiving :  
and shew ourselves · glad in Him with psalms.
3. For the Lórd is a · great — God :  
and a great · King a - -bove all — gods.
4. In His hand are all the córners · of the earth :  
and the stréngth of the · hills is His — also.
5. The sea is · His, and He made it :  
and His hánds pre - · -par - -ed the dry — land.

1. Attend to all stops as in reading.

2. Lay stress upon a word that has an accent over it (Τόνος), and do not dwell upon any that may remain to be sung to the recitation note.

3. The dot (·) marks the commencement of the mediation or cadence, to each minim of which a syllable is to be taken, giving whatever may remain to the last note. In exceptional cases the words will be spaced out thus (joy cometh in the morning), to shew what belongs to each note.

4. Hyphens shew that two or more notes are to be taken to one syllable. Thus (and — — I was troubled), when the recitation note and two minims of the cadence will be sung to the word 'and.'

The barless chant, the system of pointing, and the quartet of rules for chanting will not escape notice. Verses 6—11 of the Venite were sung to a *minor* version of Pelham Humphrey's chant. Mournful strains seem to have been somewhat in evidence at this festival service. Psalms 30 and 31 were assigned to Morley's double chant in D *minor*, and the 'Introit for the 17th Sunday after Trinity' (vv. 129—136 of Psalm 119) to T. Purcell's single chant in G *minor*. At Evening Prayer, Psalm 31 was sung to Dr. Alcock's single chant in G *minor*, but Psalms 33 and 34 were chanted to the major form of that chant, composed by a former organist of Lichfield Cathedral. The Old 100th tune was not sung in the minor key. It seems evident that the chants had to be memorised by the singers, as on the turn-over pages of the Psalms the music was not repeated. The service was 'Rogers in D' and the anthem (in the morning) Croft's 'Cry aloud and shout,' neither being printed in the service-book as in the present day.

In strong contrast to the publication above described is 'The Order of Service' appointed for the Jubilee Festival which, like that of fifty years ago, Messrs. Novello have printed. In addition to hymn-tunes and chants, the selection for the two services (Matins and Evensong) includes Te Deum, Ouseley in D; Benedictus, Calkin in D; Magnificat and Nunc dimittis, Prout in F; anthems, 'It came even to pass' (Ouseley) and 'The Lord hath done great things for us' (John E. West). The last-named, composed by request for the occasion, will be accompanied by the organ, brass instruments, and drums, an exceedingly effective instrumental combination as a support to a large body of voices, and one that has been a feature at these Lichfield festivals during the greater part of their existence. The conductorship of the Jubilee Festival will be safe in the experienced hands of Mr. John B. Lott, organist of the cathedral. As the Preface to the Festival Book truly states: 'The good work inaugurated in Lichfield half-a-century ago has borne fruit all over the country.' May all success attend the interesting commemoration on June 27, and may the Lichfield Diocesan Choral Association enter upon a fresh and successful career of usefulness in promoting all that is good and true in the cause of English Church music.

#### BISHOP BICKERSTETH AND THE REV. H. A. WALKER.

The deaths of two clergymen whose names are well-known in connection with church music have to be recorded with regret—the Right Rev. Edward Henry Bickersteth, ex-Bishop of Exeter, and the Rev. Henry Aston Walker, vicar of Chattisham, Ipswich. Dr. Bickersteth, who died in London on May 16, promoted and edited the 'Hymnal Companion to the Book of Common Prayer,' first issued in 1870, and he is known in all the churches by his hymn 'Peace, perfect peace.' Mr. Walker, who died at Enfield on May 8, was a great advocate of Plain-song in the services of the church; but he is best known as the compiler and editor of 'Music of the Appendix to the Hymnal Noted, as used at St. Alban's, Holborn,' a book that is known as 'The St. Alban's Tune Book,' and in which Thomas Hewlett's familiar tune 'Dalketh,' originally written for Lyte's hymn 'Abide with me,' first appeared.

The service-paper for Easter Day and the following Sunday of St. George's Church, Montreal—of which Mr. Percival J. Illsley is the organist and choirmaster—bears ample testimony that the cause of English church music is being well sustained in Canada.

#### THE ORGANISTS OF ST. PAUL'S CATHEDRAL.

Sir George Martin is very anxious to obtain a complete list of the organists of St. Paul's in order that their names may be inscribed on a tablet which it is proposed to place in the cathedral. So far as can be at present ascertained the following have held the office of chief musician of the Metropolitan Church:

John Redford	-	-	-	-	1543? or 1546?
Thomas Gyles	-	-	-	-	in 1549
Thomas Morley	-	-	-	-	1591, or 1592
John Tomkins	}	Joint organists	{		1622
Adrian Batten					
					1624
Albertus Bryan	-	-	-	-	1669
Isaac Blackwell	-	-	-	-	1687
Jeremiah Clarke	-	-	-	-	1699
Richard Brind	-	-	-	-	1708
Maurice Greene	-	-	-	-	1718
John Jones	-	-	-	-	1755
Thomas Attwood	-	-	-	-	1796
John Goss	-	-	-	-	1838
John Stainer	-	-	-	-	1872

The dates are those of appointments, or when the office was held. The above list is obviously incomplete. Sir George Martin would therefore be glad of any assistance in filling up the gaps. Perhaps some of our readers of an antiquarian turn of mind may, from out of the way sources of information, aid the present organist of St. Paul's in his worthy endeavour.

The new organ built by Messrs. Lewis & Co., Ltd., in the new Assembly Hall, Belfast, was opened on April 19 by Mr. Alfred Hollins, who played the following pieces with masterly skill to the delight of an enthusiastic audience:

Toccata in F	..	..	..	..	..	<i>Back.</i>
Andante in D	..	..	..	..	..	<i>Hollins.</i>
Prelude to 'Parsifal'	..	..	..	..	..	<i>Wagner.</i>
Pastorale	..	..	..	..	..	<i>Lemare.</i>
Humoresque	..	..	..	..	..	<i>Dvorák.</i>
Pan's flute	..	..	..	..	..	<i>Godard.</i>
Marche Militaire	..	..	..	..	..	<i>Gounod.</i>
Improvisation.						
Intermezzo	{	..	..	..	..	<i>Hollins.</i>
Spring song		..	..	..	..	
Overture, 'William Tell'	..	..	..	..	..	<i>Rossini.</i>

The theme given for the Improvisation was 'The minstrel boy,' which the recitalist as is his wont treated with remarkable ingenuity. Mrs. Herbert Nixon and Mr. Alfred Hollins played Guilmant's 'Scherzo capriccio' for pianoforte and organ, and Miss McKisack sang four songs, including Mr. Hollins's 'Divided,' with exquisite taste and charm of voice.

The following is the specification of the new instrument, which is the gift of Mr. William M. Cuthbert, of Capetown

#### CHOIR ORGAN (7 stops). (Enclosed in a separate Box.)

	Feet.		Feet.
Vox Angelica	.. 8	Orchestral Oboe	.. 8
Unda Maris (Tenor C)	.. 8	Clarinet	.. 8
Concert Flute	.. 8	Tuba	.. 8
Flauto Traverso	.. 4		

#### GREAT ORGAN (10 stops).

Double Open Diapason	.. 16	Fifteenth	.. 2
Open Diapason, No. 1	.. 8	Mixture (3 ranks).	
Open Diapason, No. 2	.. 8	Tuba (enclosed in Choir Organ	
Flûte Harmonique	.. 8	box and playable independ-	
Dulciana (Gam: G)	.. 8	ently on Great and Choir,	
Octave	.. 4	12-inch wind)	.. 8
Flûte Harmonique	.. 4		

#### SWELL ORGAN (11 stops).

Lieblich Bourdon	.. 16	Mixture (3 ranks).	
Geigen Principal	.. 8	Contra Fagotto	.. 16
Viole de Gambe	.. 8	Horn	.. 8
Voix Célestes (Tenor C)	.. 8	Oboe	.. 8
Cor de Nuit	.. 8	Clarion	.. 4
Geigen Principal	.. 4		

## PEDAL ORGAN (6 stops).

	Feet.		Feet.
Great Bass .. ..	16	Octave .. ..	8
Sub-Bass .. ..	16	Flute Bass .. ..	8
Open Diapason (derived from Great) .. ..	16	Trombone .. ..	16

Manual Compass = CC to C.

Pedal Compass = CCC to F.

## COUPLERS.

Choir to Pedal.	Swell to Great.
Great to Pedal.	Swell to Great Sub-Octave.
Swell to Pedal.	Swell to Great Octave.
Choir to Great.	Swell Sub-Octave.
Choir Sub-Octave } playable	Swell Octave.
Choir Octave } through Great.	Sub-Octave Coupler for Tuba
Choir Unison Off.	soundboard, playable on Choir
Swell to Choir.	and Great independently.

## ACCESSORIES.

Nine Pedals of Combinations:

Five to pedal organ alone; by drawing a knob they are connected to act on five great key-touches. Four to swell organ.

Twenty-seven Key Touches:

- Nine to each manual.
- Tremulant to choir organ actuated by pedal.
- Tremulant to swell organ actuated by pedal.
- Balanced crescendo pedal for choir organ.
- Balanced crescendo pedal for swell organ.
- Balanced crescendo pedal over entire organ.

## REMARKS.

Detached console, organ stool with adjustable top. Organ case, console and stool of best Austrian wainscot oak.

Tubular-pneumatic action throughout.

Wind-pressures average from  $4\frac{1}{2}$  to 13 inches.

The metal pipes throughout—with the exception of those forming the front, which are of zinc (silvered)—are made of the best 'spotted metal.' The organ is tuned to the French Diapason Normal, C 517'3.

The two hydraulic engines, by Messrs. Watkins & Watson, of London, and separate bellows and feeders are placed in the basement of hall. Separate reservoir for each manual, and also for the pedal organ.

This is the first instrument in Ireland fitted with Messrs. Lewis's patent system of combination key-touches. Nine small keys are placed between the sharps of each manual, and are arranged so as to be easily manipulated by either hand of the player. Each key-touch is connected with a light pneumatic valve working an arranged combination. The slightest pressure of the finger on the key-touch at once shows its combination on the draw-stop board, telling the organist the exact change effected. One great advantage of this system is that, if desired, any key-touch can be made to act simultaneously on the draw-stops of any department.

The crescendo pedal throws on or off the whole organ gradually, without interfering with the draw-stop knobs.

The Church of England community at Chinkiang (China) has become the fortunate possessor of a fine American organ, the gift of a resident, Mr. Edgeworth Starkey. The organ was opened on March 12 with a recital given by Mr. B. G. Tours, the community showing its appreciation of Mr. Starkey's generosity and the musical interest of the occasion by attending in full force. Mr. Tours was assisted in a vocal number by Mrs. Tours, who was also responsible to the great enjoyment of the audience for a violin solo. The programme was as follows:

Organ solo .. ..	March .. ..	Smart.
Organ solo .. ..	Invocation .. ..	Salomé.
Vocal duet .. ..	from 'Elijah' .. ..	Mendelssohn.
Organ solo .. ..	Grand Chœur .. ..	Guilmant.
Violin solo .. ..	Largo .. ..	Handel.
Organ solo .. ..	(a) Andante .. ..	Westrop.
	(b) Allegretto .. ..	
Vocal solo .. ..	The lost chord .. ..	Sullivan.
Organ solo .. ..	Grand Chœur .. ..	Salomé.

The lot of cathedral choristers nowadays compares very favourably with the shocking neglect the boys experienced in days gone by. We have before us a well arranged programme of a little concert given on April 26 entirely by the choristers of Salisbury Cathedral. Without giving the title of every piece performed at the pleasant music-making of these little men, we may mention that the scheme included Reinecke's cantata 'Little snowdrop,' Haydn's 'Toy symphony,' a pianoforte trio, a pianoforte duet (Sullivan's 'Dance of nymphs and reapers' from his 'Tempest' music), a duet for two pianofortes, songs and two-part songs, and, as the last item and one quite in keeping with cathedral precincts, a Canon. The training of the boys—who gave much pleasure to their audience—had been undertaken by the cathedral organist, Mr. Charles F. South and Mrs. South, who are to be warmly congratulated, as are the choristers themselves, for results so excellent and commendable.

An interesting Bach concert was given in Glasgow Cathedral on April 23 by the Atheneum Choral Society (Glasgow) under the direction of Mr. J. Michael Dick, with Mr. Herbert Walton, organist of the cathedral, at the organ. The programme included Bach's Toccata and Fugue in D minor, the Passacaglia for organ, and the church cantata 'My spirit was in heaviness.' It is pleasant to learn that Bach's vocal music has found a home in a Scottish cathedral. All efforts that are made for spreading the knowledge of his church cantatas—so rich in their artistic and devotional potentialities—deserve every encouragement and commendation.

At Montreux the Choral Society (English) has given a selection from Mendelssohn's 'St. Paul' in St. John's Church, Territet, under the direction of Mr. John Lomas, organist of the church and conductor of the Society. This performance has brought to a close a series of pleasant meetings for practice during the winter months in the Swiss town on the Lake of Geneva.

## ORGAN RECITALS.

Sir Walter Parratt, Parish Church, Windsor.—Fugue in G minor, *Mozart*.

Dr. Sinclair, Hereford Cathedral.—Scherzo in E, C. H. Lloyd.

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh.—Fantasia on themes from Herdmanston Vesperal, A.D. 1296, *Grant Smith*.

Dr. G. J. Bennett, Grantham Parish Church.—Fantasia and Toccata in D minor, *Stanford*.

Dr. A. B. Plant, St. Peter's Church, Maney (Dedication of new organ).—Melody with Variations, *John E. West*.

Mr. Frank Greenwood, St. Mary's, Todmorden.—Allegro appassionata, *Guilmant*.

Mr. F. E. Wilson, St. Lawrence Jewry.—Andantino in D flat, *Wetton*.

Mr. H. Matthias Turton, Town Hall, Leeds.—Variations on the Austrian hymn, *Chipp*.

Mr. Louis H. Torr, Mount Calvary, Danygraig.—Third Sonata, *Guilmant*.

Mr. Montague F. Phillips, St. Peter-upon-Cornhill.—Overture in C minor, *Hollins*.

Mr. J. E. Adkins, Parish Church, Preston.—Finale in B flat, *Wolstenholme*.

Mr. S. Gatty Sellars, Wesleyan Church, Bristol.—Overture in E minor, *Morandi*.

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Fantasia in C minor, *Tietz*.

Mr. S. Wallbank, All Souls', Leeds.—Meditation and Toccata, *D'Ervy*.

Mr. Albert E. Workman, Marsh Lane Wesleyan Church, Bootle.—March Triumphal, *Merkel*.

Mr. Lancelot G. Bark, St. Ebbe's, Oxford.—Andante in E flat, *S. S. Wesley*.

Mr. H. C. J. Churchill, Regent Square Presbyterian Church.—Fanfare, *Lemmens*.

Mr. G. F. Arnold, Parish Church, Knaresborough.—Concert overture in D, *W. Faulkes*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Concerto in B flat, *Handel*.

Dr. W. G. Price, St. Mary's, Todmorden.—Offertoire in B flat, *King Hall*.

Mr. J. H. Bannister, St. Martyn's, Bryanston, Blandford.—Allegretto in B flat, *Lemmens*.

Dr. Lyon, Wallasey Parish Church.—Berceuse, *Armas Jarnefelt*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. James Black, Wellpark United Free Church, Glasgow.

Mr. William C. Crooks, Parish Church, Leigh-on-Sea.

Mr. Sydney C. Dawe, Leytonstone Wesleyan Church.

Mr. C. Edgar Ford, Roehampton Parish Church, S.W.

Mr. W. H. Jewell, All Souls' Parish Church, Heywood.

Mr. Wilfred Layton, organist and music-master, Britannia Royal Naval College, Dartmouth.

Mr. A. Sydenham Rouse, Parish Church, Richmond, Surrey.

Mr. Arthur F. Warner, St. Paul's Parish Church, Dorking.

## Obituary.

With regret we record the deaths of the following, the bearers of honoured names in the realm of music.

DAVID BAPTIE.

On March 26, at Glasgow, after a week's illness, DAVID BAPTIE, in his eighty-third year. Born at Glasgow on St. Andrew's-day—as is quite natural to a good Scot—Mr. Baptie is favourably known as the author of two useful biographical books of reference: 'A Handbook of Musical Biography' (1883), and 'Musicians of all times' (2nd edition, 1897). He edited several hymn-tune books published in Scotland, and composed some anthems. A self-taught musician, he devoted special attention to glees, of which he composed several, and compiled a capital little book entitled 'Sketches of the English Glee Composers, historical, biographical and critical.' But this is not all. A most industrious worker, he began in 1846 to compile a 'Descriptive Catalogue' of part-songs, glees, madrigals, trios, quartets, &c. This occupied him for fifty-two years, up to 1898; and as the entries number several thousands, some idea of the labour involved in the compilation can be imagined. These valuable manuscript volumes were fortunately acquired by the British Museum, where they are available for reference.

PROF. J. K. PAINE.

On April 20, suddenly, at his house at Cambridge, Mass., JOHN KNOWLES PAINE, aged sixty-seven, a distinguished American composer. Born at Portland, Me., January 9, 1839, Prof. Paine studied under Kotschmer (at Portland), and Haupt, Fischer and Teschner (at Berlin). An excellent concert-organist, he gave recitals in Berlin and in various American cities and became the chief organist in the United States. He then settled at Boston, where he held the organistship of the West Church, Cambridge Street. In 1862 he was appointed teacher of music at Harvard University, and since 1876 he has held, ever since its foundation, the Professorship of Music at Harvard, the first chair of music created at any American University. His compositions—which have placed him in the front rank of American creative musicians—include two symphonies: in C minor (1876), and A major entitled 'Spring' (1880); two symphonic poems: 'The Tempest' (1877) and 'An Island Fancy'; an overture; several pieces of chamber music; pianoforte and organ solos, part-songs, songs, &c. His vocal works include a Mass in D (performed at the Singakademie at Berlin); 'St. Peter,' an oratorio (1873); three cantatas: 'The Realm of Fancy,' 'The Nativity' (1883), and 'Song of Promise' (Cincinnati festival, 1888); a 'Centennial hymn,' words by Whittier, composed for the Centennial Exhibition of the United States held at Philadelphia in 1876, for which Wagner composed his 'Centennial March'; 'Columbus March and Hymn' (Chicago Exhibition, 1892), and 'Hymn of the West,' for the inauguration of the St. Louis Exhibition in 1904; also a setting of 'Edipus Tyrannus' (Harvard, 1881); music for 'The Birds' of Aristophanes (1901), and an opera 'Azara,' of which he himself wrote the libretto. Prof. Paine may be regarded as the Nestor of American composers who have cast their creations in the great classical forms. When he began his career he stood alone in his artistic aspirations. Now there are others imbued with the same lofty ideals—to mention only three names: Chadwick, MacDowell and Horatio Parker; but Paine was a pioneer in the pathway of progress, and as such his name should be held in grateful memory.

MR. W. H. ELGAR.

On April 30, at 10, High Street, Worcester, WILLIAM HENRY ELGAR, in his eighty-fifth year, father of Sir Edward Elgar. A native of Dover, Mr. Elgar became an assistant in the music-publishing house of Messrs. Coventry & Hollier, then in Dean Street, Soho. There he used to hear Dragonetti play the pedal part—his own bowdlerised version!—of Bach's organ fugues on the double-bass.

In 1841 he settled at Worcester, and with his brother started the well-known music-selling business in that city. A thorough musician and an excellent violinist,—he played in the orchestra at the Worcester Musical Festivals—Mr. Elgar became organist of St. George's Roman Catholic Church, Worcester, a post he held for thirty-seven years and in which he was succeeded by his gifted son.

MADAME LEMMENS SHERRINGTON.

On May 9, at 7, Rue Capouillet, Brussels, HELEN LEMMENS SHERRINGTON, aged seventy-one. Born at Preston, of English parents, on October 4, 1834, this distinguished vocalist spent her childhood at Rotterdam, whither her family migrated in 1838. There she studied singing under Verhulst and later on she obtained a scholarship at the Brussels Conservatoire, where she distinguished herself by taking the first-prize for singing and declamation. Miss Sherrington made her first appearance in England at the concert of the Amateur Musical Society, conducted by Henry Leslie, at the Hanover Square Rooms, on April 7, 1856, and shortly afterwards she sang at one of Hullah's concerts. In the autumn of the same year she obtained her first festival engagement at Bradford, conducted by Costa, and at which Madame Clara Novello and Madame Viardot Garcia were engaged. On that occasion she sang the soprano solo music in Macfarren's cantata 'May-day,' which was composed expressly for the festival. Thenceforward she took a front-rank place as an excellent soprano singer in oratorios, concerts, &c., including the Birmingham, Three Choirs, and Handel Festivals in the sixties and seventies. She was no less successful in opera—at Covent Garden for eight years, and in English opera (from 1860), creating the parts of Maid Marian in Macfarren's 'Robin Hood' (1860), and of Hannah in the same composer's 'Helvellyn,' also the title-part in Wallace's 'Amber Witch,' &c. At the first performance in English of Gounod's 'Faust'—Her Majesty's Theatre, January 23, 1864—she appeared as Marguerite, her impersonation of the part calling forth the warmest praise.

In 1857 Miss Sherrington married the late Chevalier Lemmens (he died in 1881), whose compositions for the organ are well known. The wedding was thus announced in *The Times* on January 8, 1857:—

On the 7th inst., at the Lady's Chapel, St. John's Wood, JACQUES N. LEMMENS, Chevalier de l'Ordre de Leopold, pianiste de S. M. le Roi des Belges, Premier Organiste de la Cour, Professeur au Conservatoire Royal de Bruxelles, to HELEN SHERRINGTON, eldest daughter of John Sherrington, of Leewarden, North Holland.

For many years after their marriage they lived at Finchley Road, London.

From 1850 to 1891 Madame Lemmens Sherrington held a professorship of singing at the Brussels Conservatoire. She subsequently joined the teaching staff of the Royal Academy of Music and the Royal Manchester College of Music. Her last appearance in London was at a performance of Benoit's 'Lucifer,' given by the Royal Choral Society, under Barnby, at the Albert Hall on April 3, 1889; but she afterwards sang at the Hallé Concert, Manchester—where she had long been a great favourite—in Haydn's 'Creation,' her most delightful part, on November 1, 1894. As the *Manchester Guardian* has said: 'On that occasion she only appeared to gratify her old friend [Sir Charles Hallé], and on the understanding that she should receive no fee. It was her final appearance before a public audience.' During the many years—upwards of thirty—that Madame Lemmens Sherrington was before the public, she never failed to please and she remained a true artist throughout her long career. Her versatility manifested itself in such widely contrasted works and styles as Bach's B minor Mass and Auber's opera, 'Fra Diavolo'; while in oratorio she specially distinguished herself by the charm of her voice, her unfailing reliability, and earnestness of artistic purpose. It should be recalled that Madame Lemmens Sherrington sang the soprano solo music at the first and memorable performance in England of Bach's B minor Mass—that given by the Bach Choir, under Mr. Otto Goldschmidt's direction, on April 26, 1876.

CINCINNATI MUSICAL FESTIVAL AND  
SIR EDWARD ELGAR.

(FROM OUR OWN CORRESPONDENT.)

Cincinnati, O., May 6.

The seventeenth biennial festival of the Cincinnati Music Festival Association held in this city on the first five days of the month was made notable by the presence of Sir Edward Elgar who came from England to conduct several of his works; by the memorial character of the first concert, which was a tribute to the memory of Theodore Thomas who established the festivals in 1873 and conducted all the predecessors of the present meeting; and by an artistic and financial success which saved the enterprise from threatened dissolution and made a remarkable disclosure of the city's choral resources. Dissensions between the Choir maintained for years by the Festival Association and the Directors of the Association culminated a year ago in the withdrawal of the Choir in a body. Pitiable and pathetic was the fact that the quarrel grew out of an amiable desire on the part of the choristers to give a memorial concert in honor of their dead leader. Mr. Thomas's memory was as dear to the hearts of the Directors as to the singers, but the former preferred to couple the memorial service with the approaching festival and refused to sanction the plan of the Choir. The differences were discussed in an unwise spirit, and after a year had been spent in preparing for the seventeenth festival the Choir seceded. This made necessary a new enlistment of choral forces. Meanwhile Mr. Frank Van der Stucken, conductor of the Cincinnati Symphony Orchestra, had been elected as Mr. Thomas's successor. He began his labors in October last and within six months accomplished the surprising feat of training the new choir of 350 voices till all were letter perfect in 'The Apostles,' 'The Dream of Gerontius,' Brahms's 'German Requiem,' Bach's 'Actus Tragicus' and the choral portion of Beethoven's ninth Symphony. A supplementary choir of 1,000 children from the public schools was also trained to sing Benoit's cantata 'Into the world.' The little people acquitted themselves so bravely that the performance of the cantata was one of the red-letter features of the festival from a purely artistic point of view.

Sir Edward Elgar was on the scene a fortnight before the festival began and took upon himself the induction of choristers and instrumentalists into his conception of his two oratorios and the two orchestral works of his composition which were on the festival scheme. They were the overture 'In the South' and the 'Introduction and Allegro' for strings, dedicated to Prof. Sanford, of Yale University. Sir Edward's methods of conducting differed radically from the incisive ones of Mr. Van der Stucken, but the singers were firm in the saddle, and Sir Edward did not find it difficult to imbue them with the spirit of his music. As a result the two oratorios—the first of which was wholly new to the festival audience—received the most impressive performance that they have had in America. The rendering of 'The Dream of Gerontius' was spiritually much more uplifting than at the performance here under Mr. Thomas two years ago, when much more attention was paid to the externals and less to the tender, mystical mood of the composition. Amongst the musicians gathered to hear Sir Edward's reading of the oratorios were Dr. Frank Damrosch—who had been the first in the American field with both 'The Apostles' and 'The Dream,' giving both with his New York Oratorio Society before the echoes of their first English performances had died away—and Mr. Harrison Wild, of Chicago, who performed 'The Apostles' with his Apollo Club on the Monday of festival week. Sir Edward found seclusion at the Country Club where, amid scenes of great natural beauty, he spent most of his spare time reading proofs of the work which is to be the sequel to 'The Apostles' and working on its orchestration. He had already withdrawn himself from most of the social attentions which the people of Cincinnati wished to show him when the mournful intelligence of the death of his father reached him. His manner toward the choristers had won their affection for him and his music before the performances were reached, and the feeling seemed to be reciprocated. On the afternoon of the last day, when 'The Dream of

Gerontius' was to be given in the evening, he sent to each member of the chorus a copy of the following letter:

I wish to express my gratitude to each member of the chorus for the fine singing in 'The Apostles.' At the public concert to-night it is of course not possible for me to say anything, so I take this opportunity to write that the performance was in every way satisfactory and in many points supreme. I look for the same care and enthusiasm in 'Gerontius' this evening, and feel assured that a great performance will be given. This word of thanks must also be my adieu, an adieu regretfully written to my many friends in the Cincinnati chorus. Farewell, and God bless you.

(Signed) EDWARD ELGAR.

The festival concerts were six in number, four containing the choral works on the evenings of Tuesday, Wednesday, Friday and Saturday, and two on the afternoons of Thursday and Saturday, when the schemes were made up of orchestral pieces and solos by the principal singers. The chief of these from a popular point of view was Madame Gadske, who sang such hackneyed airs as Weber's 'Ocean, thou mighty monster,' and the letter rondo from 'Don Giovanni,' and such Wagnerian battle-horses as the final scenes of 'Götterdämmerung' and 'Tristan und Isolde' and the entrance air of Elizabeth in 'Tannhäuser.' Two English singers were called for solo parts in the oratorios—John Coates and D. Ffrangcon-Davies. The tastefulness and intelligence of their singing helped materially in disclosing the heart of Sir Edward's music. Madame Homer, of the Metropolitan Opera Company of New York, had been engaged to sing the contralto parts of the oratorios, but her health had been shattered by her awful experiences in the San Francisco catastrophe, and the burden fell upon Miss Janet Spencer, of New York, who acquitted herself with rare efficiency in both works. The soprano in the oratorios and also in the ninth Symphony was Mrs. Rider-Kelsey, a young singer whose fine voice and equally fine artistic instincts have opened to her a wide field of usefulness. The remaining solo singers were Charles W. Clark and Herbert Witherpoon. The orchestral list was made up of Beethoven's overture 'Leonore' No. 3 and ninth Symphony; Schumann's Symphony in B flat; Elgar's 'In the South' and 'Introduction and Allegro'; Liszt's 'Les Préludes'; Loeffler's 'Mort de Tintagiles'; Strauss's Serenade for wind instruments; Dvorák's 'Husitzka' overture; Bach's third Brandenburg Concerto grosso; a festival prologue entitled 'Pax Triumphans,' in which the choir of school children introduced a thrilling *cantus firmus* in the shape of the German chorale 'Nun danket alle Gott'; Tchaikovsky's 'Pathetic' symphony; the love scene from Richard Strauss's 'Feuersnot'; and the prelude to 'Die Meistersinger.'

It is impossible to rate the value of Mr. Van der Stucken's achievement in connection with the festival too high. He had trained not only the choir, but also the festival orchestra—composed of the Cincinnati organization and a contingent from the Pittsburgh Symphony Orchestra, which raised the band to 100—as thoroughly as it seemed possible to train them, and thus won a fine repute for a factor which at all the previous festivals had no local association. A continuance of the festivals now seems assured, possibly on lines which will do more for musical culture than those pursued hitherto.

H. E. KREHBIEL.

The Malta Musical Union gave a concert in Lamplough Hall, Floriana, on May 17, the programme including Barnby's 'Rebekah,' Beethoven's fourth Symphony and Grieg's 'Peer Gynt' suite. The Society has had an active season, having given six concerts since November, including performances of Elgar's 'Banner of St. George,' Handel's 'Messiah' (selections), Schubert's 'Rosamunde' music, German's 'Henry VIII.' dances and Haydn's 'Surprise' symphony. It has also assisted at special services at the Collegiate Church of St. Paul with selections from 'The Messiah' and Mendelssohn's 'St. Paul.' The orchestra is entirely amateur as regards strings, but has had the advantage of voluntary aid in the wood and brass from the band of the Queen's Own Royal West Kent Regiment. Mr. W. S. Robinson is the conductor.

English words adapted from  
 "The Cherubic Hymn" by W. G. ROTHERY.

Composed by P. TCHAIKOVSKY.

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*Andante moderato.*

SOPRANO. *pp* Bless - - - - ed an - gel . . spi - rits *p*

ALTO. *pp* Bless - - - - ed an - gel spi - rits *p*

TENOR. *pp* Bless - - - - ed an - gel . . spi - rits *p*

BASS. *pp* Bless - - - - ed an - gel spi - rits *p*

(For practice only.)

*Andante moderato.*

*pp* *p*

*pp* of - fer praise un - dy - - - ing, *cres.* *p* Ev - er . . cry - ing

*pp* of - fer praise un - dy - - - ing, *cres.* *p* Ev - er cry - ing

*pp* of - fer praise un - dy - - - ing, *cres.* *p* Ev - er cry - ing

*pp* of - fer praise un - dy - - - ing, *p cres.* Ev - er cry - - -

*pp* *p cres.*

*cres.* *f* *dim.* *p* *pp*

Ho - ly, . . , Ho - ly, . . , Ho - ly, . . , Lord God of Sab - a - oth.

*f* *dim.* *p* *pp*

Ho - ly, Ho - ly, . . , Ho - ly, . . , Lord God of Sab - a - oth.

*f* *dim.* *p* *pp*

Ho - ly, Ho - ly, . . , Ho - ly, . . , Lord God of Sab - a - oth.

*f* *dim.* *p* *pp*

ing Ho - ly, Ho - ly, . . , Ho - ly, . . , Lord . . God of Sab - a - oth.

*pp* *p* *pp*

Saints and Mar - tyrs praise Thy Name, Trin - i - ty life - giv - ing, Earth-borne sor - row

*pp* *p* *pp*

Saints and Mar - tyrs praise Thy Name, Trin - i - ty life - giv - ing, Earth-borne sor - row

*pp* *p* *pp*

Saints and Mar - tyrs praise Thy Name, Trin - i - ty life - giv - ing, Earth-borne sor - row

*pp* *p* *pp*

Saints and Mar - tyrs praise Thy Name, Trin - i - ty life - giv - ing, Earth-borne sor - row

*p* *cres.* *p* *cres.*

leav - ing, Be - fore . . Thy throne, Ev - er . . cry - ing

*p* *cres.* *p* *cres.*

leav - ing, Be - fore . . Thy throne, Ev - er cry - ing

*p* *cres.* *p* *cres.*

leav - ing, Be - fore . . Thy throne, Ev - er cry - ing

*p* *cres.* *p* *cres.*

leav - ing Be - fore . . Thy throne, Ev - er cry - ing

*cres.* *f* *dim.* *p* *pp*

Ho - ly, . . Ho - ly, . . Ho - ly, . . Lord God of Sab - a - oth.

*dim.* *f* *dim.* *p* *pp*

Ho - ly, Ho - ly, . . Ho - ly, . . Lord God of Sab - a - oth.

*f* *dim.* *p* *pp*

Ho - ly, Ho - ly, . . Ho - ly, . . Lord God of Sab - a - oth.

*dim.* *p* *pp*

- ing Ho - ly, Ho - ly, . . Ho - ly, . . Lord . . God of Sab - a - oth.

*pp* *p* *pp*

Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

*pp* *p* *pp*

Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

*pp* *p* *pp*

Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

*pp* *p* *pp*

Fa - ther om - ni - po - tent, might - y in glo - ry, Christ Thy Son, our Sa - viour, Who

*pp* *p* *pp*

died that we might live, *cres.* *p* *cres.* *f*

Ho - ly Spi - rit, mys - tic dove, dwelling with us ev - er - more,

*p* *cres.* *f*

died that we might live, Ho - ly Spi - rit, with us ev - er - more,

*cres.* *p* *cres.* *f*

died that we might live, Ho - ly Spi - rit, with us ev - er - more,

*p* *cres.* *f*

died that we might live, Ho - ly Spi - rit, mys - tic dove, with us ev - er - more,

*p* *cres.* *f*

*mf* *p* *pp*

We praise Thee, we praise Thee, Bless - ed Trin - i - ty.

*mf* *p* *pp*

We praise Thee, we praise Thee, Bless - ed Trin - i - ty.

*mf* *p* *pp*

We praise Thee, we praise Thee, Bless - ed Trin - i - ty.

*mf* *p* *pp*

We praise Thee, we praise Thee, Bless - ed Trin - i - ty.

*Più animato.*

*mp* *mf*

With the An - gels' sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

*mp* *mf*

With the An - gels' sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

*mp* *mf*

With the An - gels' sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

*mp* *mf*

With the An - gels' sa - cred hymn, All Thy might pro - claim - ing, With the mys - tic

*Più animato.*

*mp* *mf*

*mp.cres.*

cher - u - bim, In songs of praise we join, Ho - ly, Ho - ly, Ho - ly,

*mp.cres.*

cher - u - bim, In songs of praise we join, Ho - ly, Ho - ly,

*mp.cres.*

cher - u - bim, In songs of praise we join, Ho - ly, Ho - ly,

*mp.cres.*

cher - u - bim In songs of praise we join, Ho - ly, Ho - ly, Ho -

*mp.cres.*

*mf cres.*

Join we all in songs of praise, In songs of praise for ev - er;

*mf cres.*

Join in songs of praise, In songs of praise for ev - er; Hal - le -

*mf cres.*

Join in songs, In . . . songs of praise for ev - er;

*mf cres.*

- ly, Join in songs of praise, In songs of praise for ev - er; Hal -

*mf cres.*

*f*

Hal - le - lu - jah, Hal - le - lu - jah, . . .

*f*

- lu - jah, . . . Hal - le - lu - jah, Hal - le - lu - jah,

*f*

Hal - le - lu - jah, . . . Hal - le - lu - jah,

*f*

- le - lu - jah, . . . Hal - le - lu - jah, Hal - le - lu - jah,

*f*

Hal - le - lu - jah, Lord God of Sab - a - oth.

*poco rit.*

Hal - le - lu - jah, Lord God of Sab - a - oth.

*poco rit.*

Hal - le - lu - jah, Lord God of Sab - a - oth.

*poco rit.*

Hal - le - lu - jah, Lord God of Sab - a - oth.

*poco rit.*



## Musical Competition Festivals.

Our columns this month bear witness to the fact that the expansion of the Musical Competition Festival movement shows no sign of abatement.

It has been computed that this year nearly 40,000 individuals have been or will be concerned as competitors in the English festivals alone. It is therefore obvious that the movement is exercising great influence over the progress of music in this country. As the promoters generally are fully alive to the possible dangers of competitions that have no underlying educational aim, it may be regarded as assured that the competitive idea will be kept in due

subservience as a means to an end. A safeguard in this direction is the existence of The Association of Competition Festivals, the next annual meeting of which will be held at Messrs. Broadwood's on June 27. While this Association makes no attempt to interfere with local schemes, it is certain to exert considerable influence in shaping the plans of the various festivals and in unifying their aims. We regret that the pressure on our space compels us to give only brief reports of the numerous recent festivals. Further details as to the junior sections and the schools will be found in this month's *School Music Review*.

### TONBRIDGE, KENT.

(April 24 and 25.)

This festival makes a strong feature of concert music. It has not yet achieved the success by way of public support its energetic management deserves, but it has served to stimulate a great number of amateurs in providing them with a motive to practise on proper lines. There were twenty-four entries in the adult choral sections and seven in the junior sections. Watlington and St. Lawrence were very successful in various sections. The music for combined performance included 'Come and thank Him' (Bach), 'In Autumn' (Brahms), 'What voice of gladness' (Parry). Mrs. Swinton sang, the Misses Watts (violinists) played, and Dr. Coward adjudicated and conducted the concert. The Tonbridge Orchestral Society, under Mr. H. C. Steward, of Tonbridge School, made a successful appearance. Prizes were distributed by the Marchioness of Camden. Miss Ruth Wilkinson and the Hon. Violet Mills are secretaries of the scheme.

### TROWBRIDGE (WILTSHIRE).

(April 25.)

Some competitions were arranged here in connection with the Wiltshire Arts and Crafts Association. As they were successful it is hoped that they will develop into a special festival. There were thirteen entries in the choral classes and in all 214 performers. The Rev. Dr. Davies was the adjudicator and the Countess of Radnor distributed the prizes.

### THE WESTMORLAND FESTIVAL, KENDAL.

(April 25, 26, 27, 28.)

As this was the twenty-first festival held in this district, the coming of age was specially celebrated. The first three days were devoted to competitions and concerts on a grand scale, and the fourth day to a concert and the distribution of prizes by H.R.H. Princess Christian of Schleswig-Holstein.

The development of the festival during the last decade has been in the direction of increasing the importance of the music for the combined resources with a view to the creation of a musical festival of the Birmingham, Sheffield, &c., type. Miss Wakefield has always made this ideal the objective of her exertions, and it must have afforded her great satisfaction to witness the realisation of her aims. Although the concerts loom so large in the scheme and draw a specially-interested audience, the need for sustaining the competitions is felt strongly. It was therefore gratifying to find that on the present occasion the choral entries were numerous and efficient, notwithstanding the heavy demands made upon choralists in connection with the concert music. On the first day sixteen schools competed in various classes, and there were village bands and instrumental trios by adult performers. In the afternoon the combined choir of 450 voices sang a selection of choruses conducted by Mrs. T. A. Argles (a sister of Miss Wakefield); Miss Evangeline Florence sang, and Mr. Arthur Catterall (violin) played. A large audience was highly pleased, and the festival was happily

started. An agreeable incident was a presentation to Mrs. Argles on behalf of the enthusiastic children. Although the adult competitions were spread over two days there was no distinction of grade between the two sets of choirs. Judgment therefore had to be withheld until the third day of the festival. Twenty villages and Kendal itself sent in choirs in classes for female voices, male voices and mixed voices. The singing generally was of a high standard, the experience in past years having converted many of the amateur conductors into experts. Silverdale was first in the village choir section, Carnforth in two mixed-voice sections as well as in the female-voice section, and Kendal Parish Church gained the male-voice prize. Among the tests were the part-song 'My sweet sweeting' (W. H. Bell), the trio for s.s.a. 'Coronach' (Schubert), 'It's oh! to be a wild wind' (Elgar) and the fine madrigal 'Spring returns' (Marenzio). Dr. McNaught adjudicated at most of the competitions, Mr. G. Rathbone taking the sight-singing, and Mr. Cecil Sharp the interesting and useful folk-song competition. Owing to the number of the choralists (about 800) qualified to take part in the evening concerts and the limitations of the Drill Hall in which the festival was held, two separate choirs were set to work on different programmes. Mr. A. H. Willink had acted as chorus-master, and in that capacity had attended over seventy rehearsals during the winter. Mr. Henry J. Wood was, as last year, the conductor, and he had rehearsed large groups some half-dozen times. No pains had been spared to make the festival an artistic success. The admirable result achieved fully justified the immense trouble taken by all concerned. Mr. Wood brought with him his famous Queen's Hall orchestra, and therefore in this department, too, success was assured.

We can hardly do more than enumerate the titles of the pieces performed. At the first concert the following was the programme:

Church Cantata	..	'O Light Everlasting'	..	..	Bach.
Soloists: Mrs. SWINTON, Mr. GERVASE ELWES, Mr. PLUNKET GREENE.					
Variations for Orchestra	..	..	..	..	Elgar.
Rhapsody for Contralto Solo	..	..	..	..	Brahms.
(Male-voice chorus and orchestra)					
Soloist: Mrs. SWINTON.					
Cantata	..	..	'The sun-worshippers'	..	Goring Thomas.
Soloists: Miss AGNES NICHOLLS, Mr. GERVASE ELWES.					
Six Songs—	Sung by Mr. PLUNKET GREENE.				
Cantata	..	'Ode to the North-east wind'			.. F. Cliffe.
(For chorus and orchestra).					

At the second concert 'The Messiah' was given for the first time in the history of the festival. The soloists were those above-named. Mrs. Swinton was the least known, and it is gratifying to record the unquestionable success of her performances at this concert and on the previous evening. Mr. Wood's reading of 'The Messiah' choruses and especially of the Hallelujah chorus was daringly original and the

choralists sang *con amore*. On the fourth day the prizes were presented by the Princess, and a special choir sang in splendid style a fine selection of madrigals and part-songs under Mr. Wood. Mr. Colin Somervell, one of the secretaries, gave an account of the growth of the festival, Dr. McNaught spoke on the competition festival movement in England, and the president, Miss Wakefield, thanked Her Royal Highness for so graciously coming in their midst.

#### CANTERBURY.

(April 26 and 28.)

This was the second event of its kind in this district. Mr. E. Minshall, of Folkestone, was the originator and he is still the active secretary of the scheme. The adult competitions occupied the first day. In the chief choral section the Cathedral Musical Society set a very good example by entering the lists, and, under Dr. Perrin, they achieved the first place. The Maidstone Ladies' Glee Club (Mr. F. W. Wilson Parish) gained the first place in the female-voice choir class, and the Maidstone men (also under Mr. Parish) were also first in their class. In the Village Society Class, Wingham District (Mr. Alex. Reid) was first. On the children's day ten school classes entered. The most notable performance was that of St. Paul's School, Maidstone (Mr. J. B. Groom), in the two-part song class, the test for which was 'What marks the frontier line?' (Stanford). The Deal Parochial School and Miss Lawrie's Girls' Singing Guild also gained first-prizes in other sections. The adjudicators were Dr. Turpin, Dr. Davan Wetton, Mr. J. E. Borland and Mr. Morton Latham. At the adult evening concert the combined choir and an orchestra were conducted by Dr. Perrin, whose interest in the whole scheme has been a strong factor in its success. The programme included his own choral ballad 'Song of war' and Mendelssohn's 'Hear my prayer'; the overture to 'Prometheus' and the 'Casse Noisette' suite were performed by the orchestra. At the children's concert, again conducted by Dr. Perrin, the Cathedral choristers sang 'The yarn of the Nancy Bell,' the words of which are by Mr. W. S. Gilbert and the music by Mr. T. Burton.

#### THE MADRESFIELD COMPETITION, MALVERN.

(April 28 and 30.)

The eleventh annual Madresfield Musical Competition was held this year in Malvern, and attracted numerous competitors. The mixed-voice choirs were not quite up to the usual standard, but the female-voice choirs were excellent, Worcester High School for Girls (past and present) being awarded first place for the singing of 'Sound sleep' (Vaughan Williams). Some remarkable training was shown by Stourport (Mr. R. A. Taylor), the winners in the elementary school violin class. The school classes combined to perform the cantata 'Vogelweid' (Rathbone), under Lady Mary Forbes-Trefusis. Stourport (Mr. G. Jackson) was the successful choir in the class for large choral societies, and Croome (Lady Dorothy Coventry) and Powyke (Mr. G. Street Chignell) tied for the banner for village choirs. Dr. Percy Buck adjudicated, and he conducted a successful performance of Spohr's 'God, Thou art great' by the combined choirs and an orchestra. The choirs, under Lady Mary Forbes-Trefusis, also sang Filson Young's motet 'From harmony to harmony.' The soloists were Señor Luis Alvarez, Miss Anne Malvern, Miss Amy Newton and the Rev. A. L. G. Griffiths. Mr. G. Street Chignell was the pianoforte accompanist.

#### YORK.

(April 30, May 1 and 2.)

The operations of this festival necessitate the devotion of three days to the work. Instrumental performances and particularly chamber music have always been a strong and interesting feature of the scheme. On the present occasion a whole day was given to stringed instruments. Mr. Alfred Gibson was the judge. Five string quartet parties played the first and second movements of Schubert's Quartet in A minor (Op. 29); Mr. Horwood's party were the most successful. There were six entries for the Beethoven Pianoforte trio (Op. 1), the party very ably led by Miss Willoughby coming out first.

The village choirs sang on the second day. Four female-voice choirs sang in one section and eight in another. There were nine men's-voice choirs, eight mixed-voice and nine church choirs in other sections. Bishopthorpe, under the Rev. C. Daly Atkinson, carried off several prizes. Londesborough, Church Fenton, Healaugh, Escrick and Wykeham were also successful. At the evening meeting the combined choirs sang, and Dr. McNaught, the adjudicator, gave an address on the development of tone in choir training, and his remarks were aptly illustrated by the choirs on the platform.

The third day was devoted mainly to children. The school entries were not large, but the choirs that came were remarkably good. Brafferton, under Mr. Pincombe Clack, and Harrogate, under Mr. Wade, gave beautiful performances of Schubert's 'The Lord is my Shepherd.' In a female-voice choir section a Girls' Friendly Society class under Mrs. Trundle gained a first position; in a male-voice choir section, Centenary under Mr. Rymer was successful; and in two other sections, St. Michael's choir under Mr. Fairbourn gained first places. Miss Mary Egerton conducted the combined choirs in a series of choruses which were splendidly sung. The Lord Mayor distributed the prizes.

#### MID-SOMERSET, MIDSOMER NORTON.

(May 1, 2, and 3.)

The fifth festival for this section of Somerset was held at Midsomer Norton. Previous festivals have been held at Shepton Mallet and Frome. Mrs. Mansel, of Wincanton, was the originator, and she is still the most active organizer of the scheme. Mr. D. C. Wilson-Ewer, the honorary secretary, also contributed largely to the success of this year's gathering. On the first day the juveniles in vocal and instrumental classes were tested, Mr. Basil Johnson and Mr. Cecil Sharp adjudicating. There were thirty-two entries in junior choir sections and twenty-eight in the solo and duet instrumental sections. A concert by the combined choirs was given under the baton of Mr. C. E. Prince. On the second day adult instrumentalists and vocal soloists were tested. Mrs. Knatchbull judged the pianists and Mr. Cecil Sharp the vocalists. On the third day the adult choirs competed and Dr. McNaught adjudicated. There were twenty-seven entries in the choral sections, besides eight mixed-voice quartets. Chewton Mendip, Oakhill, Shepton Mallet, Midsomer Norton and Wells High School (past and present pupils) were prize-winners. An evening concert drew a large audience. Haydn's 'Spring' was performed by the combined choirs under Mr. Sharp's direction. The charming singing of Miss Hilda Foster (Mrs. Bramwell) was one of the most attractive features. The Duchess of Somerset distributed the prizes.

#### WEYBRIDGE, WEST SURREY.

(May 2 and 3.)

This festival is in its second year; Miss Christian Egerton is the chief promoter. Six school choirs entered, and there were twenty-four entries in the adult choral classes, and two in the village orchestral class. Dr. Somervell adjudicated. At the evening concert given on the second day, Mendelssohn's second Symphony was performed, under the direction of Mr. Ivimey, and Miss Egerton conducted a very good performance of Mendelssohn's 42nd Psalm.

#### WENSLEYDALE TOURNAMENT AT LEYBURN, YORKS.

(May 2 and 3.)

This 'tournament of music' was instituted eight years ago by the late Hon. A. Lucien Orde-Powlett. It has exercised considerable influence upon the district within its scope. During the two days there were 112 entries in the various vocal and instrumental classes. The children's day proved to be very interesting. It culminated in a performance of Rathbone's cantata 'Orpheus' by the combined choirs under the direction of Mr. T. Tertius Noble, who was the adjudicator throughout the competitions. The seniors on the second day brought in many small adult choirs and quartet parties. There were twenty classes enumerated in the schedule, but in two (violin and violoncello) there were no entries. The proceedings concluded with a concert at which 'The Revenge' (Stanford) was performed by the more advanced choirs.

## BRIGG, NORTH LINCOLNSHIRE.

(May 7.)

The sixth festival in this centre was held with great success. The scheme is promoted chiefly by Mr. Gervase Elwes, now so well known as a singer, and his wife, Lady Winefride Cary-Elwes. Nine church or chapel choirs came, and Ulceby was placed first. There were also good entries in the solo-singing, mixed-voice, quartet and village-choir sections. Waddingham, under Mr. J. Walley, was very successful. The standard of all the singing was good. Dr. McNaught adjudicated. A folk-song competition excited great interest, a group of old men coming forward in turn to sing a series of traditional songs. A ballad entitled 'Six Dukes,' sung by Mr. G. Gouldthorp, gained a prize, and a beautiful tune, 'Brigg Fair,' was also awarded a prize. Miss Lucy Broadwood adjudicated in this section.

The attendance at the evening concert was overwhelming, and the enthusiasm of the audience boundless. The prize-winners performed, and Mr. Percy Grainger played pianoforte solos and conducted some folk-songs which he had effectively arranged for chorus and brass band. Mr. C. W. Cray also conducted the combined choirs. The soloists included Miss Violette Londa, Mr. Plunket Greene and Mr. Gervase Elwes.

## NORTH NOTTS, RETFORD.

(May 7, 8, and 10.)

This was the third festival organized for this centre. Mrs. Herbert Peake was the originator, and is one of the joint secretaries. The scheme is very well supported by the neighbouring gentry. The juniors competed on the first day. Entries were fairly numerous, and the singing was often of the very best quality. East Retford choristers gained a prize in one section, and the Retford Wesleyan choir and the Retford Congregational choir were successful in other sections. The 300 children combined to sing two unison songs under the baton of Mr. T. Hercy Denman. On the same evening there were competitions in flute, clarinet, brass quartet playing, and a class for orchestral bands. The test for the latter class was Elgar's 'Imperial March,' and Mr. Gray's Newark orchestra was the most successful of the three bands that entered. On the second day the villages sent in choirs of all kinds. Tuxford was most successful in the chief mixed-voice choir class, and the Rampton Wesleyan choir in the anthem class.

The choirs combined to sing some choruses again, under Mr. Hercy Denman's direction. On the third day a larger area was appealed to, with the result that some first-rate choirs were attracted. Some of the best singing was heard in the male-voice section, in which Mr. Andrew's Retford choir gained the premier position. The test-piece was Dr. Brewer's 'A ballad when at sea.' Mr. White's Workshop Ladies were the winners in the female-voice choir section, and the Retford Amateur Musical Society in the mixed-voice section. The test-piece was Edward German's 'O lovely May,' and an own-choice piece sung by the winners was 'The vagabonds' (Eaton Faning). A concert wound up the whole festival. The most important item of the programme was the ballad 'Battle of the Baltic' (Villiers Stanford), which was performed by 200 voices and a full orchestra under the direction of Mr. Tertius Noble, the adjudicator throughout the competitions.

## LEITH HILL, SURREY.

(May 9.)

The second festival was held at Dorking as before, and appears to be making good progress. Miss M. Vaughan Williams is the secretary of a strong local committee formed for the promotion of the scheme. Eight female-voice, eight mixed-voice and six male-voice choirs, and eight quartets competed. There was successful in several sections, and Westcott and Capel also each gained first-prizes. Dr. Somervell adjudicated. The combined choirs, numbering 240 voices, sang at the evening concert. A chorus by Bach, 'Now praise, my soul,' Elgar's 'It comes from the misty ages,' and the final scene from Purcell's 'Dido and Æneas' were included in the programme. Dr. Vaughan Williams conducted.

## SWALEDALE, RICHMOND, YORKSHIRE.

(May 9 and 10.)

This was the seventh annual festival held in this beautiful country. On the first day junior vocal and instrumental competitions were held. There were numerous entries for pianoforte playing, seven for violin playing, and twenty-three entries in the choir classes. The results were often highly satisfactory. On the second day pianoforte, violin, violoncello and pianoforte, trio, string quartet, and contralto and bass sections for adults were tested. In the choral section there were eight church choirs, three men's-voice, three female-voice, and four mixed-voice choirs, beside thirteen vocal quartet parties. In the anthem class Northallerton parish church choir was the most successful in the six entries, and the Mowbray Chorus was first in the unaccompanied part-song class. Mr. H. A. Fricker, of Leeds, adjudicated and conducted a performance of 'Acis and Galatea' at the evening concert. The Misses C. and M. Yeoman are the secretaries of the scheme.

## MORECAMBE.

(May 9, 10, 11 and 12.)

Notwithstanding the growth of many other festivals recently established in the north-west corner of England this unique gathering is still by far the most important event of its kind held in this country. It leads in the quality of the music selected as tests for the competitions, in the high standard of the choirs that are attracted from a wide area, and in the number of the competitors. The concert music and the artists engaged are also of the best, and the vocal results at least in this department challenge comparison with those attained at the best musical festivals of the ordinary type. The first day was devoted to children's and Girls' Friendly Society competitions. The classes included musical theory, ear-training, sight-singing, pianoforte and violin playing and solo singing for boys and girls. Fifteen schools, three bands of hope, and four Girls' Friendly Societies sent in choirs. Four other schools contributed highly attractive Maypole dances. At a concert the choirs combined to sing a cantata, 'Merrie England' (Roedel), under Dr. McNaught.

On the second day the classes were mostly for local resources, the exceptions being those for male quartets and mixed-voice quartets. There were ten mixed-voice, eight male-voice and ten female-voice choir entries, and six each of male-voice and mixed-voice quartets. The Lancaster Ladies (Mr. J. W. Aldous) gained a first-prize by a beautiful performance of the trio 'The violet' (G. J. Bennett), and the Heysham male voices (Mr. S. Morphet) were equally successful with 'Good-night' (Goetz), the test-piece in their section. Carnforth (Mr. Unsworth) gained the chief position in the mixed-voice class, and Preston St. Cecilia were first in the male quartet class. A class for songs with obligato accompaniment of any instrument in addition to the pianoforte, the choice of piece being left to the competitors, brought forth some music of dubious quality of the sweetly-pretty, death-bed, triplets-and-angels type. A church-choir festival, in which the choirs of thirteen churches took part, was held at St. Laurence Church in the afternoon. The music included Magnificat and Nunc dimittis (Stanford), 'Sing to the Lord' (Tye), 'O great is the depth' and 'How lovely are the messengers' (Mendelssohn). The service was sung by the Rev. H. Dams, Precentor of Carlisle Cathedral, and the sermon was preached by the Bishop of Burnley. Mr. Arthur Davies conducted and Mr. John Whiteside was at the organ. A concert took place in the evening. The most important feature was the fine performance of twenty songs by Mrs. Henry J. Wood, accompanied by Mr. F. B. Kiddle. A novelty was a competition for mixed-voice quartets with four-hand pianoforte accompaniment. The tests were from the beautiful cycle 'A romance of love' (H. Hofmann). The Silsden quartet party gave a charming performance and were awarded the prize. There were only two entries.

The third day was given up entirely to combined rehearsals of band and chorus and to the important evening concert. A special festival choir of 250 voices, drilled under Mr. Arthur Davies, of Morecambe, and Mr. J. W. Aldous, of Lancaster, had been further trained by Dr. Coward in his

special way, and a band of eighty performers, consisting of members of the Manchester Hallé Orchestra and Mr. Aldous's Lancaster Orchestra, was also engaged. The chief items of the programme were 'The pilgrimage to Kevlaar' (Humperdinck), 'The Revenge' (Stanford), and 'The Pied Piper' (C. H. H. Parry). These works had been prepared with great care, the choral performance at least often reaching great excellence. Humperdinck's work made a deep impression. The soloists were Mrs. Henry J. Wood, Mr. Frederic Austin and Mr. Webster Millar. The two former gave a fine performance of the great duet from the closing scene of 'Eugene Onegin' (Tchaikovsky), and Mr. Millar displayed a light, pleasant voice and an artistic style in a series of songs. Mr. Austin also sang six songs with his usual power of interpretation.

The last day brought a crowd of choralists and visitors from near and distant parts. There were forty-three choirs and four full orchestras. The mixed-voice choirs and the male-voice choirs were each in two sections. In the smaller choir mixed-voice section there were ten entries, some choirs coming from Leeds, Sheffield and Nottingham. The test-pieces were:

'What though I have skill to complain'	.. .. F. Corder.
'Matin song'	.. .. W. H. Bell.
'The hump-backed fiddler'	.. .. Brahms.

Keighley (Mr. G. S. Day) were the victors, Mr. Woolley's Nottingham choir and Mr. Aldous's Lancaster choir coming very close behind. There were thirteen entries for the smaller male-voice choir section. The test-pieces were:

'Break, break'	.. .. Dr. Roland Rogers.
'Majestic night'	.. .. H. R. Bishop.

The Lancaster choir (Mr. R. T. Grosse) was first, Kendal (Mr. Grainger) and Sheffield (Mr. A. S. Burrows) coming second and third respectively. The female-voice class brought forward some first-rate choirs. The tests were:

'Sound sleep'	.. .. R. Vaughan Williams.
'Eglantine'	.. .. A. Jensen.

Blackpool (Mr. H. Whittaker) gained the first place with 152 marks, Barrow (Mrs. Bourne) coming second (150 marks), and Padham (Mr. G. Hitchon) third (148 marks). The orchestras competed in two classes—one for strings and one for full orchestras. There were three entries for strings only, and Mr. C. Townsley's party from Nelson gained the first place. The test was Victor Herbert's Suite for strings (Op. 12). The full orchestras played Weber's overture to 'Euryanthe.' There were four entries, viz., Nelson (Mr. Townsley), Colne (Mr. J. L. Wildman), Hanley (Mr. J. Cope) and Lancaster (Mr. J. W. Aldous). Nelson was again victorious and the Hanley band was a close second. As usual, interest to a large extent centred upon the chief male-voice class and the mixed-voice challenge shield class. In the former class there were only three entries, but these were three of the most highly trained and efficient choirs to be heard in the country. The following were the tests:

'Counsel'	.. .. Spohr.
'After many a dusty mile'	.. .. Elgar.
'Totenvolk' or 'The phantom host'	.. .. Friedrich Hegar.

The first piece is comparatively a trifle, the second piece calls for great daintiness and beauty of expression, and the third piece 'The phantom host,' by Hegar, which was prepared in English specially for the festival, is one of the most impressive choruses ever written for male-voice choirs. The words deal with a grim story of the loss of a Swedish army on the Tydal mountains in 1719. The original poem is by Joseph Victor Widmann. Hegar's music is almost terrible in the intensity of its dramatic expressiveness, and performed as it was on this occasion by such splendid choirs the piece created a profound impression. There was not much to choose between the three choirs in the merit of their performances of this chorus: they varied more in their interpretations of the other pieces. The result was that Southport (Mr. J. C. Clarke) was awarded the first place, Habersham (Mr. E. Hitchon) the second with only one mark below, and the Manchester Orpheus (Mr. W. S. Nesbitt) a near third. There were eight entries for the

challenge shield mixed-voice class, and the four test-pieces were as follows:

(a) 'I follow, lo, the footing'	.. .. Morley.
(b) 'Welcome to spring'	.. .. Moellendorff.
(c) 'An evening scene'	.. .. Elgar.
(composed for the Festival, and dedicated to the late Mr. Howson).	
(d) 'Shall I compare thee to a summer's day?'	W. Havergal Brian.

Each choir had to sing (a) and (b) in the afternoon, and five were selected to sing (c) and (d) in the evening. The order of singing and the result was as follows:

	Marks
1. Morecambe Madrigal Society (Mr. A. Davies.)	.. .. 145
2. Isle of Man Choir (Mr. J. D. Looney.)	.. .. 152—148 = 300
3. The Southport Choir (Mr. W. Tattersall.)	.. .. 145
4. Bradford Vocal Union (Mr. H. Ball.)	.. .. 137
5. Burnley Co-operative Vocal Union (Mr. Dan Duxbury.)	.. .. 147—151 = 298
6. Blackpool Glee and Madrigal Society (Mr. H. Whittaker.)	.. .. 154—154 = 308
7. Nottingham Tabernacle Temperance Choir (Mr. C. E. Riley.)	.. .. 147—149 = 296
8. Barrow Madrigal Society (Mrs. Bourne).	.. .. 153—156 = 309
The maximum attainable was 320 (80 for each piece).	

Last year Hanley (Mr. James) gained the shield, and it was generally regretted that they were unable to come this year. Mrs. Bourne was the recipient of the warmest congratulations from her rivals. The success of her choir is a lesson in the virtue of perseverance. In former years the choir has been quite low down in the list.

The adjudicators throughout the festival were Dr. Walford Davies and Dr. McNaught. Mr. Ivor Atkins was also responsible on the last day, and Mr. C. H. Fogg, besides acting as the official accompanist, adjudicated in some of the pianoforte sections. At the final adjudication Canon Gorton, the Chairman of the Executive Committee, and Dr. McNaught paid tribute to the memory of Mr. Howson, and Dr. Walford Davies spoke of the general results of the festival. He said he had to guard himself against unqualified admiration, and he pointed out that in the matter of keeping pitch and in over-painting to make 'points,' there was much for many of the choirs to learn.

#### FARNHAM, SURREY.

(May 15 and 16.)

The fifth annual festival was held here with success, although the support it receives comes mainly from the surrounding districts rather than from the town itself, which indeed seemed to be hardly aware of the event. The scheme has the great advantage of the experienced and active assistance of Mr. Morton Latham and Miss Fordati, the secretary, is also a strong force. The first day was given up to the juniors. There was a fair number of entries, although epidemical illness prevented groups from appearing. All the work submitted had been faithfully prepared and exhibited good capacity. The Girls' Grammar School (Mr. B. F. Ramsay), the Girls' National School and the Shaftesbury School all took first-prizes in various sections. The cantata 'The frogs and the ox' (Wensley and Bridge) was performed by the combined choirs under the direction of Mr. Latham. Lady Arkwright distributed the prizes, one of which was given by Mr. Arthur Balfour. On the second day seven female-voice choirs, five male choirs and eight village choral societies competed. The Farnham Town Choral Society (Mr. B. F. Ramsay) also sang, and earned high commendation not only for their prepared pieces but also for their sight-singing. Two string quartet parties played the 'Emperor's hymn,' air and variations, by Haydn. The party led by Miss Hamel, which included Mrs. Morton Latham (violin), gave a very artistic performance and were awarded the prize. The rendering of music by the combined resources is happily regarded as an essential feature of the festival. This year the first part of 'St. Paul' and the cantata 'The song of Balder' (C. H. Lloyd) were performed with the assistance of an orchestra, and of Mrs. Montgomery and Miss Clifford Cunliffe as soloists. Both works were performed with great effect under the firm direction of Mr. Morton Latham. Dr. McNaught was the adjudicator.

## PONTEFRACT, YORKS.

(May 15, 16, 17.)

The fourth festival here passed off very successfully. Mr. F. S. Hatchard is the active president and Mr. Oswald Holmes, the Rev. C. Daly Atkinson, of Bishopthorpe, and Mr. F. G. Leatham are hard workers in the cause. There were 194 entries, a record number notwithstanding a falling off in the school sections. About half-a-dozen school centres sent in soloists, duettists and choirs. These and instrumental competitions were heard on the first day. On the following day village choirs and numerous soloists appeared. Some of the tests were taken from Barnby's 'Rebekah,' the work chosen for combined performance. In the chief choral class the Badsworth Society was placed first. At the evening concert 'Rebekah' was performed by the combined choirs accompanied by a full orchestra and conducted by Dr. Coward, who adjudicated throughout the three days' competitions. On the third day the larger towns and villages were allowed to enter. There were fourteen different classes in the schedule. The male-voice choirs provided the most interesting singing, Pontefract choir (Mr. Walker) gaining the first place. The Parish Church choir also sang remarkably well and were victors in the chief church and chapel choir section, and the Pontefract Ladies' Choir were first in their own section. Monkfryston was first in the chief mixed-voice choir class. A great crowd was attracted to the final concert. The principal item was the dramatic cantata 'Hero and Leander' (C. Harford Lloyd). This was performed by the combined choirs and full orchestra under the direction of Dr. Coward. The soloists were the prize-winners of the day's competitions.

THE WANSBECK COMPETITION (MORPETH,  
NORTHUMBERLAND).

(May 19.)

This is a new festival promoted in the first instance by Major Orde, a resident in the district. A very good beginning was made. The school choirs exhibited some painstaking training, and the adult choirs at least the precious quality of enthusiasm. Nearly all the singing was well in tune and in some cases there was commendable refinement in the execution. There is no doubt that with the encouragement afforded by this festival the promising potentialities of the district may be highly developed. Dr. McNaught adjudicated.

Dr. Roland Rogers adjudicated at the Chester Eisteddfod reported in our May issue.

Other competitions have been held at Dublin (The Feis Ceoil), Spilsby (Lincolnshire), Whitby (Eskdale), Northampton, Hexham (Northumberland), Petersfield (Hants), and Reading (Berks, Bucks and Oxon). These will be recorded in our next issue.

## THE MUSICAL ASSOCIATION.

'The study of the history of music; a consideration of the prevailing methods of study and a plea for the adoption of more rational ones' was the subject of the paper read by Dr. Frederick G. Shinn at the meeting held at Messrs. Broadwood's Rooms on May 15.

The lecturer first of all drew attention to the valuable contributions which in recent years had been made by Englishmen to the literature bearing upon the history of music, and also to the very large number of lectures which were now given upon different aspects of the subject. He then contrasted this activity in historical research and in the dissemination of this kind of knowledge to every class of musically-inclined person with the small amount of real historical knowledge which is possessed by the average music student or the average music teacher. The cause of so much ignorance and indifference to the systematic study of this subject he attributed (1) to the adoption of loose, unmethodical and irrational methods in studying the subject and (2) to the superficial treatment of the subject in musical examinations. Dr. Shinn insisted that unless historical knowledge was a superstructure built upon a foundation of

the knowledge of music of the periods and composers under consideration, such knowledge, so far as training the mind and influencing the judgment of the student is concerned, was worthless.

The memorization of names and dates and of opinions about music, the nature and form of which is unknown to the student, profiteth nothing. He strongly condemned certain examinations in which questions were habitually set referring to music belonging to periods of which the average candidate who sat for such examination could not possibly have any personal knowledge. He then briefly sketched out a scheme of study in which the student was gradually led through musical biography to feel an interest in different musical forms, and from thence to study the historical development of such forms, but always in connection with the music itself.

Dr. Shinn showed how, viewed from the highest standpoint, musical history was merely a branch of general history, and that it could not be intelligently understood without frequent reference to the facts of such non-musical general history. Examples of time charts were shown which would help the student in such matters. The lecturer concluded by an appeal to those who set examination papers in this subject to issue in their syllabus a list of representative works of different periods and styles with particulars of the publication of such works, and to insist upon candidates possessing at least a reasonable knowledge of the music which they were asked to discuss. The adoption of such a course would limit the periods upon which questions could be set, especially to young students, but it would help to make the study of history a real and effective instrument of education instead of what it at present so largely is, a mere cramming of the memory with names, dates and second-hand opinions referring to music, of which the student has no knowledge and probably will never see even so much as a title-page.

## THE OPERA.

The grand opera season at Covent Garden commenced on May 3 with 'Tristan und Isolde,' and during the first fortnight two Cycles were given of 'Der Ring des Nibelungen' conducted by Dr. Hans Richter. The principal artists engaged were Frauen Wittich, Gadsby, Reinl, Knüpfer-Egli, Madame Kirkby Lunn, and Fräulein Ternina, and Grimm; and Herren Burger, Konrad, Anthes, Jörn, Lieban, Nietan, Whitehill, Knüpfer, Braun, Zador, Raboth, and Van Rooy. It cannot be said that any of the exponents of Tristan, Siegmund, or Siegfried satisfactorily met all the requirements of these characters, but otherwise the impersonations attained a high standard. Special features were the deeply impressive embodiments of Isolde and Brünhilde by Fräulein Ternina, and the beautiful singing of Madame Kirkby Lunn as Brangäne and Erda. The orchestral playing was magnificent, and the chorus of Valkyries was splendidly sung by a company including five English artists, namely Madame Agnes Nicholls and the Misses Gleeson-White, Edna Thornton, Edith Clegg and Winifred Ludlam. Mention is also due of the admirable stage management, and particularly of the dragon, much the best fighting beast hitherto seen at Covent Garden.

On May 11 the first performance in England was given of M. Edward Poldini's one-act opera 'Der Vagabund und die Prinzessin.' The composer was born in Hungary in 1869 and the above work was originally produced at Budapest in 1904. The libretto, by Herr A. F. Seligmann, is based on Hans Christian Andersen's fairy-tale 'The Swineherd,' but the chief incidents are considerably altered in the opera, the Prince, who woos the disdainful Princess, sending her a rose bush covered with blooms, instead of a single rose, and disguising himself as the showman of travelling marionettes instead of a swineherd. The Princess is so delighted with the puppet-show that she wishes to buy it, but the Prince will only consent to part with it for a hundred kisses. To this the Princess consents, but being discovered by her father as she is fulfilling the transaction she is banished from the royal palace and the Prince ungallantly remarks, 'To scorn is turned your lover's adoration.' The music, as befits the subject, is extremely dainty, melodious and refined, but lacks individuality. The best numbers are the Prince's song 'Fairest rose,' a minuet

played while the court ladies chatter to the Princess, and the strains accompanying the marionette show, the last-named consisting of a quaint little tune and variations, some of which are humorously scored for xylophone, piccolo, toy trumpet and rattle. The work made a favourable impression, but is somewhat too light in character for so large a house. The cast consisted of the King, Herr Braun; Prince, Herr Jörn; Princess, Fräulein Burchardt; Astrologer, Mr. Frank Arthur; Ambassador, Herr L. Nietan. It should be added that the conductor on this occasion was Mr. Percy Pitt, who held this responsible position for the first time at Covent Garden at the special request of Dr. Richter, whose confidence the English musician fully justified.

The little work was followed by the first performance at Covent Garden of 'Der Barbier von Bagdad' by Peter Cornelius. This work, originally produced at Weimar at the insistence of Liszt in 1858, was written on Wagnerian lines, and proved such a pronounced failure that Liszt thereupon resigned his position at Weimar. Re-scored by Herr Mottl, the opera was revived at Carlsruhe in 1884, and subsequently became so popular on the Continent that it was performed (for the first time in England) by the pupils of the Royal College of Music at the Savoy Theatre on December 6, 1901. The music is characteristic, melodious and humorous, and Herr Mottl's scoring brings the work up to date. The story is that of 'The Tailor' in the 'Arabian nights,' and its humours were vivaciously set forth by Herr Jörn, Nureddin; Herr Knüpfer, Abul Hassan; Herr Nietan, Mustapha; Herr Zador, the Caliph; and Fräulein Burchardt and Grimm, who severally personated Morgiana and Bostana. The work, conducted by Dr. Richter, was very well received.

Concerning the other operas, it is sufficient to say that M. Altchewsky, a new-comer, created a favourable impression in the title-rôle of 'Faust' on May 10, when Mlle. Donalda appeared as Marguerite; that Signor Caruso reappeared as the Duke in 'Rigoletto' on May 15; and that Madame Melba joined the cast as Mimi in 'La Bohème' on May 17. Other characters in these operas were sustained by Mesdames Das, Paulin, Siva and Parkina, Signor Scotti, MM. Gilibert, Journet and Seveilhac, and Mr. Frank Arthur. 'Faust' was conducted by M. Messenger, and 'Rigoletto' and 'La Bohème' by Signor Campanini.

## THE GIRLS' SCHOOL MUSIC UNION.

### THIRD ANNUAL CONFERENCE.

The third annual conference of this useful Union, the object of which is 'the advancement of music in secondary schools for girls throughout the British Empire and the discussion of matters connected therewith,' was held on May 5 at the Guildhall School of Music, Victoria Embankment. There was a large attendance. Dr. W. H. Cummings presided in place of Mr. W. H. Hadow, the president, who was unable to be present. Miss Cecilia Hill, who shares the duties of secretaryship with Miss Mixer, read the annual report, in which it was stated that the scheme for providing schools with concerts of educational value had been very successful, and that the subject of the formation of a lending library was under consideration. Mr. W. H. Hadow was re-elected president for the ensuing year. Dr. Cummings, dealing with the question of 'The training of taste,' which was to have formed the subject of Mr. Hadow's presidential address, observed that taste was a matter of education and environment, and must be entirely influenced by what people were accustomed to. In cultivating taste it was necessary to take the best and acknowledged models of the past and study them. The modern product should be measured by these standards. A paper was read by Miss Emily Daymond on 'Practical methods of teaching theory and harmony in schools,' in which she pleaded for a more systematic, practical and rational way of teaching harmony than usually obtains in schools, and she advocated the teaching of counterpoint before harmony. In the course of discussion Mr. Terry (Westminster Cathedral) stated his agreement that counterpoint should come first and Dr. Cummings said he considered that both branches should be taught together. A paper was also contributed by the Rev. E. H. Fellowes on 'Some thoughts on the teaching of the violin in girls' schools,' and Mr. Plunket Greene gave a trenchant address on the subject of the choice of songs.

## ANNUAL MEETING OF THE TONIC SOL-FA COLLEGE.

### THE SHEFFIELD MUSICAL UNION AT QUEEN'S HALL.

The thirty-first annual meeting of the Tonic Sol-fa College, held at Queen's Hall on May 14, was made specially notable by the appearance of the 300 chorals of the Sheffield Musical Union under Dr. Coward. It was a bold enterprise to risk the great expense of bringing this magnificent choir to London, and we regret to add that the patronage of the public was meagre and disappointing. The choir however seemed not to be discouraged, for they sang with all the brilliancy, force and technical perfection that have earned for them and their trainer a world-wide reputation. It was perhaps an advantage that there was no band to distract the attention or to dwarf the tone of the choir. The only accompaniment consisted of two pianofortes (Mr. G. F. Cawthorne and Mr. J. F. Staton) and the organ (Mr. W. S. Jessop). The programme included four choruses from 'The Messiah,' four from 'Elijah,' the Sanctus from Bach's B minor Mass, the opening chorus from 'Everyman' (Walford Davies), the choral ballad 'John Gilpin' (Cowen), the dance from 'Scenes from the Bavarian Highlands' (Elgar), the madrigal 'In going to my lonely bed' (Edwards) and 'You stole my love' (W. Macfarren), which was announced as a 'new madrigal'! As we have already stated the choir sang with splendid effect. To our thinking they were at their best in Bach's great Sanctus, the climax in which was thrilling, and in the impressive chorus from 'Everyman.' The audience, fit though few, was naturally enthusiastic. Miss Eleanor Coward sang four songs and exhibited a well-trained voice and style.

The inwardness of the appearance of the choir at this tonic sol-fa gathering is that the members are trained largely by means of the tonic sol-fa system in which Dr. Coward is a thorough believer. In a lively address Dr. Coward stated that the first basis of the choir was sight-singing power, and that they were all dual notationists. It was part of the scheme of training to provide sol-fa classes for staff readers and staff notation classes for tonic sol-fa readers.

The chair was taken by Lord Stanley of Alderley. Short addresses were given by the Right Hon. Stuart Wortley, (one of the Members of Parliament for Sheffield), Mr. J. S. Curwen (the president), and Mr. W. Harrison, the College secretary, read a report which stated that 21,831 certificates had been granted during the year.

## THE MADRIGAL SOCIETY.

### THE 166TH SEASON.

The ladies' night at the Madrigal Society is always a special occasion, but probably no previous meeting of its kind was more successful or enjoyable than that which took place at the Holborn Restaurant on May 17. On the dinner we need not dilate further than to say that it served admirably to induce goodwill to all men and to the members of the other sex who graced the board. The programme of music consisted of a choice selection of madrigals and part-songs which were sung by the members assisted by the Westminster and other choristers, and all under the sympathetic direction of Sir Frederick Bridge, except that Sir Charles Stanford conducted his own dainty part-song 'Phœbe.' The presence of Mrs. P. S. Hughes (née Miss de Pearsall), a daughter of a composer held in high regard by all lovers of madrigals, lent renewed interest to the fine settings (by Pearsall) of 'Light of my soul' and 'Take heed' which were in the programme. Mr. J. E. Street, the president, who so long and so efficiently discharged the duties of hon. secretary, was in the chair, and the guests included Sir Alexander Mackenzie, Mr. D. W. Rootham, of Bristol, and many well-known members of the musical profession.

Joska Szigeti, another Hungarian violinist prodigy, made his first appearance in England at Bechstein Hall on May 24, with the usual success.

## LONDON COUNTY COUNCIL EVENING SCHOOLS.

## CHORAL UNION CONCERTS.

## HACKNEY AND FINSBURY.

Enthusiasm on the part of the huge audience and, in no less measure, of the full-voiced choir, characterized the fourth musical festival of the Hackney and Finsbury Evening Schools Choral Union at the Alexandra Palace on Saturday evening, April 28. A chorus of 1,500 voices and an orchestra of 150 performers joined their forces in giving a good account of their winter's work in a feast of music. The chief features of a lengthy programme were Mendelssohn's 42nd Psalm ('As the hart pants') and Macfarren's 'May-day.' Good tone and attack were shown in the Psalm, some of the movements in which were in our opinion taken too quickly; but the singers loyally responded to the baton and seemed thoroughly to enjoy their self-imposed task. The orchestra were no less earnest in their endeavours, but the players have some considerable leeway to make up before they can take rank with their choral colleagues; patience, perseverance and time, however, will work wonders under competent guidance. We were greatly pleased with the unaccompanied part-singing as exemplified in Pintsuti's 'The sea hath its pearls,' in which the large body of voices followed the conductor with commendable intelligence, and in Eaton Faning's accompanied part-song 'The miller's wooing' the words were well enunciated. The soloists were Miss Alice Motterway and Mr. Samuel Masters, while Mr. G. C. Richardson officiated at the organ, and Mr. Allen Gill again demonstrated his skill as a conductor of large forces.

## NORTH-WEST LONDON.

The Union of thirteen evening school classes performed Mendelssohn's setting of the 95th Psalm, 'Come, let us sing,' and the same composer's 'First Walpurgis night,' at the Northern Polytechnic, Holloway, on May 5. The choir of 300 singers exhibited careful training and gave an effective performance of both works and some unaccompanied part-songs. The band was not so satisfactory, although it included some good performers. Mr. H. P. Dakin conducted with considerable firmness, and he had evidently earned the confidence of his forces. Mr. G. T. Pinches was the organist.

## WEST LONDON.

At Queen's Hall, on May 10, the Choral Union of the West London Evening Schools (650 voices), conducted by Mr. W. T. Oke, performed the whole of Haydn's 'Creation.' Here also the bass, both in chorus and orchestra, needed more body, though all did their best. The amateur orchestra was led by Mr. T. J. Milne, Dr. H. W. Richards was at the organ, and the soloists were Miss Kate Cherry, Miss May Skinner, Mr. William Green and Mr. Ben Grove.

## WEST LAMBETH.

Under the conductorship of Mr. George Lane the West Lambeth Choral Union, at Battersea Town Hall on May 11, sang Coleridge-Taylor's 'Hiawatha's wedding-feast,' a selection from Bennett's 'May Queen' and various part-songs with great spirit, yet with due regard to light and shade. Miss Elsie Harrison led an amateur orchestra of fifty players—the total number of performers was 300—and the concert gave evident enjoyment to all concerned—those who sang and played and those who listened.

The Eastern section of this Choral Union—band and chorus of 230 performers—performed the same programme at the Surrey Masonic Hall on May 5, with results that reflected credit on all who took part and upon Mr. Charles Metcalf, the skilful and popular conductor. Clearness of enunciation, good tone, and certainty of attack were features in the choral singing which merit praise.

## SOUTH-EAST LONDON.

On Saturday evening, May 12, the South-East London Evening Schools Choral Union held its fourth annual festival concert at the Great Central Hall, Tower Bridge Road, in the presence of an audience—including the Mayors of Greenwich, Lewisham and Southwark—that completely

filled the vast auditorium. The band (led by Mr. W. Waghorn) and chorus, ably conducted by Mr. A. G. Gibbs, numbered 500 performers, and Mr. Maurice A. Child and Miss Florence Fryer presided at the organ and pianoforte respectively. It is a question whether this Choral Union was wise in selecting Mendelssohn's 'Hymn of praise' and performing it without the symphony, except the opening *Maestoso* section, especially as the orchestra left something to be desired; but the choralists sang the familiar strains with much brightness and not a little vigour. One missed a perfect balance of parts as the sopranos greatly predominated and the bass was of that baritonic quality common to London: still such earnest endeavour and true love for music deserve high commendation, and the results of many enjoyable practices should be full of encouragement to all who take part in these gratifying music-makings. Certain shortcomings in the orchestra—e.g., the opening phrase of the 'Hymn of praise' symphony played on the pianoforte with the bass trombone, and assigning to the pianoforte the solo horn parts in 'I waited for the Lord'—should be made good on future occasions, as no doubt they will when greater experience and knowledge are attained by those responsible for the musicianship of so worthy an enterprise. The soloists were Miss Carrie Tubb, Mr. Alfred Kenningham and Mr. Harry Dearth.

## EAST LONDON.

Queen's Hall, not in Langham Place, but at the People's Palace, Mile-End Road, was the scene of the third annual musical festival of the East London Choral Union on May 17. Van Bree's 'St. Cecilia's-day' and Mendelssohn's 'Hear my prayer' furnished the chief choral works, in which contingents from twenty-four schools creditably took part under the conductorship of Mr. G. Day-Winter. The orchestra (under the baton of Mr. T. Jarvis) played some pieces and the choir sang several choruses and part-songs with care and much acceptance.

The movement of which the above concerts are the outcome deserves hearty encouragement, and the references in the above notices to any weak spots are made in the spirit of friendly criticism and with a desire to further the artistic aims which should, and indeed do, animate those who interest themselves in so good a cause.

## PHILHARMONIC SOCIETY.

The chief feature of the concert on May 2 was the re-appearance of Herr Ernst von Dohnányi, who played with all due effect the solo part of his Pianoforte concerto in E minor, first performed in England at a Richter concert (St. James's Hall) on October 23, 1899. The opinion on the concerto expressed in these columns at that time remains unchanged after a second hearing, clever as the work undoubtedly is. A new-comer, Mr. Franjo Naval, the possessor of a well-trained and sympathetic tenor voice, made a favourable impression in an aria of Mozart and songs by Brahms and Massenet; and the purely orchestral items in the programme were Schumann's 'Manfred' overture, Elgar's 'Introduction and Allegro for strings,' and Beethoven's ever-welcome C minor symphony.

Distinction marked the concert on May 17 by the appearance of the Bradford Festival Choral Society, who distinguished themselves, and fully upheld the splendid traditions of Yorkshire chorus-singing, in Bach's Motet for double chorus 'Sing ye to the Lord,' and in the choral portion of Beethoven's ninth Symphony, which closed a concert lasting very nearly three hours—much too long. The evening's music opened with Hermann Goetz's 'Im Frühling' overture—how much his music is neglected!—and included Beethoven's Pianoforte concerto in G, of which the solo part was beautifully played by Mr. Richard Buhlig. Dr. Frederic Cowen conducted both concerts which were given as usual at Queen's Hall. Some information concerning previous performances by the Philharmonic Society of Beethoven's Choral symphony will be found on page 387.

## London Concerts.

### ROYAL CHORAL SOCIETY.

Sir Hubert Parry's 'Blest pair of Sirens' and the first and second parts of Haydn's 'Creation' formed the programme of the eighth concert of the Royal Choral Society given at the Royal Albert Hall on May 3. The lofty conception and broad phrases of Sir Hubert's setting of Milton's lines make this example of his genius an ideal work for the conditions prevailing in the vast auditorium. The choristers seemed to feel this, for they sang with splendid precision and verve, and the climaxes were worked up with such power and rich volume of tone that most enthusiastic applause was elicited, which the composer was compelled to acknowledge. The familiar choruses from the 'Creation' were also delivered with exhilarating effect and the solos were admirably sung by Miss Nannie Tout, Mr. William Green and Mr. Harry Dearth. Sir Frederick Bridge conducted with his usual decision and skill.

### JOACHIM COMMITTEE CONCERTS.

Two of the pleasantest of recent music-makings have been the pair of extra concerts given under the above auspices at Queen's Hall on April 28 and May 12, and this notwithstanding the fact that so large a building is unsuited for an ideal interpretation of chamber music. On the first occasion the programme consisted of Brahms's B minor quintet (Op. 115) for clarinet (superbly played by Prof. Richard Mühlfeld, for whom Brahms wrote the part) and strings; Mendelssohn's rarely heard Octet (for strings); and a most delightful Octet serenade in E flat by Mozart (Köchel No. 375), for four pairs of wind instruments—oboes, clarinets, horns and bassoons—charmingly played by Messrs. W. M. Malsch, E. Davies, Richard Mühlfeld, M. Gomez, A. Borsdorf, H. Vandermeersch, E. F. James and Wilfred James, the fascinating little gem being conducted by Dr. Joachim with evident enjoyment.

Three chamber-music classics furnished much pleasure to the audience at the second concert: Beethoven's Quintet in E flat (Op. 16) for pianoforte and wind instruments; Brahms's Quintet in B flat (Op. 18) for strings; and Schubert's Octet for strings and wind. The players on stringed instruments who took part in one or both of these concerts were Dr. Joachim, Prof. Carl Halir, Mr. Maurice Sons and Mr. Thomas F. Morris (violins); Mr. Alfred Gibson and Mr. Alfred Hobday (violins); Prof. Robert Hausmann and Mr. Percy Such (violin-cellos); Mr. C. Winterbottom (double-bass, in Schubert's Octet) and Mr. Donald Francis Tovey (pianoforte). We regret to record that Prof. Emanuel Wirth, the viola player of the Joachim Quartet, had to return to Berlin because of an eye trouble; but, as heretofore, Mr. Alfred Gibson proved himself a worthy substitute.

### DR. GRIEG IN LONDON.

The appearance of Dr. Grieg at the head of the Queen's Hall Orchestra attracted an enormous audience to Langham Place on May 17, and the liveliest appreciation was shown of the popular composer's readings of a selection of his works. The most remarkable feature of the afternoon was the performance of the Pianoforte concerto in A minor, with Miss Johanne Stockmarr at the pianoforte. This lady played with all needful strength and brilliancy, and the reading was much more dramatic and intense in expression than is usually presented. The music acquired greater significance, and as the composer was conducting this interpretation it will probably be accepted as the model one, although it is very different from Dr. Grieg's own rendering of the pianoforte part. Great interest also attached to the performances of his 'Lyric' suite, orchestral versions of his pianoforte Lyric pieces (Op. 54), and the first 'Peer Gynt' suite. The soft passages in these works were given with fascinating delicacy, 'Anitra's dance' being played with the utmost pathos. Mlle. Antonia Dolores sang three of the composer's songs, accompanied by the orchestra, and Miss Tita Brand gave an extremely dramatic recitation of Bjornson's 'Bergliot' with Dr. Grieg's picturesque orchestral accompaniment.

A Grieg chamber concert was given with equal success at Queen's Hall on May 24.

### LONDON SYMPHONY ORCHESTRA.

At the concert on May 5 the potentialities of Tchaikovsky's 'Pathetic' symphony were overpoweringly made manifest in all their neurotic forcefulness at the hands—literally the hands, as he conducts without a baton—of the composer's fellow-countryman, M. Wassili Safonoff. If this forceful Russian musician was not quite successful in securing true fairy-like daintiness in Mendelssohn's 'Midsummer Night's Dream' overture, or failed sufficiently to poetise Beethoven's eighth Symphony, he again substantiated his claim to be ranked among the most masterful of orchestral conductors.

On May 19 Dr. Frederic Cowen occupied the conductor's desk, when he secured an excellent rendering of his best symphony ('The Scandinavian'), and played the pianoforte (as a substitute for the harmonica) in an Adagio and Rondo by Mozart for harmonica, flute, oboe, clarinet, viola and violoncello. Schumann's 'Genoveva' overture, Tchaikovsky's Suite in G (No. 3), and a German dance in C (for strings) by Schubert completed an interesting and enjoyable afternoon's music. Both concerts were given at Queen's Hall.

### QUEEN'S HALL ORCHESTRA.

The chief feature of the Symphony Concert given by the Queen's Hall Orchestra on May 5 was the performance of the symphonic poem 'Don Quixote,' conducted by its composer Dr. Richard Strauss. The nature of this work is such that some musicians may have rejoiced and others may have grieved that there were a good many empty seats, for the influence of music is undoubted, and opinion is much divided concerning the artistic value of Dr. Strauss's orchestral works and 'Don Quixote' in particular. The rendering bore witness to assiduous rehearsal, and praise is due to the instrumentalists, who with manifest zeal tried to meet the composer's requirements. The remainder of the concert consisted of the overture to 'Tannhäuser,' with the Venusberg music, Beethoven's eighth Symphony and three excerpts from Berlioz's 'Faust,' this selection being conducted by Mr. Henry J. Wood.

The programme of the concert on May 10 was with one exception devoted entirely to Wagner, the exception being Schumann's Pianoforte concerto, the solo part of which was entrusted to Mr. Harold Bauer, who in giving a remarkably virile and significant reading of the romantic music was most sympathetically supported by the orchestra under Mr. Henry J. Wood's direction.

### THE HANDEL SOCIETY.

At the concert given by the Handel Society at Queen's Hall on May 23 a new work by the conductor of the Society, Mr. S. Coleridge-Taylor, was produced. As its title, 'Kubla Khan,' implies, the novelty is a setting of Coleridge's dream-poem, for contralto soloist—well sung by Miss Edna Thornton—chorus and orchestra. Naturally cast in a rhapsodical mould and richly scored—the orchestra literally playing an important part in the composition—the work also contains much that furnishes excellent opportunities for the chorus, which they eagerly embraced. At the close of the cantata the composer-conductor was heartily applauded. The second part of the programme consisted of Dvorák's 'Spectre's bride,' in which Madame le Mar, Messrs. Lloyd Chandos and Albert Garcia were the soloists.

### MR. JAMES ALBERT MALLINSON'S RECITALS.

'There is so much distinctiveness and originality in Mr. Mallinson's songs that they should be welcomed by all cultured vocalists capable of appreciating endeavours to break through petrified conventionalities in musical phrases.' Thus said THE MUSICAL TIMES on Mr. Mallinson's early efforts, and succeeding years have justified the opinion. It is a bold thing for a composer to give four vocal recitals of his own works, but the series commenced on May 8 at Bechstein Hall has justified the enterprise. With himself at the pianoforte and his wife—formerly Madame Anna Steinhauer the Danish soprano—and Miss Ada Crossley singing his songs, Mr. Mallinson must have enjoyed himself quite as much as did the audiences, for his lyrics were most charmingly sung and most cordially received. At the first recital the most

memorable songs were those entitled 'A Birthday,' 'Slow horses, slow,' and 'Snow-flakes,' sung by Mrs. Mallinson; and 'Eleanore,' 'Four by the clock,' and 'O danke nicht,' interpreted by Miss Crossley. These compositions are real lyrical gems which may be compared in artistic worth and style to the songs of Schubert. At his second recital (on May 15) Miss Crossley was most successful in 'Der Jäger Abschied' and 'Over the Western sea,' the harmonic scheme of the latter being particularly striking. To Mrs. Mallinson were entrusted a dramatic setting of Sir Lewis Morris's poem 'Courage' and Mr. Norman Giles's 'Rosebud,' the latter a ditty of fascinating grace and melodious charm.

#### VARIOUS CONCERTS AND RECITALS.

Mr. Jan Mulder introduced two novelties at his concert at Salle Erard on May 1—a Clarinet quintet in B flat by Mr. Louis Zimmermann, and a song-cycle entitled 'Five lyrics by Shelley,' composed by the concert-giver. The Clarinet quintet is an agreeable and well-written work, the two most attractive movements of which are the second and third—respectively an *Andante* based on an expressive melody and a *Scherzo* of fanciful and piquant character. The strings were played by the composer and Messrs. G. S. Robinson, John Ansell and Jan Mulder, and the clarinet part was entrusted to Mr. O. Hill. The song-cycle includes Shelley's poem 'The fountains mingle with the river,' which has most happily inspired Mr. Mulder.

M. Maurice Dambois, a young Belgian violoncellist, born at Liège on March 30, 1889, made his first appearance in England on May 4 at an orchestral concert given by Mr. and the Hon. Mrs. Julian Clifford at Æolian Hall. M. Dambois entered the Liège Conservatoire at the age of ten, three years later obtained the first-prize for violoncello and pianoforte playing, and two years afterwards received the gold medal for his proficiency on the former instrument. He plays with great facility and artistic perception, but although showing decided talent cannot yet be called a finished artist. Mr. Clifford conducted with conspicuous skill, and the Hon. Mrs. Julian Clifford sang several songs with great charm and purity of style.

To honour the seventy-third anniversary of the birthday of Brahms two concerts were given in London on May 7, one by the Joachim Quartet at Bechstein and the other by the London Trio at Æolian Hall. The programme of the former consisted entirely of works by this master, and included the famous Clarinet trio—with Prof. Mühlfeld as clarinettist and Miss Fanny Davies as pianist—and the Quintet in F. The selection by the London Trio included the Trios in C (Op. 87) and C minor (Op. 101), which were admirably played by Madame Amina Goodwin, Signor Simonetti and Mr. Whitehouse. Nothing but praise can be given to the instrumentalists for the interpretation of these masterpieces. The programme at Æolian Hall was varied by the singing of a number of Brahms's songs by Miss Amelia Holding. Each hall was filled with an enthusiastic audience.

The programme submitted by Madame Harriet Solly and Mr. Luard-Selby at Æolian Hall on May 9 included the first performance of a Pianoforte quintet by Mr. Selby. The work comprises four movements, all of them written with commendable terseness. The themes are not remarkable for pristine beauty, but the slow movement is a fascinating section and the *Scherzo* possesses character. The quintet was excellently played by Madame H. Solly, Misses Mary Noverre, Sybil Maturin and Ethel Nettleship, with the composer at the pianoforte. The vocalists were Mr. Walter Ford and Master F. G. Robinson, senior chorister at Rochester Cathedral.

An interesting concert was given at Æolian Hall on May 10 by the Folk-Song Quartet, a party of vocalists consisting of the Misses Beatrice Spencer and Florence Christie, and Messrs. L. Godfrey and Foxton Ferguson. The selection was comprehensive and commendable, albeit

some of the arrangements of the traditional airs were not always consistent with the simplicity of the tunes. Amongst the most successful achievements of the Quartet were the 'Song of the Sickle,' 'My love is far away,' and 'Do, my love, as others do,' from Mr. Percy Godfrey's collection of traditional Russian tunes; and eight 'Nursery Rhymes' composed by Dr. Walford Davies, the latter ditties being sung for the first time and proving very bright examples of their genre.

Miss Ethel Hopkins, one of the many new violinists that this season has brought forth, is a pupil of Mr. Johannes Wolff and Mr. Wilhelmj. At her concert—Æolian Hall, May 10—she showed marked ability in a vivacious and clear rendering of the solo part in Max Bruch's Concerto in D minor, and produced an excellent tone from her instrument. Other works given in a no less satisfactory manner were Wieniawski's Concerto in D minor, Sarasate's 'Zigeunerweisen,' and a 'Romance' by Wilhelmj. The fair violinist was sympathetically assisted by the London Symphony Orchestra, under the direction of Mr. Charles Williams.

Record should be made of the first appearance in England on May 11 at Steinway Hall of a wonderfully gifted Polish boy pianist, Miecio Horszowski. He was born in 1894 and made his début at Vienna in 1900; the following year he gave recitals in Berlin, Warsaw, Geneva, Madrid and Lisbon, and two years ago gave four concerts in Paris. His executive skill is extraordinary, but what is more remarkable is the sentiment and poetic feeling he infuses into his renderings of the great masters, his interpretations of Chopin being particularly charming. He gave a second recital in the same hall on May 18.

Mr. Boris Hambourg, the remarkably clever young violoncellist—assisted by his brothers Mr. Mark and Mr. Jan Hambourg, and Baron F. D'Erlanger, Dr. Plimmer, Miss Lucie Hillier, Miss Audrey Chapman and Messrs. W. E. Whitehouse, Herbert Walenn and E. van der Straeten—commenced on May 12 an important series of five historical violoncello recitals at Æolian Hall. The selection of pieces and works was remarkably comprehensive, and with one or two exceptions were original compositions for the instrument.

Herr Ferencz Hegedüs was heard at his best at Æolian Hall on May 15, when, accompanied by an efficient orchestra conducted by Mr. René Ortmans, he played the solo part of Mozart's Violin concerto in D (Köchel No. 218) and rendered several solos in an artistic and sympathetic manner.

M. Reynaldo Hahn gave a recital of his own compositions on May 16 at Bechstein Hall, when he sang two of his own songs as well as acting as accompanist to Mr. Léon Rennay, who was the chief exponent of Mr. Hahn's compositions.

Madame Edith Hands and Mr. William Waite gave a successful vocal recital at Bechstein Hall on May 23, when they presented a varied programme of songs and airs from oratorios and operas. Madame Edith Hands has an established reputation and Mr. Waite gave abundant proof that he is the possessor of a well-trained baritone voice.

The London Choral Society repeated their performance of Elgar's 'Dream of Gerontius' at Queen's Hall on May 22, under the direction of Mr. Arthur Fagge.

Mr. Claud Biggs, who gave a pianoforte recital at Æolian Hall on May 24, has a delicate touch and plays with true artistic perception, his phrasing being particularly good. A well chosen programme added to the enjoyment of the afternoon's music.

## BACH MEMORIAL CONCERT.

Aided by liberal donations and benefit concerts, the Neue Bach Gesellschaft has paid a sufficient sum towards the purchase of the birth-house of Johann Sebastian Bach at Eisenach, whereby possession has been secured. The house will now be converted into a Bach Museum, wherein will be gathered everything—autographs, printed editions, instruments, pictures, &c.—that can be collected relating to the great Cantor. To further aid this noble scheme a memorial concert was given at the Æolian Hall on May 1. The programme, consisting of sacred and secular music, exhibited in miniature, so to speak, the various ways in which Bach displayed his mighty genius. The short but expressive cantata for contralto solo, 'Schlage doch, du gewünschte Stunde,' was sung by Miss Maria Philippi, and an aria from the church cantata 'Selig ist der Mann' by Mrs. Henry Wood, while secular vocal music was represented by the clever and interesting Drama per Musica 'Phœbus and Pan.' The instrumental music consisted of the second Brandenburg concerto, the Chaconne for violin—exceedingly well performed by Mrs. Edgar Speyer—and the Suite in B minor for flute and strings, with Mr. A. Fransella as an excellent soloist. Mr. Henry J. Wood, who conducted the concert, together with the solo artists—those already named, and Miss L. Wormald, Messrs. H. Turnpenney, H. Wilde, F. Ranałow and F. Austin—all generously gave their services. Some points in the performances were open to criticism, which however on such an occasion would be quite out of place. Altogether it was an enjoyable evening, and the full hall showed how much interest had been taken in music so far removed in style from that of the present day. Those who wish to join in the completion of this interesting Bach memorial are invited to send their donations to Messrs. Speyer Brothers, Lothbury, E.C., who will gladly acknowledge any amounts that may be sent to them.

The enormous number of concerts and recitals given in London during the past month compels us, owing to considerations of space, reluctantly to forego notice of several events of artistic merit.

## Suburban Concerts.

The Richmond Philharmonic Society gave the final concert of the season at the 'Star and Garter' Assembly Rooms on April 25. The chief features of the programme were Haydn's 'Spring' ('The Seasons'), Parry's 'Pied Piper of Hamelin' and Grieg's 'Sigurd Jorsalfar' suite. Sir Hubert Parry's vivacious cantata was enthusiastically received. The solo vocalists were Miss Carrie Tubb, Mr. George Brierley and Mr. Stewart Gardner. Dr. Charles E. Jolley conducted.

The Oakland's Choral Society, Uxbridge Road, gave a performance of Stainer's 'Daughter of Jairus' on April 25. Miss Ruby Dubbins and Mr. F. Weitzel were the solo vocalists. Mr. Leonard Hart presided at the organ, and Miss F. L. Ade was the solo pianist. Mr. Alfred G. Woodham conducted.

The Streatham Choral Society's second concert this season took place at Streatham Hall on April 30, when a very successful performance was given of Bennett's 'Ancient Mariner.' Bridge's 'Rock of Ages,' Gounod's 'By Babylon's wave' and Mozart's 'Splendete Te, Deus' were also included in the programme. The solo vocalists were Miss Ethel Lister, Miss May Peters, Mr. Alfred Heather and Mr. Charles Sullivan. The choir and orchestra of 180 performers were alike satisfactory, and Dr. Cuthbert Harris conducted.

The Stonebridge Park and Harlesden Choral and Orchestral Society gave its concluding concert of the season at the Constitutional Hall, Harlesden, on May 1, when Sterndale Bennett's 'May Queen' was performed. Miss Lilian Turnbull, Mr. Henry Plevy and Mr. Harry Long were the principal soloists, and the minor part of the Queen was taken by Miss Ethel Badrick, a singer of considerable promise. Mr. Walter Marlow conducted.

The Streatham Hill Choral Society gave its second concert this season at Streatham Hall on May 2, when the programme comprised Hofmann's 'Melusina,' Cliffe's 'Ode to the north-east wind,' and Bridge's 'Flag of England.' The choir sang throughout with spirit and vigour and the orchestra (led by Mr. W. H. Dyson) left little to be desired. Miss Perceval Allen, Miss Gertrude Macaulay, Mr. Charles Mott and Mr. Harry Dearth were the solo vocalists, and Mr. Edwin J. Quance conducted.

The programme of the Richmond New Philharmonic Society's eighth concert this season on May 2 comprised Brahms's 'Requiem,' MacCunn's 'Wreck of the Hesperus' and Grieg's 'Landerkenning.' Mr. MacCunn's cantata met with a very favourable reception. The solo vocalists were Miss Ethel Radburn and Mr. Leonard Rogers, and Mr. James Brown conducted.

The programme of the Beckenham Orchestral Society's concert on May 14 included Suppé's overture 'Poet and peasant,' Mozart's Symphony in G minor, the first movement of Schumann's Pianoforte concerto (solo, Mr. George Mackern) and Max Bruch's Violin concerto in G minor (solo, Mr. George Wilby). The vocalist was Mr. Claude Dyer, and the orchestra (led by Mr. Edward O'Brien) was conducted by Mr. George Wilby.

Coleridge-Taylor's 'Hiawatha's wedding-feast' and the 'Death of Minnehaha' were successfully performed at the New Lecture Hall, East Finchley, on May 14, under the direction of Mr. G. R. Ceiley. The performance was given in aid of the All Saints' organ repair fund, and the choir included members of the East Finchley and Muswell Hill Musical Society and others. The choir had been well trained, and there was an efficient orchestra. The solo vocalists were Miss Edith Evans, Mr. James Davis and Mr. Fred Hard.

## MUSIC IN VIENNA.

May 15, 1906.

After Easter there is usually a break in the continuity of public concerts; this year, however, there have been some excellent and inspiring music-makings, their programmes showing steady growth in the endeavour to cultivate public taste. The combined forces of the Singakademie and the Choral Society of the railway officials gave a magnificent performance of Brahms's 'Requiem.' The work was conducted by Ferdinand Löwe, the artistic director of the Concert Society, who is greatly admired for his conducting of modern compositions, especially those of Brahms and Bruckner, whose music he has thoroughly grasped. By way of introduction the 'Tragic' overture was performed, a work the mood of which was quite in keeping with that of the 'Requiem.' In another grand concert the Vienna section of the International Music Society and the Vienna *capella* choir combined and gave a programme of an instructive and historical nature. There were old compositions, vocal and instrumental, the former including German and Italian madrigals. The excellent choir was under the direction of its founder, Eugen Thomas.

A travelling company, the Choral Union of Moravian Teachers, gave a concert with a highly original programme: charming little songs of varied character, for the most part by Slavonian composers, little if at all known outside their native land. These songs proved what a wealth of musical talent is scattered throughout Moravia and Bohemia.

The oldest male choir of Vienna, and indeed of Austria, the 'Wiener Männergesangsverein,' is making preparations for its visit to London, where an Austrian exhibition has been opened. In Austria the Society enjoys the highest reputation, and in many foreign countries it has been received with enthusiasm; only recently a visit was paid to Cairo. The Society represents to the utmost the art of choral singing as practised in Vienna, and the members belong to the best circles of Viennese life.

MANDYCZEWSKI.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On April 25 Mr. Willy Lehmann, a talented violoncellist resident here, gave a concert in the Masonic Hall, introducing the Norwegian violinist Miss Elsa Wagner, who created a favourable impression. Madame Marie Fromm was the pianist, and the principal feature of the concert was Arensky's Trio in D minor, performed *In Memoriam*. The vocalist was Madame van Oostveen, who made a successful local début.

The Handsworth Amateur Orchestral Society gave a Beethoven concert in the Town Hall on April 26. The programme included the second Symphony, the fourth Piano-forte concerto (soloist Mr. G. H. Manton), the two Romances for violin, played by Miss Gertrude Fuller, who received her training at the Institute School of Music, and the 'Prometheus' and 'Coriolan' overtures. Mr. Ripley Evans, the vocalist, contributed Beethoven's 'Adelaide,' and other songs. Mr. Johann C. Hoeck conducted.

On April 28 was concluded a season of opera in English, the like of which Birmingham rarely enjoys. The Turner Opera Company, at the Grand Theatre, during their three weeks' stay, performed Balfe's 'Satanella,' 'Bohemian girl,' 'Puritan's daughter,' Benedict's 'Lily of Killarney,' Bizet's 'Carmen,' Auber's 'Fra Diavolo,' Wallace's 'Maritana,' and other operas. At the Theatre Royal the Moody-Manners Opera Company gave several of the works just named and introduced Tchaikovsky's 'Eugene Onegin,' which was performed twice with great success. Wagner's 'Lohengrin' and 'Tannhäuser' were also given.

A season of promenade concerts was commenced at the Theatre Royal on May 14, extending to three weeks. Mr. Landon Ronald conducts an orchestra of seventy performers, local players reinforced by members of London and other organizations. The programmes are high-class and varied, and among the novelties already introduced are a Berceuse by Armas Järnefelt, the Finnish composer, and 'Symphonic pictures,' a suite in four movements by August Enna, performed for the first time in England on May 18. The series is under the direction of Mr. Max Mossel.

## MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Spring concert of the Bristol Young Men's Christian Association Choral Society was held in the Association Hall on April 23, and there was a large attendance. Mr. J. F. Barnett's 'Paradise and the Peri' obtained a creditable rendering, the principal vocalists being Miss Eveline Gerrish, Miss Katharine Gerrish, Miss Lallie Hodder, Mr. George Brierley and Mr. Arthur Wills. There was an orchestra composed of local players, and Mr. W. A. Barter directed the performance.

On April 25 the Knowle and Totterdown Choral Society gave a concert, the works performed being Van Bree's 'St. Cecilia's-day' and Macfarren's 'May-day.' The soloist was Miss Winifred Thomas. The band was led by Mr. Maurice Alexander, Mr. E. L. Moore was at the organ, and Mr. C. A. Inman at the piano-forte. Mr. G. Herbert Risley conducted, and the large audience appeared much gratified with the interpretation of the two cantatas.

The St. John's Choral Society performed Gaul's 'Una' at the Parochial Hall on May 8. The principal singers were Miss Eveline Gerrish, Miss Mabel Jackson, Mrs. Edith Linnett, Miss Mabel Cole, Mr. H. E. Marchant, Mr. J. Barker and Mr. Claud Venn. Mr. Harold Bernard led the band and Mr. A. E. Hill (organist of St. John's church) conducted.

At the concert given by the Clevedon Philharmonic Society on May 9 at the Public Hall good interpretations were secured of the second act of Gluck's 'Orfeo' and Stanford's 'Revenge' under the direction of Mr. Edward Cook. The music of Eurydice was sung by Miss Mary McCheyne, and that of Orpheus by Miss Elsie Webb. A band, chiefly composed of Bristol executants, was led by Mr. F. S. Gardner.

Knightstone Pavilion was crowded on May 10, when the Weston-super-Mare Philharmonic Society performed Elgar's 'King Olaf' with Miss Edith Evans, Mr. Charles Saunders and Mr. Arthur Walenn as soloists. Bennett's 'May Queen' was also given with the same vocal principals, and Miss Kate Townley who sang the music of the Queen of England. Mr. F. S. Gardner led the band, and Mr. Edward Cook conducted praiseworthy performances.

## MUSIC IN DEVON AND CORNWALL.

(FROM OUR OWN CORRESPONDENT.)

It is very gratifying that a decided spurt has to be recorded in musical matters in many parts of Devon and Cornwall, which by their cornered geographical position are somewhat tempted to adopt the same attitude when difficulties resulting from this isolation threaten to obstruct progress in art. These welcome signs of renewed vitality have been seen in the formation of new Societies, and the introduction of new works into the répertoires of those already at work. That the second half of the season's achievements has borne good fruit the following résumé of events will show.

## THE THREE TOWNS.

In the Three Towns' history of instrumental music, an event which probably will mark an epoch has been the organizing of a new Symphony orchestra for the cultivation of standard instrumental music. The initiative was taken by two or three enthusiastic amateurs early in March, and an almost complete orchestra has been formed with Mr. H. Moreton as conductor, Mr. R. H. V. Ball as deputy-conductor and Mr. Alfred Serle as leader. Little beyond organization could be accomplished this season, but the band has held several excellent rehearsals, of which the result will be proved next season.—At a concert held at Plymouth College on February 12, a capable orchestra led by Mr. Alfred Serle gave the first performance of a rhapsody by Mr. Walter P. Weekes, who conducted. Cleverly orchestrated, the piece involved two well-defined themes with descriptive accompaniment and showed modern tendencies in its development.—At a concert given by the Royal Artillery string band under Mr. R. G. Evans, on February 15, Miss Helen Sealy gave a highly artistic rendering of Max Bruch's G minor Violin concerto, and the band played Beethoven's 'Egmont' overture almost perfectly.—Mr. Frank Winterbottom has taken a new departure in the programme of his Symphony Concerts at Stonehouse and has twice introduced a new modern work, on which occasions he has relinquished the baton to the composer. Special interest attached to the first occasion on February 21, for the composer then present was the Baroness Overbeck, a Russian lady of highly imaginative and intellectual musical cult. Her 'Antigone' overture, a prelude, 'Phèdre,' for strings and harp, and 'Danse Russe,' were wonderfully full of realism, even viewed from the point of view of Russian characterization.—On March 27 Mr. Ernest Blake produced an original Scherzo, 'Alice in Wonderland.' Mr. Blake is a Yorkshireman by birth who has studied in the Strauss school in Germany, but his music evidences much depth of original and experimental thought and facility of expression.—The 'Dumka' quintette of Dvorák for piano-forte and strings was played for the first time in Plymouth at a chamber concert given on April 19 by the Misses Smith, who had as colleagues Mrs. H. R. Freeman, Messrs. R. Ball and A. Serle; Beethoven's C minor Sonata for piano-forte and violin was also played. Miss Florence Smith gave highly artistic renderings of Brahms's Intermezzi 6 and 3 and Rhapsodie (Op. 119), and Mr. Robert Chignell sang songs by Hugo Wolf and Korbay.—Turning to choral music the chief event was the performance of 'Elijah' by the Guildhall Choir, with a band led by Mr. John Pardew under the baton of the borough organist Mr. H. Moreton, a performance distinguished by the attainment of certain effects which though perfectly legitimate are frequently overlooked. The chorus reached the high-water mark level of excellence and the principals were Miss Euneta Truscott, Miss Gertrude Macaulay, Mr. Philip Newbury and Mr. Charles Knowles.—The Mutley and Mannermead Choral Class—who deserve a word of commendation for their efforts to perform high-class and unhackneyed works,—in spite of the difficulties

which harass a newly-formed choir—gave on February 15 good renderings of Lloyd's 'Hero and Leander' and Hamish MacCunn's 'The lay of the last minstrel,' conducted by Mr. Manley Martin, with Madame Mary Poole, Mr. Henry Plevy and Mr. G. S. Meadows as principals. —Cliffe's 'Ode to the North-east wind' was introduced to Plymouth by Dr. Weekes's Choral and Orchestral Societies on April 21 under advantageous conditions, and an instrumental programme included the 'Pathetic' symphony and two movements of the 'Italian.' Dr. S. Weekes and Mr. Walter P. Weekes shared the duties of conductor. —Emmanuel Choral Society, formed last autumn for the cultivation of sacred music only, gave on March 14 Maunder's 'A song of thanksgiving,' and on April 12 Stainer's 'Crucifixion,' Mr. R. Waddy conducting. —Ebenezer Wesleyan Choir, conducted by Mr. David Parkes, acquitted themselves well in Bennett's 'Woman of Samaria' on April 5; and Devonport Choral and Orchestral Society, conducted by Mr. John Williams, gave concerts on February 22 and April 4. —A Society for the study and performance of opera has recently been revived by Mrs. Herring-Mason, and a highly enjoyable representation was given of 'Fra Diavolo' on April 17.

#### EXETER AND NORTH DEVON.

The Festival of the Western Counties' Musical Association was a distinct success on April 25, and an increase of interest was perceptible among the contingents from the seven country districts. A recital of 'Faust' (Gounod) was creditable, with Miss Winifred Wynne, Miss Winifred Ludlam, Mr. Henry Beaumont, Mr. Walter Belgrove and Mr. William Higley in the solo parts. The choir entered with zest into a first performance in the West of Cowen's 'John Gilpin'; and Stanford's 'Sea-songs' were given by the male chorus with Mr. Higley. The band was led by Mr. John Pardew and Dr. D. J. Wood conducted. —Mr. R. B. Moore conducted the Devon Ladies' String Orchestra on February 22 in pieces by Wilson and Henselt, and Señor Arbos and Miss May Harrison played Bach's Concerto in D minor for two violins with string accompaniment. —The chorus-singing of the Barnstaple Musical Society always affords a musical treat by reason of its freshness and clear intonation, and the performances of Mendelssohn's 'Hymn of Praise' and Elgar's 'The banner of St. George' on April 23, conducted by Dr. H. J. Edwards, were highly enjoyable. At this concert were sung by Mr. Henry Plevy and Florence Holderness a set of Indian songs by Mr. Hubert Bath, a native of Barnstaple. —It is with gratification that we record the resuscitation of the Ilfracombe Choral Society after a suspended animation of two seasons. Mr. Sidney Harper is responsible for the revivifying process, and through his determined efforts 'Judas Maccabæus' was brought to a performance on March 22, when Dr. Edwards conducted; Bennett's 'May Queen' and 'The song of the Vikings' were given on May 1, with Mr. Harper in command. May all success attend the revived Society. —Mention only can be made of concerts given by the North Devon Orchestral Society (Herr Carl Kopsel, conductor) on February 22, by the Bideford Amateur Musical Society (Mr. Henry Hackett) on February 22, and by the Southmolton Choral Society on April 4.

#### OTHER DEVONSHIRE TOWNS.

Torquay Musical Association takes a high place in the estimation of music lovers. Though not a large chorus meets under the baton of Mr. T. H. Webb, the standard of performance, judged from executive and interpretative points, is invariably eminently artistic, and this was again evidenced by their performance on April 9 of Dvorák's 'Requiem,' with Madame Sobrino, Miss Bertha Salter, Mr. Anderson Nicol and Mr. Arthur Woodbridge as soloists. —Ellacombe (Torquay) Choral Society gave its first concert on February 15, introducing Schubert's 'Song of Miriam,' Mr. H. T. Gilberthorpe conducting. —St. Marychurch and Babbacombe Choral Society (conductor Mr. W. L. Twining) performed Elgar's 'Banner of St. George' on February 7. —At a concert given at Torquay on April 5 by the Royal Artillery string band, Plymouth (Mr. R. G. Evans, conductor), Miss Helen Sealy greatly impressed the audience by her musicianly interpretation of Wieniawski's

Violin concerto. —Mr. Harry Crocker's orchestral class, assisted by the Haydn String Quartet, gave a concert on April 19 at Torquay. —A new class formed at Tavistock by the Rev. H. Leigh Murray justified its existence on February 26 in a performance of Romberg's 'The lay of the bell.' —A very useful Choral Society is that conducted by Mr. Raymond Wilmot at Exmouth, who performed 'The Golden Legend' (Sullivan) with conspicuous artistic and financial success on April 18. Sidmouth Choral and Orchestral Society, conductor Mr. J. A. Bellamy, performed Haydn's 'Creation' on April 24.

Other concerts worthy of note are: Bovey Tracey St. John's Choral Society on January 24, ('The wreck of the Hesperus'), Mr. W. Black, conductor; Ottery St. Mary Choral Society on February 19 (Cowen's 'St. John's Eve'), Mr. R. A. Ebdon, conductor; Totnes Choral Society on February 27, conducted by Mr. Herbert Worth; Dartmouth Orchestra and Male Choir on March 19, conducted by Mr. H. J. Sowton; Moretonhampstead Choral Association on March 20, conducted by Miss Esther West; Revelstoke Choral Class on April 18, conducted by Miss E. M. Reade; Ashburton Choral Society (95th Psalm), on April 25, Mr. H. O. Jones, conductor; Brent Choral Society ('Maritana') on April 25, Mr. David Parkes, conductor; Madbury Choral Class on April 25 (Mr. Walter Weekes, conductor); Teignmouth Orchestral Society on April 26, conducted by Mr. A. J. James.

#### CORNISH TOWNS.

Launceston Choral Society gave a good performance on February 15 of 'Samson,' conducted by Mr. C. S. Parsonson, with Miss Kate Cherry, Madame Amy Dewhurst, Messrs. H. Stubbs and Charles Knowles as principals. —The energetic little Choral Society at Looe chose Lloyd's 'Hero and Leander' for performance on February 20, conducted by Mr. Harold Blake, with Madame Mary Poole and Mr. F. Bidgood as soloists. —At Helston on February 27 'St. Paul' was given by the local Choral Society, conducted by Mr. G. Quintrell, the solo parts being taken by Madame Mary Poole, Messrs. Will Foster and Harry Smith. —Gounod's 'Solemn Mass' was given at Camborne under the baton of Mr. H. V. Pearce on March 22. —Lostwithiel Choral Society performed Van Bree's 'St. Cecilia's-day' on April 17. —This half-season's record must include two concerts given at Bodmin, one on February 16 by the Nonconformist Choirs Association and Mr. Lamerton's Orchestral Society, when Bridge's 'The ballad of the Clampherdown' was given; the other on April 18, when the Philharmonic Society, conducted by Mr. A. H. Baker, performed 'The Creation,' with Madame Lucie Gillespie, Messrs. Charles Saunders and Sydney Woodward as principals. —Sullivan's 'The Prodigal Son' was successfully given by the St. German's Choral Class on April 18, the chorus reflecting much credit on the conductor, Mr. R. R. Glendinning. —The Choral Society at Liskeard excelled all past records in their performance of 'Elijah' on April 20, when Mr. A. C. Faull conducted and Madame Lucie Gillespie, Miss Alletha Truscott, Messrs. Charles Saunders and G. S. Meadows were the soloists.

Concerts were given by the united Choral Societies of Truro and Falmouth in Truro on April 23 and in Falmouth on the following day, Mr. H. Sanders conducting; Penzance Choral Society (conductor Mr. Richard White) gave Haydn's 'Creation' on January 12, and Barnett's 'Ancient mariner' and Sullivan's 'Choral song of peace' on April 25; Torpoint Choral Association gave a creditable rendering, on April 25, of Lloyd's 'Hero and Leander,' Mr. A. Greet conducting.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On April 30 and five following days the recently-formed Amateur Operatic and Choral Society gave performances of Gounod's 'Faust' and Balfe's 'Bohemian girl,' with full band and chorus of a hundred voices, in the Theatre Royal. Mr. Barton McGuckin, the conductor of the Society, and all concerned are to be congratulated on having successfully carried through an extremely difficult undertaking.

Mr. Vincent O'Brien's choir gave a performance of Mozart's twelfth Mass at the Rotunda.

Miss Katharine Malone, who gave a successful concert in the Antient Concert Rooms on May 10, is a young singer who, having made good progress in her studies at the Royal Academy of Music in London, has returned to her native town of Balbriggan, near Dublin. At this her first concert she was assisted by Miss Alicia Keogh, Mr. Robert Harrison and Mr. Gerald Ewing (vocalists), and Miss Madeleine Moore (violinist).

On May 7 a complimentary concert was given to Miss Victoria Delany, one of our most popular violinists, on her retirement from the professional platform. Almost all the principal professionals in Dublin took part, and there was an overflowing audience.

The Feis Ceoil will be noticed in the July issue of THE MUSICAL TIMES.

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The performance of Wagner's 'Flying Dutchman' at the Cheltenham Town Hall on May 9 attracted a very large audience and reflected the greatest credit upon Mr. C. J. Phillips, the able director of the Philharmonic Society. Miss Stella Robinson (a pupil of Mr. Phillips) took the part of Senta, Mrs. Bartholomew that of Mary, Mr. Penderel Price those of Erik and The Steersman, Mr. Betts that of Daland and Mr. Charles Tree the rôle of The Flying Dutchman.

Two performances of the 'Hymn of Praise' and 'Hiawatha's wedding feast' were given at Dursley in the afternoon and evening of May 16, under the conductorship of Mr. J. C. Williams. The soloists were Miss Margaret Hicks Beach, Miss G. Williams, Miss Embrey and Mr. Ranson (of Gloucester Cathedral). The band and chorus numbered over eighty and the performances were well attended and greatly enjoyed.

The last concert of the season of the Gloucester Choral Society was as usual arranged by the president, Mr. Joseph Bennett, and took place at the Shire Hall on May 22. The large number of artists who gave their services included Madame Fanny Moody, Miss Fanny Davies, Miss Perceval Allen, Miss Marie Motto (violin), Mr. Charles Manners, Mr. J. Bardsley, Miss Gertrude Ess (violin-cello) and Mr. Patrick Munro (reciter).

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Gentlemen's Concerts frequently play for us the opening voluntary of the season, but seldom the closing one. They have done so this season; for to secure for the subscribers the now rare pleasure of welcoming Dr. Joachim, as well as of hearing his famous Quartet, the final concert was postponed from March 19 to April 25. The greeting accorded to the great violinist was warmly enthusiastic. The programme consisted of Mozart's Quartet in G (Köchel 465); Schubert's Quartet in D minor, No. 6 (with the 'Death and the Maiden' theme); and Beethoven's Quartet in E flat major (Op. 74). The playing of Dr. Joachim and his colleagues—Profs. Halir, Wirth, and Hausmann—was distinguished by remarkably sympathetic unity and grace of expression. At the annual meeting of the subscribers held on May 16 it was decided that the Society's library of some four hundred volumes should, under conditions as to user, be transferred to the municipality. It will form a valuable addition to the Henry Watson Music Library already in the possession of the corporation.

The Beethoven Society, with its amateur orchestra of some eighty performers, conducted by Mr. E. Gordon Cockrell, gave the second of its Subscribers' Concerts on April 23, and brought its eighteenth season to a successful close with a really capital performance of Haydn's Symphony in D (No. 2 of the Salomon set). The novelty of the programme was a movement, designated a Nocturne, from the Sibelius suite, 'King Christian II.' Miss Amy Dobson, a very promising pupil of Miss Olga Neruda at the Royal Manchester College of Music, played Saint-Saëns's Piano-forte concerto No. 2, in G minor. Miss Jessie Young, the vocalist of the evening, is also a student at the College. We may say here that the season's Brodsky Quartet

concerts have resulted in the contribution of £133 to the College Students' Sustentation Fund, and that the widow of the late Mr. C. J. Heywood—whose interest in the College was referred to in my January notes—has given the College a donation of £1,000 for the establishment of a scholarship in memory of her late husband.

There was an interesting vocal recital on May 2 of pupils of Miss Bertha Guthrie, a local singer and teacher. Miss Guthrie herself took part in it, and its artistic value was enhanced with Chopin selections played by Mr. R. J. Forbes.

At the annual meeting of the Hallé Concerts Society the chairman, Mr. E. J. Broadfield, sketched the scheme of next season's concerts, of which six are to be choral and fourteen orchestral. We are to hear the third part of Elgar's 'Apostles', and the directors will preserve tradition with performances of the 'Messiah' and 'Elijah.' Dr. Richter will of course conduct both here and at the Gentlemen's Concerts.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two choral organizations, the Newcastle and District Catholic Choral Society and the Tynemouth Amateur Vocal Society, gave their concluding concerts of the season on April 25. The former sang praiseworthy Haydn's 'Imperial' Mass, Miss Mabel Manson, Madame Gell and Messrs. F. Fallas and D. Shallard being responsible for the vocal solos. Mr. N. H. Brown accompanied on the organ, and Mr. E. J. Rogers conducted. The Tynemouth Society ventured on more modern ground by performing (with orchestra) Dvorák's 'Spectre's bride.' The soloists were Miss Helen Jaxon, and Messrs. A. Nichol and R. Burnett. Mr. M. Fairs conducted.

Two smaller Societies farther up the Tyne—at Ryton and Hexham—gave their concerts on April 23 and May 4 respectively. The former gave Parts I. and II. of 'The Creation' and Schubert's 'Song of Miriam' with orchestra (conductor Mr. A. H. Nichol), and the latter Elgar's 'Banner of St. George' with strings, pianoforte and American organ (conductor Mr. E. Brentnall).

The Durham Musical Society—under the direction of the cathedral sub-organist, Mr. W. Ellis—included Mendelssohn's 'Hymn of Praise' in their programme of May 10. Mrs. Henry J. Wood, Miss Lilian Buckley and Mr. G. H. Brierley were the soloists.

At the second gathering of the Newcastle Classical Concert Society, Mr. Francis Harford gave a vocal recital—a novelty in this district. His artistic and finished interpretations of songs by Schubert, Schumann and Vaughan Williams, together with some Somerset folk-songs, delighted the audience. Miss E. L. Mathews accompanied.

Our local choral world is evidently undergoing a crisis at present. In addition to the resignation of Mr. J. M. Preston the conductorships of the Newcastle Postal Telegraph and Philharmonic Societies have been resigned by Messrs. J. Hutchinson and G. Dodds respectively. The latter gentleman, however, has been prevailed upon to remain in his position.

Dr. Henry Coward has been appointed conductor of the Newcastle and Gateshead Choral Union in succession to Mr. J. M. Preston. The Gateshead Vocal Society and Newcastle Co-operative Choral Society have both been disbanded.

## MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The two principal recent musical events have been the concerts of the Norwich Philharmonic Society and that of Mr. Arthur Bent's String Orchestra. The first-named took place in St. Andrew's Hall, Norwich, on May 10, when a concert performance was given of Gounod's 'Faust.' The principals were Miss Susan Strong, Miss Mauran, Mr. Gervase Elwes, Mr. William Higley and Mr. Frederic Austin. The Philharmonic Society was associated on this occasion with the Choral Society, resulting in an excellent

performance which attracted a very large audience. Dr. Bates kept his forces well in hand and the concert was altogether a great success.

On May 17 Mr. Arthur Bent gave his annual concert which proved one of the most enjoyable of the season. The programme included Tchaikovsky's *Serenade for string orchestra* (Op. 48); Mozart's *Cassation for strings*, and 'Intermezzi, Goldoniana' (Op. 127) by M. E. Bossi (first performance in England), while two violin solos by Spohr and Wieniawski were played by Mr. E. Ludwig von Weeks, the Norfolk Scholar at the Royal College of Music. Miss Lefroy was the vocalist and sang several songs in finished style. The Saturday Popular Corporation Concerts came to an end on April 28, when the Mayor, Sheriffs and Corporation attended and the vocalists included Miss Mildred Jones (contralto) and Mr. Albert Garcia (baritone) whose singing excited much enthusiasm. Dr. Bunnett, the director of these concerts, is to be congratulated on a very successful season.

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Amateur Musical Society has a proud record of new works introduced to the city, and at the Spring concert held on May 8 further additions were made to the list. A triple bill was headed by Sir Hubert Parry's 'Pied Piper of Hamelin,' a work of abounding interest and one already immensely popular with choral societies. The full strength of the Society, some 300 executants, was conducted by Mr. J. A. Rodgers, who shares with Mr. Henry J. Wood the directive control of the Society. The sparkling cantata was cleverly sung by the choristers, who realized with complete success the descriptive and dramatic aspects of the music. An expressive performance of Sir Charles Stanford's 'Last post' created a deep impression, and a successful concert terminated with a spirited rendering of Mr. Frederic Cliffe's breezy and tuneful 'Ode to the North-east wind.' The orchestra played with distinction Tchaikovsky's 'Slavonic march' and Beethoven's 'Egmont' overture. Mr. J. W. Phillips, the Society's gifted accompanist, played some organ solos, and the vocalists were Miss D. Hemmings, Miss F. Riden, Mr. T. W. Green and Mr. H. G. MacLaurin. Next season the Society will perform 'The Apostles' for the first time in Sheffield.

The Sheffield Male Glee and Madrigal Society gave an interesting miscellaneous concert on April 28. A new part-song by the conductor Mr. A. S. Burrows, entitled 'How sweet thy modest light,' and performed for the first time, is a well-written composition and sincere in feeling. The Sheffield Part-song Choir, which Mr. Charles Jessop has founded, reported progress in a successful concert given under his direction. A new Society has been formed for the purpose of studying grand opera and augmenting the chorus of the Moody-Manners Company upon their next visit to Sheffield. Ultimately the members hope to give performances on their own account. Mr. Duffell is the conductor.

The Sheffield Musical Union and the Leeds Choral Union will join forces and make a short tour in Rhineland during the coming autumn, when Düsseldorf, Essen and Cologne are to be visited. 'The Dream of Gerontius' and some unaccompanied part-songs, &c., will constitute the programme, and Dr. Coward will conduct.

### MUSIC IN WORCESTERSHIRE.

(FROM A CORRESPONDENT.)

At a meeting largely attended by musicians from all parts of the county held in Worcester last November under the presidency of Sir Edward Elgar, the Worcestershire Orchestral Society was formed. Many well-known amateur and professional instrumentalists were enrolled as members, and enthusiasm and success were predicted when the services of Mr. Ivor Atkins, organist of Worcester Cathedral, were secured as conductor. It was not perhaps quite a surprise to those who knew of the thoroughness of the rehearsals that had been held during the last few months that the first concert of the Society—given in the Public Hall, Worcester,

on April 26—was a brilliant success and fully realized the hopes that had been raised at the inaugural meeting. Beginning with the 'Rienzi' overture, the orchestra not only gave evidence of magnificent tone, but of being composed of both skilful and musicianly players. In Schumann's E flat ('Rhenish') symphony, Dvorák's 'Slavonic' dances, Elgar's *Serenade in E minor* (Op. 20) for string orchestra, and 'Pomp and Circumstance' march No. 1, the members of the new Society were tested severely; but that from first to last all these works were interpreted in a manner which would have been most creditable to an experienced professional orchestra reflected the highest praise on their able conductor Mr. Atkins. Madame Mary Conly, the possessor of a rich soprano voice, sang with much acceptance 'Elizabeth's greeting' ('Tannhäuser') and 'Ernani, Ernani, involami' (Verdi). A very large attendance testified to the interest the formation of this Society has created in the county, and after such a brilliant start it is not difficult to forecast a successful future for this addition to the musical interest of Worcestershire. It is worthy of note that in the orchestra of a hundred and ten players only nineteen, chiefly wind instrumentalists, were not members of the Society.

The Worcester Festival Choral Society fully maintained the reputation it has gained of late years under the zealous guidance of Mr. Ivor Atkins. At the concert given in the Public Hall, Worcester, on April 19 a varied programme had been arranged, which included 'The Pied Piper of Hamelin' (Parry), 'Landerkenning' (Grieg), Beethoven's C minor Symphony, and 'Fly, singing bird' (Elgar). The masterly setting of 'The Pied Piper of Hamelin' received a vigorous and intelligent interpretation by both orchestra and chorus under the inspiring conductorship of the composer Sir Hubert Parry, and the soli parts were admirably sung by Mr. Seth Hughes and Mr. William Higley. The latter, who has become a favourite in this district, also sang two musicianly songs entitled 'Too late' and 'Thou art come,' composed by Mr. Atkins; both vocalist and composer (who accompanied the songs) received enthusiastic recalls for ideal interpretations.

The Musical Society gave its second concert this season in the Public Hall on May 1, when Mendelssohn's 'Hymn of praise' and Elgar's 'Banner of St. George' were performed. Both choir and orchestra did their work satisfactorily, and the solo vocalists were Miss Amy Kendal, Mrs. W. T. Potter and Mr. R. Leonard Brown. Mr. William Dyson was an able conductor.

## Foreign Notes.

AIX-LA-CHAPELLE.

The programme of the eighty-third Lower Rhenish Musical Festival on June 3-5 is to consist of Bach's B minor Mass and orchestral Suite in C (first day); Schumann's 'Manfred' overture, Brahms's Violin concerto (M. Marteau) and 'Harzreise' Rhapsody for contralto solo (Frl. Philippi) with chorus of men's voices, and Liszt's 13th Psalm and 'Faust' symphony (second day); Berlioz's overture to 'Benvenuto Cellini,' Beethoven's 'Leonore' overture (No. 3) and E flat Pianoforte concerto (Miss Katharine Goodson), Wagner's 'Meistersinger' Vorspiel, besides songs for tenor solo with orchestral accompaniment, and 'Traumnacht' and 'Sturm-hymnus' for chorus and orchestra by Weingartner (third day). The last-named will discharge the duties of conductor in conjunction with the local Musikdirektor, Prof. E. Schwickerath. Besides the soloists already named, Frau Bosetti of Munich, Herr Burrian of Dresden, and M. De la Cruz-Fröhlich of Paris (formerly 'Mr.' Fröhlich of London), are engaged. It is pleasant to know that our excellent English pianist will appear at these historic festivals.

AMSTERDAM.

A new symphony 'Aan mijn Vaderland' (To my Fatherland) by a local composer, Bernard Zweers, was in spite of its length—it filled the entire programme!—very favourably received when performed recently by the Mengelberg orchestra.

## BARMEN.

At the fifth Philharmonic concert, under Herr Hühne, a symphonic poem by Alexandre Berun, bearing the sanguinary title of 'Le massacre de Wassy,' was performed for the first time in Germany. The title opens up charming possibilities to composers, and a suggestion for a 'Massacre' cycle of symphonic poems may safely be expected to appeal to a large number of very young composers anxious to be unmistakably up to date.

## BERLIN.

Felix Weingartner bid farewell to Berlin and to the Royal Orchestra at the tenth and last Symphony concert on May 7. The programme included two works by French composers, no doubt as a compliment to the nation which had just received him so enthusiastically in connection with the Paris Beethoven-Berlioz festival. These compositions were Debussy's 'L'après-midi d'un Faune' and Bruneau's 'La belle au bois dormant.' They were followed by Schubert's 'Unfinished' symphony, and after one of the greatest of Beethoven's works, in which Weingartner himself has ever been at his greatest and on this occasion absolutely surpassed himself, viz., the 'Eroica,' the concert ended amid scenes of indescribable enthusiasm. For a quarter of an hour by the clock the huge audience vociferously expressed their appreciation of the splendid work Weingartner has done in the German capital since 1891, and their profound regret that the hour of an 'irrevocable' farewell had struck. Many 'Auf Wiedersehen' and 'Wiederkommen' resounded through the Royal Opera House, and no doubt made the wrench of saying good-bye to his many friends particularly painful to the hero of the splendid ovation. Who knows whether his 'Farewell' is after all *not* 'irrevocable'?—Engelbert Humperdinck is engaged on some music to Shakespeare's 'Tempest,' with which play the Neues Schauspielhaus, at present in course of construction in the Mollendorf-Platz, will be opened.—A Handel Festival is announced to be given on October 25, 26 and 27, under the protectorate of the Crown Prince. On the first day 'Israel in Egypt' will be performed by the Philharmonic Choir, under Prof. Siegfried Ochs. The second programme is to be devoted to the 'Ode on St. Cecilia's-day' (by the choir of the Royal Hochschule), a Concerto grosso, an Organ concerto, and some chamber duets, Prof. Joseph Joachim being the conductor. The Singakademie, under Prof. Georg Schumann, will on the third day perform 'Belshazzar.' The one remarkable feature of the festival seems to be the participation of the three choirs, each under its own particular conductor, a proceeding which seems likely to lead to comparisons more than usually odious.—Albert Lortzing's operas, though almost unknown abroad, are still extremely popular in Germany, so much so in fact that the total number of performances aggregates more than those of any other composer with the sole exception of Wagner. Little wonder therefore that he, like most distinguished Germans, is to have a monument in the Berlin Thiergarten. Prof. Eberlein will be the sculptor, and his work will show the whole length figure of the composer of 'Czar und Zimmermann.' Bas-reliefs, illustrating scenes from some of the master's works, will be included in the ornamentation of the structure, which will reach a height of twelve feet.—A Musik-Fachausstellung (Music trades' exhibition) was opened here on May 5 by Prince Friedrich Wilhelm of Prussia, the honorary president.—Herr Max Lewandowsky gave a concert of his compositions on May 27 in the Beethoven Hall. The programme included a new Symphony in C minor, a Serenade in D for orchestra, and five songs, which did not however display either marked individuality or technical finish.—Several foreign male-voice choirs have lately visited Berlin to obtain a German verdict on their performances. Amongst them were the 'Sängerbund of Moravian teachers,' conducted by Prof. Ferdinand Wach, and the 'Handelsstandens Sangforening' (Merchants' singing Society) from Christiania, under Kapellmeister Iver Holter. The performances were highly creditable, and even remarkable in the case of the Moravian Society; but although they were very favourably received, these singers were scarcely able to show their German *confrères* and the Berlin public and critics any new and striking development in choral singing.

## BIELEFELD.

A new orchestral Suite by James Rothstein was successfully produced here at the last Philharmonic concert, under Herr Erich Ochs.

## BOLOGNA.

The Royal Philharmonic Academy has offered a prize of 1,000 lire (£40) for the best string quartet (two violins, viola and violoncello). Composers of all countries may take part in the competition, and manuscripts must be sent in by October 31, 1906.

## BONN.

Prof. Joseph Joachim has been made an honorary citizen of this town, where he has done so much to help the yearly Beethoven festivals to the great success which has attended them in recent years. No artist more worthy of the honour could have been found than the veteran master whose name will ever be most intimately connected with the spread of the Beethoven cult.

## BREMEN.

Three new works for male chorus and orchestra were produced at the second concert of the Lehrerengesangverein (teachers' choir) under Prof. Panzer. They were 'Neuer Morgen' and 'Die Piraten' (words from Byron's 'Lara' and 'The Corsair' respectively) by Ludwig Hess, and Oscar Fried's 'Erntelied' (the socialist poem by Dehmel). The last-named especially made an overpowering impression by reason of its never absent basso ostinato, above which the piece moves from strength to strength, from a mood of sullen, threatening anger to a terrific climax suggesting a devastating cataclysm. Exceptionally brilliant orchestration helped on the work to its great success.

## COLOGNE.

The name of Joachim Raff appears so rarely in German concert programmes in these days that a performance of his overture 'Ein feste Burg ist unser Gott' on April 21 by the local Musikalische Gesellschaft deserves mention.

## DRESDEN.

Three movements from a new orchestral Suite entitled 'Carneval' were produced at the last Gewerbehaus concert. The composer is Herr A. Büttner-Tartier.

## HAMBURG.

A bronze memorial tablet was affixed on May 7, Johannes Brahms's birthday, to the house in the Speckstrasse where that master was born in the year 1833.

## KIEL.

A grand Richard Strauss concert was recently given here by the Musikverein, at which the famous composer conducted an orchestra of 110 players in his 'Heldenleben,' and a new 'Königsmarsch' written for the Emperor's silver wedding and first performed at the gala performance given in connection with that event at the Berlin Royal Opera.

## LEIPZIG.

It cannot often have happened in musical history that a composer in his eightieth year has come before the public to submit for their approval a batch of brand new compositions. This is what the veteran Carl Reinecke did on May 13, when at a morning concert and before specially invited guests he produced a Pianoforte trio (Op. 230), two songs—'Italienisches Tanzlied' and 'Frühlingsblumen'—for soprano with violin obbligato and a cantata, 'Der Geiger zu Gmünd,' for soprano and contralto soli, three-part female chorus and declamation, with accompaniment for pianoforte, harp, clarinet, two horns and two violoncellos. The trio especially made a very favourable impression, and the distinguished audience gave the aged master an ovation.

## LEMBERG.

An oratorio 'Die Auffindung des heiligen Kreuzes' (The finding of the Holy Cross), by Felix Nowowiecki, was produced here and enthusiastically received. M. Nowowiecki, who twice gained the coveted Berlin Meyerbeer Prize of 7,600 marks, has also written a sacred drama founded on Henryk Sienkiewicz's novel 'Quo Vadis,' which is to be brought to a hearing in the course of next season.

## LINZ.

Some years ago the town council of this little city on the beautiful blue Danube, at the suggestion of Herr August Göllerich, voted a sum of money the interest from which for twenty-five years was to be devoted to a biannual Anton Bruckner Festival Concert at popular prices. Bruckner was organist at Linz Cathedral from 1855 to 1867, besides having been born, on September 4, 1824, at Ausfelden, in the Archduchy of Upper Austria, of which Linz is the capital. There is, consequently, some method in the Linz town council's madness: a laudable desire to do honour to the memory of an artist who, after suffering cruel neglect in his lifetime, is now becoming more and more appreciated in Austria and Germany, and even spoken of as the greatest symphonist since Beethoven. The fifth of the concerts was given on April 7 by the Linz Musikverein, the programme consisting of the seventh Symphony, the Te Deum, and a setting, for five-part chorus and three trombones, of Psalm 114. The last-named was performed for the first time, though its composition dates from the period in the fifties when Bruckner was still organist at the Stift (institution) of St. Florian where, as a boy, he was a chorister. The performances of the three works were exceedingly fine, that of the gigantic Symphony especially creating the greatest enthusiasm. The concert attracted many visitors from Vienna and other Austrian towns, and its striking success reflects the greatest credit on the Linz Musikverein no less than on the little cathedral town itself with its 60,000 inhabitants.

## MUNICH.

Mynheer Jean Ingenhoven gave a concert with the Kaim Orchestra on April 19, at which only works by young Dutch composers were performed, viz., a symphonic poem 'Morning, noon, and evening' by K. Smulden, a scena for bass with orchestral accompaniment, 'Vondel's journey to Agrippina,' by A. Diepenbrock, an overture to 'Cyrano de Bergerac,' by J. Wagenaar, songs by the conductor, &c.—On April 25 M. Gabriel Pierné's oratorio 'The children's Crusade' was performed here by the Augsburg Oratorien-Verein under Prof. W. Weber, who also gave the first German performance of the interesting work a few weeks ago at Augsburg.—A 'Grosse Messe' (Grand Mass) in D minor by Friedrich Klose was performed on May 7 at the Odeon by the local branch of the General German Music Society. Klose, who is a pupil of Vincenz Lachner and Anton Bruckner, wrote the greater part of the work in 1886, at the age of twenty-four, and under the influence of the great impression which the sudden death of Franz Liszt had made upon him. Since then it has been revised and completed, and is now voted a beautiful and impressive composition.

## OLDENBURG.

A new work for soli, chorus and orchestra, entitled 'Gebet' (Prayer), by Hofmusikdirektor Fr. Manns, was produced on April 26 by the Singverein. It is written on old lines, viz., those of the sacred cantata, but not wanting in modern touches—e.g., where the subject suggests dramatic treatment in the description of the havoc wrought by war (baritone solo), after which the prayer 'Lord, give us peace' comes as a beautiful and impressive contrast.

## PARIS.

The great event of the musical season has been the Beethoven-Berlioz festival conducted by Herr Felix Weingartner. Four concerts were given at the Châtelet Théâtre and two at the Grand Opéra. The 3rd, 5th, 6th, 7th, 8th and Choral Symphonies, the Choral fantasia, the G major Pianoforte and the Violin concertos, the 'Egmont,' 'Coriolan' and the three 'Leonore' overtures represented Beethoven; while the Fantastic Symphony, the 'Carnaval Romain' and 'Benvenuto Cellini' overtures and 'Faust' served to illustrate the genius of Berlioz at its best. The Lamoureux orchestra, and the superb chorus of the Amsterdam Oratorium Vereeniging achieved wonders, the latter especially exciting the public and Press to enthusiastic praise. Weingartner was the hero of the week and received a tremendous ovation after the last concert (Choral Symphony) of a great festival, which thus ended 'dans une gloire triomphale.'—Amongst new operas recently produced may be mentioned 'Le Clown,' by M. Isaac de Camondo, a wealthy amateur, who bore the whole cost of three 'special' performances at the Nouveau Théâtre on April 26; 'Le roi aveugle' in two

acts, by M. Henry Février, at the Opéra Comique on May 8, and 'Le Paradis de Mahomet,' by the late Robert Planquette (of 'Cloches de Corneville' fame) at the Variétés on May 15; and finally 'La revanche d'Iris,' a one-act curtain-raiser, by Edmont Diet, at the Opéra Comique on May 13. All these works were favourably received and highly spoken of, though no doubt time will eventually find their proper places in musical history, as usual.—A committee has been formed for the purpose of keeping the grave of Stephen Heller, the composer of some unjustly neglected though very charming pianoforte music, in a state of fair preservation, and to adorn it with a monument. He lies buried in the Père-Lachaise cemetery where the earthly remains of so many musicians and poets rest.

## PRAGUE.

A programme devoted to sacred works by Bohemian composers of the 18th and 19th centuries was performed at the second sacred concert under K. Dousa, and included a Te Deum by Johann Wenzel Tomášek (d. 1850), a 'Stabat Mater' by Johann Zach (d. 1773), Responsories by Tuma (d. 1774) and Fantasias and Fugues for the organ by Zach and Segen.—A Grieg concert, under the direction of the master himself, was given on April 16. Needless to say he was enthusiastically received.—This year's Master-performances (Meisterspiele) at the German Theatre were opened on May 5 with R. Strauss's 'Salome,' which work, excellently performed and splendidly mounted, was warmly received.—At an orchestral concert conducted by M. Wassili Safonoff a symphonic prologue to Gerhart Hauptmann's play 'Die versunkene Glocke,' composed by M. Vladimir Metzl, a pupil of Safonoff and Nikisch, was produced with great success. It is regarded as the work of a composer of striking talent.

## ROME.

Signor Mascagni has been appointed by the Italian minister of Education a member of *la commissione governativa per le arti musicale e drammatica*, which is the first Italian Governmental authority in matters musical and dramatic. The commission at present consists of Messrs. Puccini, Martucci, Mascagni, Scontrino and the advocate Deparus.

## SALZBURG.

This year's Mozart festival—to be held on August 14-20—will be conducted by Felix Mottl, J. F. Hummel and Gustav Mahler. The last-named is engaged, together with an ensemble from the Vienna Court Opera, for two performances of 'Figaro.' 'Don Giovanni' will also be given twice, while at a chamber concert (on August 18) three hitherto unknown manuscript 'Divertimenti' for string quartet will be played by Willy Burmester and other artists. A concert of sacred music is announced for the following day.

## STOCKHOLM.

At a recent meeting of the Royal Academy of Music it was decided to elect the following foreign composers as members: Enrico Bossi, Edward Elgar, Carl Nielsen, N. A. Rimsky-Korsakoff and Jean Sibelius, in addition to three master-executants: Hugo Becker, Edouard Risler and Eugène Ysaye.

## STUTTGART.

On May 2 the four-act tragic opera 'King and Marshal' ('Drog og Mark') by the Danish composer Peter Arnold Heise (1830-1879) was performed here for the first time in Germany. The work was produced at the Theatre Royal, Copenhagen, in September, 1878, when it achieved an immediate success, and in Denmark even now it is considered a masterpiece of national art which never fails to attract enthusiastic audiences. This fact had doubtless a great deal to do with the acceptance of the opera by the Court theatre; but thanks to the sterling qualities of Heise's music (happily inspired by an excellent libretto dealing with a historical subject of the 13th century) no less than a first-rate performance conducted by Court-Kapellmeister Carl Pohl, the Stuttgart audience greeted the work with considerable warmth. Heise was a student at the Leipzig Conservatorium in 1851 and 1852.

## WITTENBERG.

It is reported that amongst the archives of the local town church a setting of the 'Passion according to St. Matthew' dating from the 16th century has been discovered. Perhaps it is as well to treat the news with a certain amount of scepticism until further details are forthcoming.

The Guy's Hospital Musical Society gave a concert in the Court Room, Guy's Hospital, on May 1, the chief item of the programme being Elgar's 'The Banner of St. George,' which with some part-songs was very creditably performed under the direction of Mr. Henry Taylor. Nurse Margaret Taylor was an efficient accompanist, and Nurse St. John's song was beautifully rendered. We understand that this Society is the only one of its kind in existence at any hospital, in that it is formed exclusively of nurses and students. The membership is now about forty-five nurses and thirty students, and an orchestral section has recently been started. May all success attend this recreative interest of those who minister to the sick poor at Guy's.

A two-act opera 'The Hunchback,' or, to give it its German title 'Die Liebesgeige,' by Mr. Alex. Morvaren, better known as Mr. Alick Morvaren Maclean, conductor at Wyndham's Theatre, was most successfully produced at the Mayence Stadttheater on April 15 (Easter Sunday), in the presence of the composer. The libretto is based on François Coppée's 'Violin-maker of Cremona.' The performance, without being anything like perfect, was sufficiently smooth to impress both public and critics with the value of the work, so that Mr. Morvaren was not only called before the curtain nine times, and presented with laurel wreaths, but had the satisfaction of reading words of genuine appreciation and warm praise, unstintedly given, in the local Press. We hope to return to this interesting event next month.

An audience of over 3,000 persons assembled in Massey Hall, Toronto, on April 23 to hear a performance of Gounod's 'Redemption' by the Toronto Festival Chorus under the very able direction of Dr. Torrington. Special interest attached to the performance by the fact of its being Madame Albani's final appearance at Toronto, and she was associated in the solo music with Mlle. Eva Gauthier, Mr. Theodore Van Yox, Mr. David Ross and Mr. Albert Archdeacon, the latter singing the part of Jesus. The choir sang with admirable tone and delicacy of expression, and the orchestra was fully efficient. Congratulations are due to Dr. Torrington for a highly successful performance.

The following awards have been made at the Royal Academy of Music: The Charles Mortimer Prize (composition) to Susan Spain-Dunk (Folkestone); the Louisa Hopkins Prize (pianoforte playing) to Hilda Rekas (West Horsley); the Sterndale Bennett Scholarship (all branches of music) to Francis Hutchens (Leeston, New Zealand); the Thalberg Scholarship (pianoforte playing) to Dorothy A. Chilton Griffin (London); the Parepa-Rosa Scholarship (female vocalists) to Harriett Amelia Franklin (London).

## Country and Colonial News.

BRIEFLY SUMMARIZED.

ABERDEEN.—The Choral Union closed its season recently with a highly-intelligent rendering of Elgar's 'King Olaf.' The band and chorus numbered 260 performers and the principal vocalists were Miss Perceval Allen, Mr. Joseph O'Mara and Mr. Robert Radford. Mr. Arthur Collingwood conducted. The choral works performed in Aberdeen this season include 'The Dream of Gerontius,' 'Messiah,' Goring Thomas's 'Sun Worshippers' and Mendelssohn's 95th Psalm. The Scottish Orchestra, under Dr. Cowen, has also given two very successful concerts, the fine concert hall being packed. Among the principal musical happenings of last season a delightful series of chamber concerts was organized and successfully carried out by Mr. Julian Routh. The Verbruggen Quartette contributed the whole programme at the last of the series.

AMBLESIDE.—The Ambleside Westmorland Competition Choir gave its annual concert at the Assembly Rooms on May 1, when Brahms's Rhapsody for alto solo (Miss Barnett), male-voice choir and orchestra, and Cliffe's 'Ode to the North-east wind' were performed. The choir, especially in Cliffe's work, was exceptionally good and was ably assisted by the orchestra. Mr. Rauling conducted.

BEDFORD.—The Musical Society gave an excellent performance of Dr. Cowen's 'John Gilpin' and 'Fairland' orchestral suite, under the conductorship of the composer, on May 15. Among the other items of the programme (conducted by Dr. H. A. Harding) were Mozart's 'Zauberflöte' overture, Bach's Air in C for strings (from the suite in D major) the first movement of Beethoven's fourth Symphony and Luigini's 'Egyptian ballet.' Miss Frederica Richardson was the vocalist.

BOGNOR.—The Musical Society performed Parry's 'Pied Piper of Hamelin' on April 25 with much success, the solos being undertaken by Messrs. Clifford Hunnybun and W. Coleman, the other vocalists being Miss Edith Evans and Mr. Mark Gould. The programme also included Stanford's 'Corydon, arise' and Elgar's 'My love dwelt in a northern land,' given unaccompanied by the choir; and the orchestra was heard in Smetana's overture 'The bartered bride' and Auber's overture 'Zanetta.' Mr. F. J. W. Crowe conducted.

BROMLEY (KENT).—Mendelssohn's 'St. Paul' was performed by the Choral Society on April 25. The choir gave evidence of careful training by their conductor, Mr. F. Fertel, and were well supported by an efficient orchestra. The principal solo vocalists were Miss Maude Wilby, Miss Alice Stroud, Mr. Bertram Pearce and Mr. George Uttley.

BRUTON.—The eleventh annual concert of the Choral Society took place on May 10, when Parry's 'Job' and Handel's 'Acis and Galatea' were performed. The chorus sang exceedingly well and the band, led by Miss Beatrice Heginbotham, played excellently. The solo vocalists were Miss Frederica Daniell, Mr. James Davis, Mr. R. A. Grant, and Mr. A. E. Chubb. Mr. Rowland Hughes conducted.

BURY ST. EDMUNDS.—The Thurston House Choral Society presented a varied programme in the Town Hall on May 5. It included Parry's 'Pied Piper of Hamelin,' and the part-songs 'Daybreak' (Fanning) and 'Night' (Gounod). The solo vocalists were Miss Borwell Holbrook, Miss Alice Coppin, Mr. Penderel Price and Mr. Rudd Allen, the two last named taking the solo parts in Sir Hubert Parry's cantata. Mr. William Hockey conducted.

CALNE.—The second concert of the Musical Society this season took place on April 26, when Coleridge-Taylor's 'Death of Minnehaha' and Mendelssohn's 'Hymn of Praise' were performed. Miss Beatrice John, Mr. Ben Calvert and Mr. W. J. Fraying were the solo vocalists. The choir and orchestra of seventy performers contributed to a successful performance under the direction of Mr. W. R. Pullein.

CARDIFF.—The Cardiff Harmonic Society on May 9 gave a performance of David Jenkins's oratorio 'Job' and Cliffe's 'Ode to the north-east wind.' The Society, which consisted of 200 voices, was assisted by a capable orchestra (led by Mr. Arthur Angle) and the following solo vocalists: Miss Dora Davies, Miss Minnie Lewis, Messrs. Gwilym Richards, W. H. Morgan and David Hughes. The performance of Mr. Jenkins's oratorio had aroused much interest, and it met with a very enthusiastic reception, while Mr. Cliffe's Ode was no less favourably received. The conductor, Mr. Roderick Williams, is to be congratulated on a successful performance.

CATERHAM.—The Choral Society performed Mendelssohn's 'Elijah' on May 2. The choir sang with much spirit and good attack, and the orchestra was efficient. The principal vocalists were Miss Ethel Wood, Miss Clara Robson, Mr. Charles Saunders and Mr. Charles Knowles. Mr. Charles Hunt conducted.

CHICHESTER.—The Musical Society gave a concert on April 30, the works chosen for performance being Stanford's 'The Revenge' and Max Bruch's 'Fair Ellen,' both of which received adequate interpretations under the skilful direction of Dr. F. J. Read. The orchestra played Bach's Suite in B minor for flute and strings and Grieg's 'Holberg' suite for strings. The soloists were Miss Edith Lakeman, Mr. Aubrey Millward (vocalists), and Mr. Gordon March (violin).—The newly established Orchestral Society gave its first concert on May 10, when the programme included the overtures 'Rosamunde' (Schubert), 'Zanetta' (Auber),

Grieg's 'Peer Gynt' suite and Mendelssohn's Pianoforte concerto (No. 2) in D minor, solo Miss Constance Keyl, who also played Schumann's Andante and Scherzo in F sharp minor (Op. 11.) Miss Constance Bywater was the vocalist and Mr. F. J. W. Crowe conducted.

CHIPPENHAM.—The Amateur Orchestra organized last year by Mr. W. R. Pulein gave concerts in the Town Hall on the afternoon and evening of April 30, when the programmes included Cowen's suite 'In fairyland,' Beethoven's C major Symphony, Wagner's 'Huldigungs-marsch' and Bernhard Carrodus's 'Scotch' Rhapsody, conducted by the composer. There was a full orchestra of fifty-two performers, and Mr. W. R. Pulein conducted.

COLCHESTER.—The Musical Society gave a successful performance of Haydn's 'Creation' on April 26 in the Corn Exchange. The choir and orchestra (led by Mr. G. H. Wilby) numbered nearly 200, and the solo vocalists were the Hon. Mrs. Julian Clifford, Mr. Henry Turnpenney and Mr. John Browning. Mr. Charles Osmond was a skilful conductor.

CREWE.—A highly-successful performance of Coleridge-Taylor's 'Hiawatha's wedding-feast' and the 'Death of Minnehaha' was given by the Philharmonic Society on April 25. The choir sang with much spirit, and a very capable orchestra (led by Mr. Frank Bathams) gave due effect to the orchestral accompaniments. Miss Euneta Truscott, Mr. Whitworth Mitton and Mr. Joseph Lycett were the solo vocalists, and Mr. William Dunning conducted.

CUCKFIELD.—Elgar's 'Banner of St. George' was the chief feature in a concert given by the Musical Society at the Queen's Hall on May 9, and was successfully performed by the choir and orchestra under the direction of Mr. F. Knight.

DEAL.—The Deal and Walmer Choral Society gave an excellent performance of the second and third parts of Coleridge-Taylor's 'Scenes from Hiawatha' on May 10. The soloists were Miss Ethel Lister, Mr. Herbert Grover and Mr. Charles Knowles. The singing of the choir reflected great credit upon themselves and their conductor, Mr. T. Thomas.

FEATHERSTONE (PONTEFRAC).—The Featherstone and Purston Choral Society gave a concert on May 1 in the Assembly Room, when Elgar's 'Banner of St. George' was the main feature of interest in a programme which included the part-songs 'Love and summer' and 'Woodmen, shepherds, come away' (John E. West), and Elgar's 'The snow' and 'O happy eyes,' all of which were well rendered by the choir. Miss Amy Darlington, Miss Maud Ferens and Mr. E. Murton were the solo vocalists, and Mr. Hamilton Fearnley conducted.

HORSHAM.—The Musical Society gave its last concert of the present season on May 9, when Mendelssohn's 'Hymn of Praise' and 'Gade's 'Spring's message' were performed. Madame Graham Ashton and Mr. Seth Hughes were the solo vocalists, and Miss Lintott led an efficient orchestra, Miss Laura Sapey was solo pianist and accompanist, and Mr. A. P. Whitaker conducted.

ILFRACOMBE.—The Wesleyan Church Choir (about forty voices) gave a concert of sacred music in the church on April 10. The principal works performed were Mendelssohn's 13th Psalm and 'Hear my prayer,'—with Miss Fanny Pickett and Miss Annie Pile as soloists respectively—in addition to several standard anthems and vocal and instrumental solos, all of which were excellently interpreted by various members of the choir. Miss Foster was at the pianoforte, Mr. S. J. Bridgman at the organ, and Mr. Allen Hussell (organist and choirmaster of the church) conducted.

INVERCARGILL (N.Z.).—The Musical Union concluded its season on March 27 in the Zealandia Hall. The part-music by the choir comprised Fanning's 'Daybreak,' Danby's 'Awake, Æolian lyre,' Webbe's 'Breathe soft, ye winds,' Dudley Buck's 'Hymn to music,' Schumann's 'Gipsy life,' Goss's 'There is beauty on the mountain,' and the bridal chorus from Cowen's 'Rose Maiden,' in all of which the choir sang successfully. The orchestra played several selections, and Mr. Charles Gray ably conducted the concert.

LEAMINGTON.—The New Choral Society concluded its second season with an excellent performance of 'King Olaf' on April 24. The work created much enthusiasm among the singers and audience at this its first performance in Leamington, and the Society is to be congratulated on the success of its enterprise. Miss Edith Evans, Mr. Anderson Nicol and Mr. Dan Price were the solo vocalists. Mr. H. M. J. Gibbon conducted.

MAIDENHEAD.—The Philharmonic Society gave its third concert this season in the Town Hall on May 3. The principal items in a varied programme were Mendelssohn's 'Come, let us sing' and Gade's 'Spring's message.' The male voices of the choir were heard in Mendelssohn's 'Vintage song' from 'Loreley,' and the ladies sang Dr. C. H. Lloyd's part-song 'Twelve by the clock.' Madame Edith Montgomery and Mr. Merlin Davies were the solo vocalists, and Mr. A. E. Baker conducted.

MELBOURNE (Australia).—Maunder's cantata 'Olivet to Calvary' was given with much success by the choir of Scot's Church, Collins Street, under the direction of the organist, Mr. W. F. G. Steele, on April 10. The solo parts were ably sung by Mrs. Palmer, Mr. George Baulch, Mr. C. Horsburgh and Mr. Walter Jones. The contralto solo 'He was despised' was impressively rendered by Mrs. W. F. G. Steele, and Guilman's 'Lamentation,' played on the organ by Mr. Steele, preceded the cantata.

MONTREAL.—The Philharmonic Quartette, a part of the Philharmonic Society organized in Montreal by Dr. Charles Harriess, made their debut at Government House, by command of His Excellency Earl Grey, on April 16. The Quartet, consisting of Messrs. Alfred de Sere, J. J. Goulet, Albert Chamberland and J. B. Dubois—all of whom are Canadian musicians and members of the staff of the McGill Conservatorium—have made an auspicious commencement, and their future success will be watched with interest.

NORTHAMPTON.—Elgar's 'King Olaf' was performed in the Corn Exchange on May 10 before an audience of over 1,000 persons. The choir sang with spirit and enthusiasm and were well supported by the orchestra. The solo music was interpreted by Miss Mabel Manson, Mr. Joseph Reed and Mr. Harry Dearth. The cantata was preceded by Beethoven's 'Leonore' overture (No. 3), which was well played. Mr. C. J. King was an able conductor.

PORTMADOC.—Mendelssohn's 'Elijah' was performed by the Choral Society at the Town Hall on April 24 under the conductorship of Mr. J. Chas. McLean. The principal vocalists were Miss S. M. Lewis, Madame Sambrook-Jones, Mr. Maldwyn Humphreys and Mr. David Hughes.

READING.—The 'Orpheus' Male-voice Society gave their sixtieth concert in the large Town Hall, Reading, on April 25, under the direction of Dr. F. J. Read, the founder and conductor of the Society. An excellent performance was given of 'Longbeard's Saga,' by Dr. Harford Lloyd, who conducted his own work. A new part-song 'The beauty of the Northern dawns,' by Mr. Percy A. Whitehead, was conducted by the composer, and had a very hearty reception. Mr. Boris Hambourg (violinist) and Mr. Robert Radford (bass) contributed solos, and Mr. F. Sewell and Mr. Percy Whitehead were the accompanists.—The Philharmonic Society performed Handel's 'Israel in Egypt' in the Town Hall on May 2. The choir of about 200 sang with spirit and intelligence, and the orchestra was led by Mr. A. Burnett. The solo vocalists were Madame Emily Squire, Miss E. Lakeman, Miss Phyllis Lett, Mr. H. Turnpenney, and Messrs. Mercer and Borough. Dr. F. J. Read conducted.

RETFORD.—The Choral Society's second concert this season took place in the Town Hall on April 25, when Sterndale Bennett's 'May Queen' and a miscellaneous selection were performed. The choir sang with spirit and enthusiasm both in the cantata and in Pinsuti's 'The sea hath its pearls,' the market chorus 'Masaniello' and the pilgrims' chorus, 'Tannhäuser.' The solo vocalists were Miss Eva Rich, Miss M. Haslam, Mr. F. Taylor and Mr. T. E. Mackie. Mr. Hamilton White was as usual an able conductor.

ROCHESTER.—The Rochester, Stood and Chatham Choral Society completed its thirty-third year of work by a fine performance of Dvorák's 'Spectre's bride' on May 7. It was evident that the preparation of the work had been a labour of love to all concerned, both the chorus and the orchestra acquitting themselves with the confidence begotten of familiarity. The orchestra, fifty strong, was provided by the band of the Royal Engineers. The principal vocalists were Miss Gleeson-White, Mr. John Harrison and Mr. Walter Ivey. Mr. Coleridge-Taylor conducted.

ROMSEY (HANTS).—Mendelssohn's 'Elijah' was sung in the Abbey on May 2 by the Romsey Musical Society, under the conductorship of Mr. L. S. C. Moss. The principal vocalists were Miss Virginia Sassard, Miss Marie Guard (a local contralto who undertook successfully the contralto music at a few hours' notice), Mr. Dean Trotter and Mr. S. J. Bishop. The choruses were well sung, and the accompaniments were provided by strings and the organ, at which Mr. J. C. Richards, the Abbey organist, presided.

SCARBOROUGH.—A musical service was held in Queen Street Chapel on May 17, when Mendelssohn's 'Hymn of praise' and a selection from Handel's 'Judas Maccabæus' were sung, accompanied by orchestra (led by Mr. W. H. Cass) and organ (Mr. G. H. Knight). The solo vocalists were Miss Ethel Hirst, Miss Marion Postill, Mr. F. Davison and Mr. David Pecket. Mr. Henry Hill conducted.

SEVENOAKS.—The St. John's Choral Society gave a concert in the Club Hall on May 2, when Coleridge-Taylor's 'Death of Minnehaha' was performed by an orchestra and chorus of one hundred performers. The solo vocalists were Miss Frederica Daniell and Mr. Albert Garcia. The programme also included Schubert's fifth Symphony and Mendelssohn's Pianoforte concerto in G minor (solo, Miss Katharine Fletcher). The orchestra was ably led by Mr. A. G. Whitehead, and Mr. W. A. Taylor conducted. Miss Elsie Hall gave a pianoforte recital at the Assembly Rooms of the Royal Crown Hotel on May 17, assisted by Miss Marie Busch. Miss Hall's rendering of Mendelssohn's 'Andante and Rondo Capriccioso,' a Prelude and Study by Chopin, and Brahms's Intermezzo (Op. 117) deserve special mention. Miss Busch's exquisite singing of Dvorák's 'Songs my mother taught me' and Brahms's 'Sandmännchen' was also much appreciated. Miss A. M. Jones was the accompanist.

SPALDING.—The third of Mr. William Woller's Subscription Concerts took place in the Corn Exchange on April 26, the most important items in the programme being Gade's 'Erl King's daughter' and Speer's 'Jackdaw of Rheims.' Miss Birt, Miss Neill Fraser and Mr. Dan Richards were responsible for the solo music in Gade's cantata, and Mr. Woller conducted.

TUNBRIDGE WELLS.—A programme of considerable interest was presented by Mr. Francis J. Foote's Choir in the Great Hall on May 2, and attracted a large audience. It included Dvorák's 'Stabat Mater,' Max Bruch's Violin concerto in G minor (played by Herr Hans Wessely), and a Kyrie and Gloria from Mr. Foote's Mass in G minor. The choir sang throughout *con amore*, and the orchestra (led by Mr. Spencer Dyke) was excellent. The solo vocalists were Miss Alice Baxter, Miss Constance Dugard, Mr. Hubert Baker and Mr. Marcus Thompson. Mr. Foote conducted.

WESTGATE-ON-SEA.—The musical Society gave its second concert on May 17 in St. Saviour's Schools, when Coleridge-Taylor's 'Hiawatha's wedding-feast' was the chief feature of attraction, the tenor solo being sung by Mr. J. Pearson. The programme included the madrigals 'In going to my lonely bed' (Edwards) and 'Fire, fire my heart' (Morley) by the choir, also Bach's Concerto for pianoforte and strings in D, all of which were well received. Mr. A. H. R. Robinson conducted.

WEYMOUTH.—Coleridge-Taylor's 'Hiawatha's departure' was performed by the Choral Society in the Royal Victoria Jubilee Hall on May 10, under the direction of Mr. W. Stone. The choir and orchestra discharged their duties efficiently, and the solo vocalists were Miss Beatrice Dunn, Mr. Alfred Heather and Mr. Thomas Rainger.

## Answers to Correspondents.

SOPRANO.—The original air of 'My lodging is on the cold ground' was composed by Matthew Locke and is included in the violin airs at the end of the 'Dancing Master' (1665), but about the year 1670 it was displaced by another melody. The air as now known was printed in 'Vocal Music,' 1775. Thomas Moore appropriated the tune and inserted it in his 'Irish Melodies,' and wrote for it 'Believe me, if all those endearing young charms'; but there is no evidence that the strain is other than of English origin, nor is there the slightest reason to assume that Ireland gave it birth. The words are in 'The Rivals,' an alteration in 1668 of Fletcher's 'Two noble kinsmen.'

T. B.—One need not be old-fashioned in one's views to doubt the absolute bad taste, or total lack of taste, of an organist who 'improves' hymn-tunes to the extent of telling his sopranos to sing the last two lines of Dykes's 'Melita' ('Eternal Father, strong to save') an octave higher than written! and meting out the same maltreatment to the concluding bars of Goss's 'Praise, my soul, the King of Heaven.' Such a malefactor should be given no quarter, except a quarter's notice.

AMATEUR.—(1) The following are arrangements for pianoforte and violin of Tchaikovsky's orchestral works and operas: Elegie from serenade for strings, 2s. 6d. Potpourri 'Casse Noisette' suite, 4s. Walzer from 'Eugene Onegin,' 4s. Walzer from 'Dornroschen,' 2s. 6d. Potpourri 'Pique Dame,' 4s. There are no arrangements of the 'Pathetic' symphony for pianoforte and violin. (2) We cannot trace that Beethoven's and Mozart's waltzes have been arranged for the above instruments.

O. M.—The remains of the following musicians have been re-interred: Bach, Haydn, Beethoven, Weber, Schubert and Dragonetti; and of Englishmen, Dr. Greene, John Davy (in the same churchyard, St. Martin-in-the-Fields) and Sir W. G. Cusins. For a complete list you had better apply to Mr. Algernon Ashton: he could doubtless also furnish you with the names of those musicians who have been buried at sea—in other words, those who sleep their last sleep in ocean's bed.

X. Y. Z.—You seem to have been particularly unfortunate with your pianoforte teachers, first the lady who allowed you 'to go on in rather a slovenly manner,' and then the gentleman who told you that you were 'too eager.' As you have been learning the pianoforte for three years, in spite of your drawbacks you ought in time 'to attain a proficiency equal to playing any ordinary song, or to play hymns at sight.' Seek the help of a good teacher—one who would be of real assistance to you in your sight-reading difficulties.

R. I.—The following are the publishers and prices of the songs you mention: Stanford's 'Five songs of the sea,' Boosey & Co., 2s. 6d.; Rubinstein's 'The dewdrops shine,' 'The Asra,' and 'The wood-witch,' Novello's Album of German Songs, vol. iii., 1s. 6d. Mr. Ffrangcon-Davies's book 'The singing of the future' is published by Mr. John Lane, price 7s. 6d.

H. B.—Ellis's 'History of musical pitch' is a privately printed pamphlet and was not published in the usual way, therefore it can only be obtained at a second-hand book-seller's. The basis of the pamphlet was two papers read by the author before the Society of Arts on March 5 and April 2, 1880, and published in the 'Proceedings' of the Society.

OBOE.—(1) The easiest organ sonatas by Merkel and Rheinberger are No. 5, in D minor, of the former, and the Pastoral of the latter composer. (2) The most fully annotated edition of Bach's organ works is that by Bridge and Higgs. (3) Wach's 'L'organiste improvisateur' is a treatise and is only published with French text.

ORPHEUS.—Why Florence? (the reference is to the city of that name, not to one of the fair sex). There is excellent teaching to be had in England, and there are scholarship opportunities whereby so gifted a young lady as your friend appears to be could obtain a musical education, and possibly maintenance, in this country.

J. M. D.—The following church cantatas by J. S. Bach are published in tonic sol-fa notation: 'God's time is the best,' 'Jesu, priceless treasure,' 'Now shall the Grace,' 'O Light everlasting,' 'Sleepers, wake!' and 'A stronghold sure' (choruses only).

F.—For small choral works suitable for a chorus of between 30 and 40 voices, see 'St. Cecilia's Day' (Van Bree), 'The wreck of the Hesperus' (Anderton), 'May-Day' (Macfarren), 'St. John's Eve' (Cowen), 'Come, let us sing' and 'Lauda Sion' (Mendelssohn).

W. E. D.—We are unable to furnish information as to the first-rateness (or otherwise) of the chief professor of the violoncello at the foreign teaching institution you mention. Traditions at such places are not always maintained.

J. B.—Henry Philips, the singer, was *buried*, not cremated, at Woking cemetery in 1876: we believe the crematorium there was not erected until two years later, in 1878.

AMBITIOUS.—Advertise, ask your teachers, and make known your desire to all the musical people you know. Why not try for an open scholarship at one of the great Schools of Music?

LILY.—Bonavia Hunt's 'Concise history of music,' published by Messrs. Bell & Co., is a useful little book for a beginner in the study of the subject.

D. J.—Tchaikovsky is not 'still alive' and therefore we are afraid that you cannot 'communicate with him personally'; he died in October, 1895.

ELFRIDA.—Carte's complete course of instruction for the Boehm flute (8s. net, and published by Messrs. Rudall, Carte & Co.) is the book you need.

C. P. C.—The C clef is a movable clef and can be placed on any line of the stave: its position determines the place of middle C, *i.e.*, the C between the bass and treble clefs.

OMICRON.—You will find the following suitable for teaching singing to boys under fifteen years of age: Novello's School Song Book, Nos. 91, 137 and 138.

P. J. M.—Your volume of Moore's Irish melodies is not, we fear, of any great pecuniary value.

F.R.C.O.—There are no arrangements for the organ of the excerpts from 'Tristan' that you mention.

F. E. E.—Full-scores of the 'Nibelungen Ring' are not let out on hire.

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I do also ordain that the School-master shall ever be the Warden in the Hospital of Christ in the town wherein he liveth, and have and use habitations and lodgings there, and shall have a special care of the well ordering of the poor people, and the houses, and have

an eye to their behaviour and disorders, so as he do nothing contrary to the direction of the major part of the Governors; and for his care and pains herein he shall have per annum Six Pounds.

### The Usher and his duties are ordained in Cap. III. :

I do also ordain, that there shall be an Usher in each of my Schools, who shall be a godly, learned, and discreet man, one that can make true Latin, both in prose and verse. He shall carry himself reverently towards the School-master, and be ruled by him in his discipline, and for the matter and manner of teaching whom and when. He shall not disgrace the School-master or animate the scholars in undutifulness towards him, or seek to withdraw their or their parents' affections from him, but shall be diligent in his school. . . .

I further ordain, that he shall ever be during the time he is Usher, one of the number of my Hospital, there, where he is Usher, and be called Sub-warden or Confrater, and there at least twice in the week he shall read prayers with the poor people according as he shall be directed by the Governors, or the major part of them, and that he shall have for his Pains per Annum three Pounds.



THE REV. EDWARD CARUS SELWYN, D.D.

HEAD-MASTER OF UPPINGHAM SCHOOL.

(Photograph by Messrs. Gillman & Co., St. Aldates, Oxford.)

Passing over Cap. IV.—*Of the poor people*—a quotation may be made from Cap. V. *Of the Scholars* :

Further, I do ordain and constitute that there shall be in each of my said Schools from time to time some Scholars that are well fitted for the Universities, of civil conversation (if God so bless my Schools), chosen to receive Exhibition of forty shillings per annum, till the number of seven at least be filled up in each place; &c.

The remainder of the Statutes need not be quoted, as they refer to details of finance, &c.

Consideration may now be given to the School buildings. If the visitor be of an antiquarian turn

of mind he will take a special interest in the original schoolroom, which stands, unrestored, at the east end of the churchyard (see the illustration on p. 452). On the outer wall of this ancient (1584) schoolroom—now used as the art school—are three inscriptions, written in Hebrew, Greek, and Latin :

HEBREW : Proverbs xxii. 6 ; 'Train up a child in the way he should go,' &c.

GREEK : St. Mark x. 14 ; 'Suffer the little children to come unto Me,' &c.

LATIN : Ecclesiastes xii. 1 ; 'Remember now thy Creator in the days of thy youth.'

Although there is no mention of Hebrew in the Statutes, it was not infrequently taught to children in the reign of Queen Elizabeth, and there are proofs that Archdeacon Johnson took an interest in the study of the language. While in the neighbourhood of the parish church, reference may be made to the fact that Jeremy Taylor was rector from 1638 to 1643 : the richly carved oak pulpit from which the eminent divine preached is still retained, though apparently at the restoration of the church (1860-61) two of the ancient panels found their way into a curious corner of the house taken by Mr. Paul David, the music-master, who on discovering the panels had them re-inserted in the pulpit, to replace the plain deal boards which some vandal had put in by way of exchange !

Of lesser antiquity are the old School House, once the residence of the head-master, and the now disused School studies (date about 1800), visible through a screen of ivy in the photograph on page 455. The modern buildings which form the architectural glories of Uppingham belong to the golden period of the School, that inaugurated by its great head-master, Edward Thring (1821-87). A born educationist, strenuous in carrying out his high ideals, Thring changed Uppingham from a more or less fluctuating grammar-school into a great public school. When in 1853 he became head-master there were only twenty-five boarders and five or six day boys : at his death (in 1887) the school roll numbered upwards of 300. By his enlightened policy he revolutionized the educational methods that had hitherto prevailed in English public schools. For instance, in 1859, the first gymnasium ever erected in a public school came into existence at Uppingham ; in 1871 garden plots were assigned to boys interested in horticulture ; a carpenter's shop and a forge were erected and teachers of turning, carpentry and metal work were appointed and still form part of the teaching staff. With a warm-hearted interest in the conditions of life in the East-end of London, Thring, in 1869, was the first head-master to start a School Mission in the Metropolis. His dauntless courage, his extraordinary energy and the way he would simply fight through any barriers of difficulty were instanced in a very remarkable manner at a most critical period when, owing to an outbreak of fever, he removed the entire school for the whole year (1876-77) from Uppingham to Borth, on the Cardiganshire coast, a bold experiment, fully justified by results !

The Uppingham buildings specially associated with Thring are the Schoolroom (1863) and the Chapel (1865), both erected from designs by the late G. E. Street, R.A. The Schoolroom, which cost £7,000, is a spacious room decorated with elaborate paintings, chiefly illustrative of the great names in ancient and modern literature. The School Chapel—opened April 27, 1865—is built of local stone, and has cost altogether £10,000. In 1891 its beautiful interior was enriched by a Galilee Memorial Chapel, added at the west-end and containing a statue of Thring, a very fine piece of work by Mr. T. Brock, R.A.

The School Library is housed in part of the old School House which, after being the Bede-house of the Foundation till about 1800, was the head-master's residence till 1890, when the present

by Mr. G. Frampton, R.A. Apart from these School buildings three new boarding-houses have been built and five have been enlarged.

Yet another and the latest addition to the School buildings has to be mentioned, and that is of special interest in that it is associated with music and the much esteemed music-master of the School. The need of a concert-room in which performers and audience could properly breathe had long been felt. To propose the erection of a building that should be devoted entirely to musical performances would have resulted in a *non possumus*, therefore the suggestion was made and has been admirably carried out that the new building should serve a double purpose—a gymnasium and a concert-hall seating 900 people. On the occasion of a concert the ropes suspended



THE OLD SCHOOL HOUSE.

(Photograph by Mr. W. J. Stocks, Uppingham.)

School House was opened. This and the adjacent class-rooms form two sides of the School Yard and were designed by Mr. T. G. Jackson, R.A.

The progressive spirit and enlightened educational policy of Edward Thring animate the rule of his successor, the Rev. Dr. Edward Carus Selwyn. During his head-mastership there have been added new class rooms, in celebration of the Tercentenary of the foundation, and the Victoria building (1897), with entrance gate under the tower, containing a museum, chemical laboratory, and large lecture-room, and carpentry and engineering workshops: over the gateway is a fine statue of the founder

from the lofty roof make way for the chords which proceed from the orchestra, and the physical quite naturally gives place to the artistic side of Uppingham School life. This beautiful room, with its canary-wood panelling, has cost £7,500, the expense being met by subscriptions from Old Uppinghamians and other friends of the School. As a concert-room it honours the work of the present music-master (of whom more anon) and is named after him; as a gymnasium it commemorates the Old Uppinghamians who fell in the South African war. A photograph taken specially for this article of this valuable addition

to the educational equipment of Uppingham, is given on p. 453. Above the outer door of the room is the legend *Caesorum Comitum Memores*, and in large letters running round the apsis at the back of the orchestra are the classic words—which fronted the conductor's chair at the Gewandhaus, Leipzig—*Res severa est verum gaudium*.

The new concert-room naturally leads to the consideration of *music* at Uppingham School, and its place in the curriculum; and in this connection we must quote from Mr. George R. Parkin's 'Life and letters of Edward Thring' (Macmillan). The author says:

At a very early stage in his work Thring formed the opinion that music might be used as a refining and elevating influence in school-training. So far as the traditions of the public schools were concerned, he was

power and believe in seeds. Never before in England has such a thing happened as a great school having its own music in this way and rising with it. The zeal of the boys was wonderful. This stirs the heart and refreshes it. It is a burst of spring in the midst of the east winds of masters and the pelting rain of Commissions.

Again, two years later (in 1875):

The choir practised in chapel to-night for the first time, a glorious reality. How the grand music rolled through the space and lingered in the roof! Perchance a thousand years hence that roof or those walls may fill with prayer and praise, and the music we first heard to-day be rolling on. Amen.

And all this, and more, in spite of the fact that Thring was most unmusical! At the same time, he was wise enough to see the potentialities of music as an educational factor in a boy's life. As Mr. Paul David has well said:

That Thring, himself quite unmusical, should have been the first to introduce music into such schools is certainly very remarkable. Like every great innovator, he was in this point, as in many others, in advance of his time.

To quote further from Mr. David:

The power of vocal music to enhance and emphasise the meaning of words appeared to Thring of great value. It was with a view to their being set to music and sung and thus brought forcibly home to a large number of performers and listeners, that he wrote his school songs. These songs, so full of idealism and enthusiasm—how he delighted in hearing them rendered by a hundred youthful voices! There, at least, he thought some of the sacred fire that burned in his heart had caught the hearts of the boys.

It is pleasant to learn that the present headmaster maintains the musical traditions of the School over which he has so ably presided nearly a full score of years. Dr. Selwyn has kindly contributed the following note on music as an educational asset specially for this article. He says:

'I am strongly convinced of the value of music as a refining influence in education, without going so far as to say that it possesses a moral power. It operates for good in the zone of manners. And its influence is not confined to the performer, but extends to those who appreciate without performing or learning themselves. Nor do I think that consciousness of proficiency in music contributes to conceit or vanity on the performer's part. Music among boys is not an enemy of modesty.

'The attendance at the School musical performance is compulsory on the boys, although this takes the place of a lecture once in every three weeks in the winter terms; and yet the effect is anything but to create a dislike for music. The behaviour is good, and the result is somehow to promote appreciation, and as I am fain to believe to humanise the hearers, however unmusical they are. Mr. David, of course, is a sort of magician.'

The musical activities of Uppingham School are controlled and energized by an efficient staff of teachers, with Mr. Paul David at their head, his



THE FIRST SCHOOLROOM (1584).

(Photograph by Mr. W. J. Stocks, Uppingham.)

venturing out into an entirely unknown sea when he made the innovation of introducing music into his regular system of education. But he believed that, in addition to a generally refining influence, it could also be made a means of interesting and stimulating boys not specially open to intellectual ambitions. So one of his earliest school ventures was the engagement of a music master. It was characteristic that from the very first he determined that the music given to the boys should be of the best.

One or two extracts from Thring's diary may be given as showing his keen interest in music, unmusical though he was. Thus, after a concert in 1873:

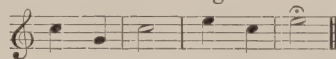
The whole concert Uppingham. What an epoch! The boys encored the school song again and again, and all rose and stood whilst it was being sung. It was a grand time for those who can see life

assistants being Mr. S. Fricker (a pupil of Joachim's at the Hochschule, Berlin); Mr. O. Bedall (Munich Conservatorium); Mr. W. Bethe (violin-cello); Mr. W. Greator, F.R.C.O. (organist); and Mrs. Fricker (*née* David). Simple music, sung by a choir of eighty voices with Mr. Greator at the organ, characterizes the chapel services. In his organ voluntaries Mr. Greator supports the Uppingham policy by giving his hearers nothing but the best music written for his instrument. The School orchestra provides ample scope for the really musical of the violin pupils. Here the conductor, Mr. David, inspires the boys with a full appreciation of the old masters—especially Haydn and Mozart—and instils into his young fiddlers a thorough grip of the *ideas* of musical performance, although the interpretation is naturally only a boy's best. Proof of Mr. David's method and magnetism was furnished on the occasion of our visit by the vigorous manner in which the band

music by Paul David—may serve as a specimen verse :

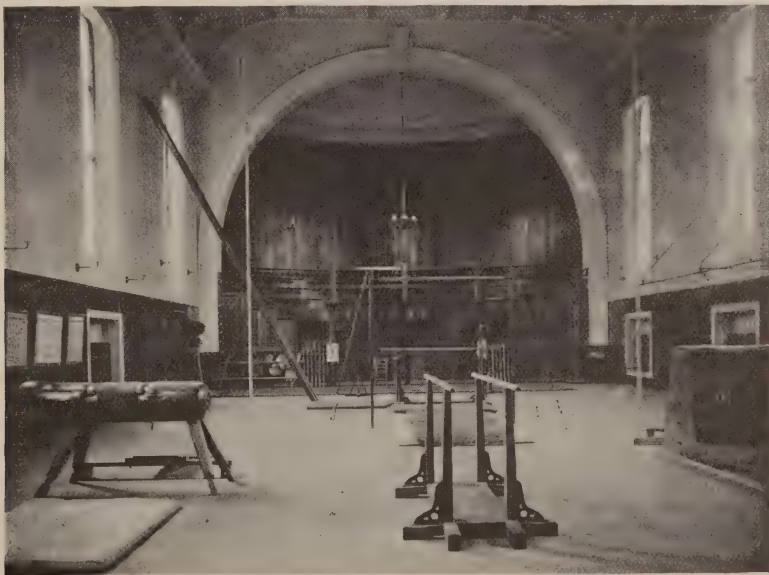
Ho, boys, ho !  
Gather round, together stand,  
Raise a watchword in the land ;  
Stand my merry craftsmen bold,  
Brothers of the crown of gold  
Wrought in stirring days of old,  
England's crown, the crown of gold.  
Gold of hearts that know no lie,  
Gold of work that does not die.  
Ho, my merry craftsmen bold,  
Work again the crown of gold,  
Work it new, boys, young and old,  
Gather, gather, near and far,  
Uppingham, hurrah, hurrah !

The first six notes of this song :



are adopted by the School Cadet Corps for the bugle call 'Uppingham.'

A special and interesting feature of the musical



THE DAVID CONCERT ROOM AND GYMNASIUM.

(Photographed specially for this article by Mr. H. H. Champion.)

rehearsed Mozart's 'Don Juan' overture. In addition to the boys, the orchestra includes three of the assistant music-masters, and a quintet of enthusiastic amateurs, viz., three assistant-masters and two ladies, wives of masters.

A school concert is given at the end of every term and one on speech day. On these occasions a selection from or a complete oratorio is given, as, for example, an excellent performance of 'Samson' in April last. For these concerts separate choir and orchestral rehearsals are held on Saturday evenings; on Sunday evenings there are combined rehearsals of band and chorus. At the concerts the school orchestra is, of course, supplemented by outside help, and the performance usually concludes with a school-song, of which the following—words by Edward Thring and

life of the school is a series of *chamber music* concerts (about seven) given annually during the winter terms. Mr. David and three of his assistants form a string quartet; trios, violin and pianoforte duets, &c., are also played, and occasionally a song gives variety to the programme. Attendance of the whole school is compulsory at these Uppingham 'Pops,' and the veteran music-master will not allow any lowering of the standard of music chosen for performance. Mr. David tells us how much such works as the Kreutzer sonata and Schumann's Pianoforte quintet are enjoyed, and indeed often asked for.

In regard to *individual* teaching, there are often upwards of 100 boys—one fourth of the School—learning instrumental music, pianoforte, violin or violoncello, all of whom are examined at the



SCHOOL BUILDINGS, SHOWING CHAPEL, SCHOOLROOM, AND COLONNADE.

*(Photograph by Mr. W. J. Stocks, Uppingham.)*

end of every term by Mr. David, who himself teaches the most capable of the violinists. Ample time is allowed to pupils for lessons and practice. Two lessons each of forty-five minutes' duration, are given per week. This individual attention given by the master to the pupil is of the greatest possible advantage and has its reward in the good musical work done at Uppingham.

The Lower School, of which the Rev. Tancred Earle Raven is the head-master, though not constitutionally connected with the Upper School, was founded in 1875. Here full use is also made of the opportunities afforded by the presence of Mr. David and his coadjutors. There are regular singing classes, for which the music-master makes himself responsible, and about twenty boys sing in the School choir. Instrumental pupils are arranged for as in the Upper School.

Mr. Peter Julius Paul David, music-master at Uppingham School, was born at Leipzig on August 4, 1840 (this date corrects those inaccurately given in various dictionaries of music). The son of the distinguished violinist, Ferdinand David—of whom a biographical sketch is given on page 457—he was brought up in an atmosphere of music. His only recollection of Mendelssohn, however, is a box on the ear he received from his father's friend as a punishment for some mischief in which he, Master Paul, had participated with Mendelssohn's own children. Although only a child of seven years the death of Mendelssohn made a deep impression upon him,

and he well remembers how Leipzig was placarded with posters recording the town's musical loss as if its chief musician had been the Burgomaster. Liszt and Schumann he knew well. At a party given by David's father, Hauptmann, then just appointed a professor of the Conservatoire, and Schumann were guests. 'Herr Hauptmann, how do you like Schumann?' 'A charming fellow: he didn't speak a word!'

Paul David was not intended for a musical career. For eighteen months he studied theology at Erlangen, Bavaria, with the idea of becoming a clergyman, but music asserted itself and rehearsals of quartets displaced the preparation of sermons. He entered the Conservatorium of Leipzig, where he studied under his father, Hauptmann, and Plaidy. Among his fellow students were Arthur Sullivan, Franklin Taylor, and Walter Bache. 'Sullivan was a lazy fellow,' recalls Mr. David, 'he did not seem to do anything during the two years of his studentship; but when the time came for him to leave he suddenly woke up and surprised us all by composing his charming music to "The Tempest."' Here is the programme of its first performance, at which Walter Bache played the first movement of Sterndale Bennett's F minor pianoforte concerto. We quote from this interesting programme which Mr. David hands to us. It is headed:

Einladung und Programm zur HAUPT-PRÜFUNG im  
Conservatorium der Musik zu Leipzig. Sonnabend den  
6 April, 1861, im Saale des Gewandhauses.

The fifth item in the programme reads thus :

Musik zu Shakspear's 'Sturm,' componirt von Herrn Arthur S. Sullivan aus London (unter Leitung des Componisten) Hieraus :

- a. Einleitung.
- b. Lied des Ariel, gesungen von Fräul. *Minna Giesinger* aus Leipzig.
- c. Entreact.
- d. Grotesker Tanz.
- e. Entreact und Epilog.
- f. Tanz der Nymphen und Schnitter.

Another item may be given :

Concert in Form einer Gesangsscene für die Violine von L. Spohr, gespielt von Herrn *Carl Rose* aus Hamburg.

This youthful violinist afterwards achieved fame in another sphere of musical work, as the *Carl Rosa* of English Opera.

After his studentship at Leipzig, Mr. David became a member of the orchestra at Carlsruhe, a post he held for two and a half years. At this time he saw much of Brahms, and having a naturally good voice he used to sing the composer's songs to him from the autograph copies ; he also played the A major quartet of Brahms from manuscript. 'How were you led to come to Uppingham ?' we ask. 'Well, the post as music-master was vacant, and Mrs. Thring mentioned the matter to Sterndale Bennett, whom she knew. Bennett paid a visit to my father at Leipzig and stated Thring's requirement. "Perhaps my boy

might suit," said my father to his English guest, with the result that I came to Uppingham in March, 1865, and here I have been ever since.' Among the Mendelssohn treasures that Mr. David possesses are the autograph of a very juvenile Symphony in C, a tall folio full-score presented to him by the composer's widow, and the manuscript of the pianoforte accompaniment to Bach's Prelude in E major (violin) thus inscribed :

An F. David zur und aus der Erinnerung niedergeschrieben, F. M. B. Leipzig d. 11te Nov., 1846.

To return to Uppingham. Mr. David speaks in terms of warm appreciation of the goodwill and support of his assistants, 'without whose valuable co-operation,' he says, 'I could never have done what I have done. And then the boys are extremely keen on music.' In the course of a paper read at a recent meeting of the Union of Directors of Music in Public Schools, Mr. David said :

That at most schools the bulk of our work has to be done out of school hours is, of course, a serious drawback, which also affects the lessons of the instrumental pupils. I confess I sometimes marvel at the punctual appearance of our pupils at Uppingham in the middle of a fine afternoon during the cricket season. That in spite of such unfavourable arrangements the number of music-pupils at most public schools has been largely on the increase of late years, is a striking proof of the value that parents now attach to the study of music.

Any boy who wishes to attend the Sunday evening practices (orchestra and chorus) is at liberty



THE OLD STUDIES.

Photograph by Mr. W. J. Stocks, Uppingham.)

to do so. In this connection Mr. David supplies the following interesting information :

A great many boys avail themselves of this permission, and with some of them attendance becomes quite a habit. I remember a few years ago, when we were preparing Beethoven's C minor Symphony, our audience on Sunday evenings grew larger from week to week ; sometimes we had quite a hundred boys listening to the rehearsal. The result was that you began to hear the main subjects of the Symphony whistled on the cricket-field, and in the quads of the schoolhouses, and that by the time of the actual performance our young audience had become thoroughly interested, and to some extent even capable of intelligent appreciation of the music. Now, I think, for a schoolboy to carry away with him, when he leaves, a memory of the C minor Symphony, as an ideal of music, is no mean advantage.



THE SCHOOL CHAPEL.

(Photograph by Mr. W. J. Stocks, Uppingham.)

No less interesting is Mr. David's declaration of policy in regard to public school music :

Now and then we meet, of course, with the objection of the 'superior person' that all this is wasted on the schoolboy. I beg to differ. I think our motto ought to be :—'For the young, the best is just good enough.' At our last Christmas concert we had among other things, the 'Prisoners' Chorus' from 'Fidelio,' which was enthusiastically encored. It is true I had repeatedly pointed out to my singers the exquisite beauty of the music, and I had noticed that with every practice they got more interested and warmed up. No doubt they in their turn talked of it to their friends, and in this way the boys themselves had prepared the ground. Yet all their talk and my own could never have effected such an outburst of enthusiastic applause as we had at the concert, if there had not been true appreciation of the beauty of the music in the audience.

Mr. David holds sensible views upon the musical training of the boys committed to his

charge. He does not begin at the wrong end. To further quote from the paper already referred to :

In trying to rouse in boys a genuine feeling for music and to give them a start in the appreciation of it, we must, in my opinion, begin by offering to them works that are simple and transparent in form and harmonies, easy to grasp and not too difficult to execute. In instrumental music we must encourage the study of the earlier masters, especially of Haydn and Mozart. The art of Beethoven rests not only on the forms but also on the spirit of his great precursors, and again it is Beethoven alone who gives us the cue to the understanding of everything that has come after him to this very day.

These words of wisdom, uttered by a man who is a true artist and an educationist of long experience, cannot be too widely promulgated or too strongly endorsed.

In conclusion, it was a proud day in Mr. David's life when on May 23, 1905, the David Concert Room was opened by Dr. Joachim. At the concert which followed the great violinist played Beethoven's Violin concerto, the programme including a selection from 'Elijah' (Part I.), the 'Idomeneo' overture, two madrigals,—'Since first I saw your face' (Ford) and 'The silver swan' (Gibbons)—and 'Work and War,' a set of four choral songs by Paul David. On that occasion an address was presented to Mr. David couched in these terms :

Paul David, at the opening of this Concert Room as the visible centre of musical life in Uppingham, we rejoice in the thought that its name will recall him by whose genius and patient zeal the spirit of music was constrained to make in this School a permanent and familiar home.

Forty years have passed since you, Mr. David, turned aside from a sure prospect of distinction in the outer musical world, and entered upon your chosen duties at Uppingham. The great Head master who brought you here foresaw, perhaps more clearly than yourself, the part you were destined to fill in the development of the School.

It is not merely as a true musician that we have known you. To those who know you best you have been a master of many subjects, a just and discerning critic, and above all a friend, ever ready to encourage in us that broad and healthy view which marks your own outlook upon the affairs of life.

Accept this expression of our gratitude for the ungrudging labour and care you have given to your life-work, and for the love you have borne the School and so many generations of her sons. We know that you would count as your highest reward the answering love of all those pupils and friends in whose name we now address you.

Be assured that in fullest measure this reward is yours.

RICHARD L. HARRISON, 1867-1872.

GEORGE A. FALK, 1889-1895.

HENRY G. LEY, 1903-1904.

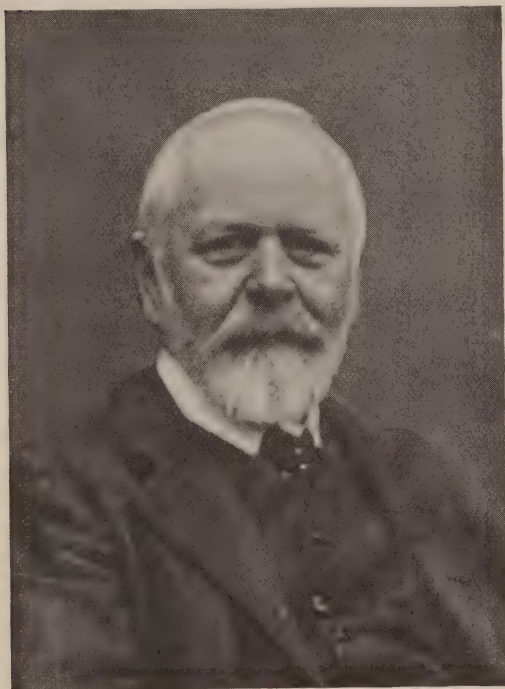
E. C. SELWYN.

In the course of his reply Mr. David said :

It was Mr. Thring who started Music at Uppingham, like so many other good things. And I personally feel that I owe to him and his influence whatever I have been able to do. It was his great example, his ever ready sympathy, and the encouragement he gave me that enabled me to plod on in what in early days often appeared to me an almost hopeless task.—To you, Dr. Selwyn, I also owe a large debt of gratitude for the

enthusiastic support you have now for a good many years given to the cause of Music, and for your unvarying kindness and consideration to myself.—I wish also to take this opportunity of thanking you, my friends and colleagues, the Masters of the School, for all the kindness and support I have ever received at your hands. If there is one thing I am proud of, it is the fact that for a period of 40 years I do not remember a single instance of discord between us. Words do entirely fail me when I try to express to you my thanks.

And now, last, but not least, my old pupils, how can I thank you adequately for such a proof of friendship



MR. PAUL DAVID

MUSIC MASTER OF UPPINGHAM SCHOOL.

(Photograph by Mr. W. J. Stocks, Uppingham.)

and, I may say, affection, as you are giving me here to-day. The feeling that in you there is for me a net of friends spread over the whole of this country, nay, beyond it, will not leave me to the end of my days. Once more to all of you many, many thanks.

For kind help in the preparation of this article the thanks of the writer are tendered to the Rev. Dr. Selwyn, head-master; Mr. Paul David, music-master; and to Mr. H. H. Champion, one of the assistant-masters; also to the various photographers named under their respective productions.

DOTTED CROTCHET.

'How great and how individual the beauty of his songs! The force and grace of expression, the sweetness of sound, the exquisiteness of their representation touch the innermost chords of the human heart, and by merely touching them make men stronger and better. There is no lyric bard who has to such an extent won at once the admiration of the critic and the love of the public.'—*Sir Hubert Parry in presenting Edvard Grieg for the degree of Doctor of Music at Oxford, May 29, 1906.*

## FERDINAND DAVID

(1810—1873).

No musical instrument has attracted more attention in recent years than the violin. This is largely due to the ever increasing number of wonderful performers thereupon, and in a lesser degree to the fabulous sums paid, or said to be paid, for old instruments. Pyrotechnic technique, though not unknown in the days of Paganini, dazzles by its sparkling virtuosity. The appearance of the prodigy violinist, not by any means a modern product, is a common occurrence, and almost ceases to excite wonder. And who shall attempt to estimate the number of lady violinists who charm by their interpretative gifts upon an instrument that a generation ago was not considered 'suitable for ladies'? Times have changed: not the violin. The tone-production—not always for the better—and mechanism of other instruments have been changed, but a good violin has to depend upon the player for full satisfaction as a purveyor of sweet sounds. This changelessness of the violin has therefore not nullified the schools of violin-playing which, reaching back to the 17th century, furnish an interesting contribution to the history of music, whether regarded from creative or interpretative points of view. One of these Schools, the German (or Mannheim), contains such distinguished names as Leopold, Mozart, and Spohr, to which may be added the subject of this biographical sketch.

Ferdinand David was born at Hamburg on June 19, 1810, in the same house as that in which his great friend, Felix Mendelssohn, first saw the light eleven months earlier. This interesting birth-house is in the thoroughfare now called the Grosse Michaelstrasse, and stands at the corner of the Brunnenstrasse: it can easily be identified by a tablet which has been placed over the front door at the instigation of Mr. and Madame Otto Goldschmidt to commemorate the birth of Mendelssohn within those walls. Louise, a younger sister of Ferdinand, was another gifted member of the David family. In her tenth year she appeared in public at Hamburg as a pianist. After her marriage she settled in London, and, as Madame Dulcken, became 'an executive pianist of the first order' and achieved extraordinary success as a teacher, with Queen Victoria at the head of her pupils. The father of these clever children was a prosperous and cultured merchant who had doubts as to the vocation which his son Ferdinand should follow. The boy showed hardly less ability in painting than in music, but music won the cause, and Master Ferdinand very early made his mark.

At the age of twelve he became a pupil of Spohr at Cassel, where for two years he imbibed the best traditions of the German school of violin playing. At the same time and place he studied the theory of music under Hauptmann, afterwards to become one of his colleagues at the Conservatorium, Leipzig. As a boy in his early teens Ferdinand David gave proof of remarkable energy and

earnestness as well as a self-dependence beyond his years. After his return to Hamburg the fifteen-year-old fiddler made a concert tour with his sister, Louise, the pianist, in the course of which they visited Copenhagen, Berlin, Dresden and Leipzig. Little did the boy think when he made his first appearance—on December 28, 1825—at the Gewandhaus, Leipzig, that he would play such an important part in the history of that famous centre of musical life. At the concert in question his sister played Moscheles's G minor Pianoforte concerto, and the boy-violinist's contributions to the programme were Spohr's 'Gesangsscene' concerto and the same composer's 'Potpourri on Irish airs.' Although the parents of Felix Mendelssohn and Ferdinand David had known each other in Hamburg, it was not till Ferdinand performed in Berlin (in 1825) that the two boys became acquainted with each other—an acquaintance which ripened into a life-long friendship. This Berlin meeting evidently predisposed the young violinist to settle in the Prussian capital. In reply to a communication from David, Mendelssohn, then seventeen yet with all the confidence of a man of affairs and experience, writes a long letter—Berlin, August 1826—in which he favours a settlement in Berlin. He concludes this letter with the conviction that 'it is of the utmost importance to your future career that you should soon come to Berlin, which is certainly one of the first musical places of importance. Would to God that I might soon have the pleasure of seeing you settled here, for I am convinced that nothing could be better for you than life and work in Berlin.' Mendelssohn's advice was acted upon; but with wise precaution David had secured a post as member of the band at the Königsstadt Theater, Berlin, in which he played for two years, 1827-28. Among his fellow bandsmen at that time were the brothers Rietz (or Ritz)—Eduard the violinist, and Julius the violoncellist.

In the spring of 1829 he accepted a private engagement as leader of a string quartet at Dorpat, in Livonia, at the house of a noble and influential amateur whose daughter he subsequently married. His duties were no less light than pleasant, and the holidays enabled him to make successful concert tours in Russia—St. Petersburg, Moscow, Riga, and other cities. The period of the delightful existence at Dorpat came to an end in 1835. In that year Mendelssohn was appointed conductor of the Gewandhaus Concerts, Leipzig. To whom should he look for a leader of the famous orchestra but to David? The two friends again met as colleagues in a most congenial occupation, David not only proving himself 'a first-rate coadjutor' to Mendelssohn, but one who took much of the mechanical work of the orchestra off the conductor's shoulders. David held the important post of Concertmeister at the Gewandhaus for thirty-seven years.

In the year 1839 Ferdinand David made his first appearance in England. This took place at the Philharmonic Society's concert of March 18, 1839, when he played his own Violin concerto.

The *Musical World*, in a notice of the concert, said :

Herr David, whose visit to this country we some time ago anticipated, deserves honourable mention. He is a young man, apparently about twenty-eight years of age, a brother of Madame Dulcken's, and a pupil of Spohr's. His tone is most pure, his cantabile expressive, his intonation perfect, and his bowing such as all English players should endeavour to imitate. His composition—well adapted to exhibit the powers of the violin—fully justifies us in pronouncing it the work of a scholar and a musician of genius. The audience exhibited more than its wonted intelligence in its applause, and we trust that Herr David has no reason to complain of our not being a musical nation, or not disposed to award praise to great and highly cultivated talent.

His appearance at the Philharmonic proved so successful that he was engaged for the concert on April 22, when he introduced his own 'Variations and Russian air,' and led Spohr's Octet. He also played a solo at the Oxford Musical Festival, and took part in many concerts given in London, Manchester and Birmingham.

The success which attended David's visit to England naturally gratified Mendelssohn, but not without some alarm lest his right-hand man should be induced to settle in London. The following letters from Mendelssohn at Leipzig to David, staying at 4, Cumberland Street, Bryanston Square, speak for themselves :

MENDELSSOHN TO DAVID.

Leipzig, April 23, 1839.\*

I must thank you in a few lines for the great pleasure you have given me by your dear letter. Very rarely a success of my own has been so welcome to me as yours at your first appearance in London. I awaited it with much anxiety, although I might and ought to have known that it would come as it has come. You can hardly believe how much the confirmation and many expressions of hearty recognition I have received have delighted me. From all sides I hear the same good things, and am right glad that for once a man meets with success who deserves it, and who does not hunt after it nor court people's favour to gain it.

Hochheim, near Coblenz, July 24, 1839.

Since your great success in England, I hear from all sides that you would leave us—I do not mean *only us at Leipzig*, but us in Germany—and I finished by believing it myself, especially when I heard of the death of Mori. There is not a day I did not turn the question over in my mind and look at it from all sides, and the outcome was always—like you tell me yourself in your letter—in favour of Germany, provided they see their way to offer you a good, honourable position.

You cannot think how often this summer I have been reminded of you and your ways in things musical. The manner in which they do the things in these parts is so very inferior to the ordinary standard of our Leipzig musicians; and these again are nothing unless you are there to keep them together and show them the right way.

That Mendelssohn's fears were groundless we shall presently see. Meanwhile an interesting criticism of the Philharmonic orchestra of that time may here find a place. David thus writes to Mendelssohn from London on April 13, 1839 :

I have now had several opportunities of hearing the Philharmonic orchestra. If, instead of half-a-dozen conductors, they had a fellow like you at their head,

\* This letter is one of seventy-two written by Mendelssohn to his friend Ferdinand David, all of which are now in the possession of Mr. Paul David.

one whom they must respect, and were well drilled for a couple of years, no orchestra in the world could surpass them. As it is, the effect is like that of a magnificent organ under the hands of a performer without taste or spirit. The quality of tone is fine; but there is no light and shade, and in difficult passages the execution is slovenly—the *sforzandos* are like elephant-steps, and the players know no true *fortissimo* or *pianissimo*. The double-basses sound beautifully; but owing to the absence of a fourth string a great deal of the music is spoiled. As they are without the low G, the beginning of the *Scherzo* in the C minor Symphony is played an octave higher, thus ruining the effect. After all they have extraordinary material, and we at Leipzig might be quite satisfied with one half of what they have.

The same letter contains a pleasant reference to Sterndale Bennett:

I see a good deal of Bennett. Travelling with him I got to know the full charm of his personality. He is a man from whom I should wish never to be parted, and I cannot understand that all the women don't want to marry him! His compositions do not seem to be much known here. They still see the Academy Student in him. God knows whether the modesty of his nature will permit him to make his way; there are few Englishmen who would not think you mad, if you told them that he is a better musician than Mori, Lindley, and all their other demi-gods!

Two years later David again visited London, when he played at various concerts. In regard to a performance of the Choral Symphony by the Philharmonic Society, he wrote to Mendelssohn as follows:

Yesterday I heard the Choral Symphony conducted by M——, and will you believe it, he made old Dragonetti play the great Recitative passage in the *Finale* as a *solo* on his double-bass; that the organ was introduced at 'Stürzet nieder, Millionen,' and that the vocal parts were altered and rearranged in various parts! If M—— does that sort of thing, what can one expect of other people?

I have heard 'Don Giovanni' at Covent Garden. Will you believe that in the first *Finale* they reinforced the orchestra by Turkish music (side-drum, cymbals, &c.)! and that in the place of the Minuet, a Ballet of one and a quarter hour's duration, with music by Auber and Strauss, was introduced!

For the purposes of this biographical sketch Mr. Paul David has lent us the programme of a concert given by his aunt, Madame Dulcken, on May 31, 1841, at the great Concert Room, Her Majesty's Theatre. At this monster music-making, in which Ferdinand David, the concert-giver's brother, took part, Madame Dulcken and Liszt performed for the first time Liszt's 'Hexameron' for two pianofortes. The gem of the concert appears to have been the first item of Part II. which reads thus in the programme:

PREGHIERA, 'Dal tuo stellato soglio' ('Il Mosè in Egitto')—*Rossini*. Mesdames G. Grisi, Persiani, Viardot Garcia, Dorus Gras, and Schroeder Devrient; Mlles. Loewe and Meerti.

Sig. Rubini, Mario, Tamburini, Lablache, F. Lablache, and Mr. J. Parry.

*Pianoforte*—Madame Dulcken, Messrs. Liszt and Benedict.

*Harp*—Mr. Godefrid.

*Violin*—Mr. David.

*French Horn*—Signor Puzzi.

Here is a veritable galaxy of talent—vocal and instrumental. In handing us this programme Mr. Paul David says: 'My father told me that

the *Preghiera* from Rossini's "Moses" was sung in *unison by all the vocalists*; and that there were no special parts arranged for the instrumentalists—they just put in *anything they liked*!

Mendelssohn's Violin concerto owes its origin to the subject of this biographical sketch. On July 30, 1838, Mendelssohn wrote to David: 'I should like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace.' Later on he refers to it as 'swimming about my head in a shapeless condition,' though 'a genial day or two would bring it into shape.' That David pressed his friend in the matter the following extract from one of the composer's letters—'Hochheim, July 24, 1839'—will show:

Now that is very nice of you to press me for a Violin concerto! I have the greatest desire to write one for you, and if I have a few favourable days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such an one as I to manage that? The whole first solo is to consist of the high E!

The concerto was swimming about Mendelssohn's head for six years before it landed on the shore of completeness. In the meantime he constantly consulted David on technical points of interpretation, as the following interesting letter will show:

Frankfurt a. M.

19 February, 1845.

Dear David,

Very many thanks for all the trouble you are taking with my Violin concerto, and forgive me for all the time and patience it must have cost you.

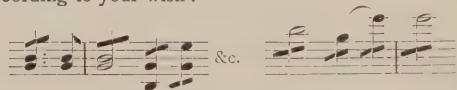
The bar before the *cadenza* I wish not to be repeated; I put there '*Cadenza ad libitum*,' by which I mean that the arpeggios can be made as long or as short as you like. If the *ad libit.* is not there, I will add it in correcting the proofs.

The four-part arpeggios are what I like best, with the same bowing from the beginning *ff* to the end *pp*. But if that is inconvenient, then alter them thus:



in that case, from the semiquavers onwards, by all means use a staccato bow.

Please alter the end of the first movement entirely according to your wish:



only, if not more difficult, I should naturally like it thus:



At the end [of the last movement] I would much rather take the octaves *quite* away. Please correct it thus:



Once more excuse all this trouble with which I bother you so; also excuse these hurried lines written in the greatest haste. Love to your wife.

Always thine,

FELIX MENDELSSOHN BARTHOLDY.

The autograph score, an oblong folio volume of sixty-six pages, with twelve staves to the page, and dated 'd. 16 September, 1844,' was for many years in the possession of the David family: it now belongs to Herr Ernst von Mendelssohn Bartholdy, of Berlin. The concerto was first performed, David being the soloist, at the Gewandhaus concert of March 13, 1845. Mendelssohn was absent owing to the rest cure he was following at Frankfurt: his place at the conductor's desk was taken by Niels W. Gade.

When the Leipzig Conservatorium was founded by Mendelssohn in 1843, what more natural than that David should be appointed principal professor of the violin? A splendid teacher and a thorough artist, he left the impress of his great gifts on the many pupils who passed through his class during the thirty years of his professorship. Two of his private pupils have achieved world-wide fame—Joseph Joachim and August Wilhelmj. His influence on the musical life of Leipzig was very great. As a solo performer he stood in the first rank; as first violinist in the Gewandhaus orchestra he proved himself a model Concertmeister; as leader of a string quartet he was almost unrivalled; and his aptitude for teaching amounted to genius. The influence of such a man soon became far reaching, especially as he was a pioneer. For instance, he was the first to play Bach's Chaconne in public (Gewandhaus, January 21, 1841). All honour to him for that. Outside Vienna he was the first to bring to public notice the later string quartets (including the Fugue) of Beethoven. He had a Grove-like affection for Schubert. By degrees he introduced at his concerts the best of Schubert's chamber music, to the delight of Leipzig music-lovers, who received those genius-inspired strains with enthusiasm.

As a friend of Schumann he was no less a propagandist of his chamber and orchestral music. The following extract from a letter written by David to Mendelssohn will be read with interest, if not amusement. It is dated 'Leipzig, August 4, 1841':

Yesterday Schumann came to me and treated me to an hour's silence, from which I finally gathered that he wished to bring his symphony once more before the public. He then gave me to understand—pantomimically—that he was willing to pay for a special rehearsal. After that he smoked two cigars, twice passed his hand over his mouth at the moment a remark wished to escape, took his hat, forgot his gloves, nodded to me, went first to the wrong door—then to the right—and he was gone!

The eclecticism of his taste and the wide outlook of his artistic horizon are shown in regard to the music of Brahms. It was at the David Quartet Concert given in the small hall of the (old) Gewandhaus of December 17, 1853—that Brahms, then a young man aged twenty, introduced his Sonata in C (Op. 1) and Scherzo in E flat minor (Op. 4), both for pianoforte.\* As a matter of fact, at that time David was almost alone among the

Gewandhaus authorities in recognizing the genius of Brahms.

Reference has already been made to David's great gifts as a teacher who, as founder of the Leipzig School, exercised great influence on violin-playing in Germany. In Grove's 'Dictionary of Music and Musicians' (vol. iv., p. 296b) Ferdinand David's son and pupil, Mr. Paul David, of Uppingham (see p. 449 of the present issue of THE MUSICAL TIMES) thus refers to his father's method:

It can hardly be said that he perpetuated in his pupils Spohr's [his master's] method and style. . . . As a teacher his chief aim was to give to his pupils a thorough command of the technique of the violin, and to arouse and develop their musical intelligence. There as elsewhere the classical works of violin literature naturally formed the main stock of teaching material. At the same time David laid great stress on the study of the modern French masters, maintaining that, irrespective of musical value, their works, being as a rule written with the aim of bringing out the capabilities of the violin, contain a large amount of useful material for technical training. The correctness of this theory is strikingly proved by Joachim, who as Boehm's pupil at Vienna, was made thoroughly familiar with the technique of the modern French school, while he studied most of his classical repertoire at Leipzig under David's guidance, and in what we may term Mendelssohn's musical atmosphere. Joachim's unlimited command over technical difficulties in music of any style, which enables him to do equal justice to Paganini and Bach, is undoubtedly largely owing to the fact that his early training was free from one-sidedness, and that he gained through the study of brilliant modern music the highest finish as well as the completest mastery.

As a creative musician there can be placed to Ferdinand David's credit five concertos, a number of variations, and other pieces for the violin. Two symphonies; an opera ('Hans Wacht'); a sextet and a quartet for strings; some songs; and concert pieces for wind instruments, including trombone solos for the great trombonist Queisser, of the Gewandhaus orchestra. But in regard to the creative side of his active and artistic life David's name will descend to posterity as the author of the famous 'Violin School' and the editor of the 'Hohe Schule des Violinspiels,' a collection of standard works written for the instrument by the old composers, a collection that marks an epoch in the development of modern violin playing.

In private life David took great delight in intellectual pursuits. A well-read man, his brain was richly stored with knowledge beyond that required in his 'daily round and common task.' Witty and humorous to a degree, he was a pleasant companion and excellent conversationalist, and a man greatly respected and beloved.

By way of conclusion two references may be made to a distinguished English pupil at the Leipzig Conservatorium during David's professorship. Writing to his father on June 4, 1859, Arthur Sullivan, then a youth of seventeen, says:

My first introduction to Liszt was last Tuesday, when Mr. David gave a grand musical matinée to which he invited me, Liszt, von Bülow (Prussian Court pianist) . . . and many other German celebrities, musical and non-musical, were there. In the evening, when nearly everyone had gone, Liszt, David, Bronsart and I had a quiet game of whist together, and I walked home with Liszt in the evening.

\* An interesting account of this event will be found in Miss Florence May's 'Life of Johannes Brahms' London: Edward Arnold, 1905; vol. i., p. 140.

On August 12, 1868, Sir George Grove and Sir August Manns met David (then in London) at Sullivan's dinner table. In the course of conversation the distinguished violinist remarked, as illustrating the advance of violin technique within his recollection: 'Not many years ago there were some pieces, such as Lipinski's Military Concerto and Ernst's Hungarian Fantasia, which only two or three men in Europe could play. Now all my pupils play them!' This was spoken nearly forty years ago. What would the great teacher say now?

Ferdinand David died very suddenly on July 18, 1873, while on a mountain excursion with his children near Klosters, in the Grisons. He was buried at Leipzig, where a street has been named after him.

### MUSICAL PRODIGES.

(Concluded from page 313.)

The first little girl player mentioned was Miss Cassandra Frederick, a pupil of Paradies, who was then living in London. She made her début at the age of five and a half in April, 1748, at the New Theatre in the Haymarket, and her concert was largely advertised for many days beforehand. Her friends, and the musical profession, evidently thought very highly of her, for the highest prices then to be obtained were charged for places, and two famous lady singers performed for her benefit on this and other occasions. One advertisement runs as follows:

On Monday the 10th of April at the New Theatre in the Haymarket for the Benefit of Miss Cassandra Frederick, A Child of Five years and a Half old, and a Scholar of Mr. Paradies will be performed a Concert of Vocal and Instrumental

#### MUSICK.

This Child will perform on the Harpsichord several lessons of Scarlatti and other Great Masters and also a Concerto of Mr. Handel's. Signora Frasi and Signora Galli will sing the Vocal, and the Instrumental Part will be performed by the Best Masters.

Pit and Boxes put together at Half a Guinea. Pit 5s.

The names of Galli and Frasi alone would have been quite enough to draw a crowded audience, for these two ladies were enormous favourites with the public then and for many years afterwards. Cassandra played in public on several occasions during the next few years, always much advertised and charging high prices for admission to her concerts. When she was about twelve years old she began to study singing, which she made her profession until she married.

One of her contemporaries, a little boy named Benjamin Hallet, was a very remarkable child. Before he was five years old it is said that he played the German flute at Drury Lane Theatre for fifty consecutive nights, and that at the age of six he could play the violoncello in such a manner as to bear a part in any concerto. Though he is known to have made his first appearance in 1748, we do not hear very much about him till 1752, when we find him in the company of a remarkable

set of entertainers who were greatly in vogue just then. Early in February he gave a benefit concert thus advertised:

For the Benefit of Benjamin Hallet A Child of Nine Years of Age.

At the New Theatre in the Haymarket on Thursday next the 6th of February will be performed a Concert of Vocal and Instrumental Musick. Boxes 5s. Pit 3s.

To which will be given gratis

An Old Woman's Oratory &c.

To begin at Seven o'clock.

*Note:* This Child three years ago performed upon the Flute at Drury Lane Theatre for 50 nights with extraordinary Skill and Applause.

In addition to this concert for himself, Benjamin had a regular engagement for certain nights in the week, when he assisted at an amazing entertainment, of which the following is the detailed programme:

By command of Noble Personages.

At the Castle Tavern in Paternoster Row this day being the 4th instant will be exhibited a Grand Concert of Musick by Gentlemen Masked after the Manner of the Grecian and Roman Comedy.

The Price of Admittance 2s. 6d.

At the same time will be opened and given gratis An Old Woman's Oratory.

To be conducted by Mrs. Mary Midnight and her Family.

To be divided into Three Acts.

Act the First will contain:

1. A Grand Piece with Drums and Trumpets.
2. Solo on the Violoncello by Cupid.
3. Inaugural Speech by Mrs. Midnight.
4. Concerto for Two Clarinettes.
5. Mr. Handel's Water Piece with a Preamble on the Kettle Drums.

Act the Second:

1. A Full Piece.
2. A Piece by Signor Bombasto.
3. The Speech of Mrs. Midnight in Defence of her existence.
4. A Solo on the Cymbalo.
5. Overture in Otho.
6. An Oration on the Salt box by a Rationalist.

Act the Third:

1. An Italian song by Signor Bombazeno.
2. A new Dissertation by Mrs. Midnight.
3. A French Horn Concerto.
4. Declamatory Piece on the Jew's Harp by a Casuist.
5. March in Judas Maccabeus with the side Drums.

With an occasional Prologue and an Epilogue to be spoken by Master Hallet in the Character of Cupid.

The Doors to be opened at Six o'clock. The Concert to begin at Seven.

The Room will be made very Warm and Illuminated with Wax Lights.

*Note:* The Ladies are desired to come early that they may be accommodated with the Best Seats and not be crowded as on the last four nights.

This unique company of entertainers were the rage in London for some time, and they were frequently engaged to perform at the benefit concerts of other artists, who could then make sure of the patronage of many 'Ladies of Distinction,' for whom Cupid and his violoncello had great attractions. They performed for Mr. James Lowe on the occasion of his benefit at the New Theatre in the Haymarket,

and this concert took place at 12 noon, an hour that, common enough at Ranelagh, Richmond, or Greenwich, was not then usual for concerts given in London. Signor Antonio Ambrosia also engaged them for his benefit at the New Theatre, and besides Cupid and the other attractions we are promised 'A song in the character of a Lion by Signor Antonio &c.,' while an additional feature at another concert is 'A Solo of Humour on the French Horn by Mrs. Midnight's Daughter.' It is to be noted that at this particular set of concerts the room is always 'illuminated with wax lights,' and we may suppose that wax candles were only just coming into general use, having previously been reserved for the rich and noble. The first person who used them for a public entertainment appears to have been Mr. Skeggs, the French horn player, at his concert at the King's Arms Tavern in 1751, for he makes a special point of the fact in his advertisements, and no mention of anything of the kind occurs previously. Little Benjamin Hallet was very largely advertised for all these concerts and some others, and he appears to have borne the principal part in all the violoncello music. He attracted a great deal of notice from 'Persons of Quality,' for his concerts were always 'at the command of Noble Personages,' or 'at the Particular Desire of Persons of Quality.' It was no uncommon thing, in the earlier part of the century, for persons of quality to 'desire' concerts, and this points to the fact already referred to, that music then was the pastime of the upper classes only, and without their patronage the concert-giver had a very poor chance of an audience. As time went on, however, the musical public grew larger, the number of concerts increased, and it became no longer so necessary for performers to solicit the favour of some person or persons of distinction. But in certain exceptional cases, and notably where some of the prodigies were concerned, the 'Quality' made a point of desiring that their patronage of the performer should be advertised, in order that the rest of the world might understand he was under their special protection. Benjamin Hallet certainly enjoyed this distinction. His portrait was painted by Thomas Jenkins who, though only moderately successful as a painter, associated with many celebrated people, and had an interesting career. He left England about 1761 and settled in Rome, where he gave up painting as a profession and took to banking. He rose to be the chief English banker in Rome, and as he became very rich and still retained his interest in artistic matters, he took an active part in the excavations carried on in Rome at that time, and was the means of adding many treasures to the famous Townley Collection. His portrait of Hallet was engraved by Ardell, and the reproduction given here is from the copy in the possession of Mr. Arthur Hill. That the child cannot have been more than about five years old when his portrait was painted is evident from his costume, consisting of the long skirt and tight bodice worn by both little boys and little girls of very tender age.

Some of the prodigies at this time before the public were the children of professional musicians, one or two of whom had in bygone years enjoyed distinction of a similar kind. There is no doubt that these worthy people carefully fostered any budding talent that showed itself in their progeny. In 1750 three little boys, whose fathers were all distinguished musicians, made their débuts almost simultaneously. The first of these was Michael Arne, a child so versatile that it was difficult at first for his relations to decide which branch of musical or histrionic art he would finally make his own. That his gifts should have been many is not surprising when we remember the attainments of the remarkable family into which he was born. His father was the famous Dr. Arne; his aunt the fascinating Mrs. Cibber, one of the greatest singers and actresses England has ever produced; and he had an uncle who in his own young days made something of a name for himself as an actor.

Little Michael's early training was of a very varied nature, for each member of his family desired him to follow a different calling. His gifted aunt wished him to become an actor, and used her best endeavours to draw out what dramatic talent he may have had. As he had a good voice his father determined he should be a singer, and spared no pains in his training. In addition he showed at a very early age great aptitude for the organ and harpsichord, and considerable skill in composition. His acting did not fulfil his aunt's expectations, and it was first as a singer and secondly as a composer that he attracted public attention. As might have been expected he appeared in both capacities under the wing of some of the best artists of the day. Signora Galli brought him out at her benefit on April 2 at the Little Theatre in the Haymarket, when the chief item in the programme was 'A Serenata, composed by Mr. Hasse. The Vocal parts by Signor Manfredini, Master Arne and Signora Galli. The music will be performed by the Best Masters.' Hasse's compositions were very popular in London at that time both with musicians and the general public. His operas of 'Artaserse' and 'Demofoonte' always drew good houses, and his smaller compositions such as the above-mentioned Serenata and a *Salve Regina* composed on the occasion of his visit to England some years previously, were frequently performed at concerts. His songs too, found great favour with singers on account of their melodious beauty and the skilfully-written bravura passages. Little Michael made a good beginning at this concert; and about a fortnight later he came forward as a composer, on the occasion of Miss Falkner's benefit at Covent Garden Theatre, when the comedy of the 'Double Dealer' was performed with Quin in one of the principal parts.

As was usual in those days and until well into the 19th century, there were 'Entertainments between the Acts.' These performances generally consisted of songs by a favourite singer and a solo or concerto by a well-known instrumentalist, either a member of the regular band, or any prodigy or



MASTER BENJAMIN HALLET.

*(From a print kindly lent by Mr. Arthur F. Hill.)*

foreign artist who happened for the moment to be the fashion. Sometimes in addition there would be dancing—a ballet, or one of the old and complicated solo dances like the Chaconne, executed by some distinguished performer from one of the French or Italian opera houses. These Entr'acte performances served a double purpose. They kept the audience quiet and occupied during the long waits while the scenery was being changed, and they gave to a large number of people who could not go to concerts an opportunity of hearing the best players and singers then in London. On the occasion of Miss Falkner's benefit, however, the entertainment consisted chiefly of songs, she herself being a singer of good reputation, and among other items she sang 'A new Scots Song, set to music by Master Arne.' This was the famous 'Highland Laddie,' which became immensely popular and at once made a name for the little composer. It was published a few years later in a collection of English songs called 'The Flow'ret,' all of which were written by Michael Arne during his early boyhood.

The other two little boys made their first appearance together on April 3, 1750, at the New Theatre in the Haymarket. One of these, a singer, was named Thumoth, and his father had been a prodigy in his own young days. The other child, who played the harpsichord, was the son of Valentine Snow, the famous trumpeter, who from all we can gather on the subject thought so highly of his boy's attainments that he spared neither trouble nor expense on the first occasion of his appearing in public. The concert is announced as being

For the Benefit of Master Jonathan Snow, a Youth of Nine Years of Age.

The Vocal Parts by Mrs. Arne, Mr. Lowe, Mr. Reinhold and Master Thumoth. The First Violin by Mr. Collett. A Concerto on the Bassoon by Mr. Miller, a solo on the Violoncello by Mr. Gordon, a Concerto on the German Flute by Mr. Lawson, a Concerto on the Trumpet by Mr. Snow.

With several Performances on the Harpsichord by Master Snow. The whole to conclude with a Grand Piece of Musick called An Ode to Chearfulness Composed by Mr. Arne.

The children could not have had better support, for all the performers were of the first rank and great favourites with the public. Mrs. Arne, who won her reputation under her maiden name of Young, was still in the zenith of her fame. Thomas Lowe was the leading tenor, and Mr. Reinhold, though no longer young, was still the best bass of that day. Both these gentlemen were celebrated as being the first singers of some of Handel's most famous songs, and as Reinhold enjoyed the personal acquaintance of Handel for many years, it is not improbable that the great composer wrote several of his finest bass solos specially for him. Mr. Miller, Mr. Gordon, and Mr. Lawson were all artists of ability and experience, and Mr. Snow's concerto on the trumpet was certain to be one of the chief attractions of the concert. The performance began 'exactly Half an Hour past six o'clock,' and we are informed with some emphasis that: 'A Box Ticket will admit but *One* Person to any Part of the House.'

It was not unusual for a single-box ticket to be available for the admission of one gentleman or *two ladies* either to a box or any other part of the house they might prefer; but as Mr. Snow evidently anticipated a crowded audience on this occasion he decided that each ticket should admit but one individual. It was well he made this fact public in the newspapers. Had he not done so the evening's entertainment might have been marred by one of the disturbances so common in those days at the playhouses and other places of amusement, where the cheaper seats were filled with persons who certainly did not belong to the 'Quality.' These people were very frank in expressing their likes and dislikes, especially the latter, not only of the performers on the stage but also of any members of the audience who displeased them in some way or against whom they had a grudge. They took such practical means of showing their displeasure and became so intolerable, that at last the managers of Drury Lane Theatre, wearied of the complaints made to them against 'Persons in the Upper Gallery who throw down Apples, Potatoes, and other things into the Pit,' issued a public notice assuring ladies and gentlemen that 'the Managers will take all imaginable care to discover and prosecute any Person or Persons who shall disturb or insult them for the future.' They even offered a reward of ten guineas for the discovery of some one who on a certain night 'flung a hard piece of Cheese of near half a Pound in Weight from one of the Upper Galleries and greatly hurt a Young Lady in the Pit.'

We do not however hear of any such unfortunate episode on the occasion of Master Jonathan Snow's concert; that it was successful may be gathered from the fact that both he and his friend Thumoth very quickly obtained many important engagements. Little Thumoth became a great favourite at once. Everyone was anxious to secure his services, and he was engaged as one of the regular performers at Ranelagh. He also followed his father's example and played the German flute, occasionally performing on that instrument in

public. But singing was his real vocation, and in 1751 he was so well practised in his art as to be able to execute the whole of the vocal music on certain occasions, as appears in the following announcement:

At the Devil Tavern Temple Bar. Tomorrow there will be an Uncommon Performance, Vocal and Instrumental. The Vocal Part by Master Thumoth of Ranelagh Gardens. And a Concerto on the German Flute by Master Thumoth. In the last Act will be introduced an Instrument never made use of in any Opera or Oratorio tho' handled with the greatest Perfection.

What this remarkable instrument was we do not know; no account of it is given, nor is any other mention of it to be found. In the course of the 18th century not a few strange instruments were invented from time to time and introduced to the public, only to be the sensation of a month or two at most, and then to disappear into the dark limbo of useless inventions.

During the musical seasons of 1751-52 the prodigies were very busy, and there were few concerts at which at least one of them did not perform. They all had benefit concerts, and on a much more ambitious scale than hitherto. These concerts were largely advertised, and in some cases the programme was printed in full, a custom that was then just creeping in and only became general in the latter half of the century. Young Michael Arne comes to the front very early in 1751. His father, satisfied no doubt with his son's successes in the previous year, determined that he should have a benefit performance of his own, and accordingly a grand Pasticcio was organized to be given at the New Theatre, Haymarket, on February 5. The term Pasticcio means literally a Pie, and the entertainment certainly justified the name, in that it was compounded of many ingredients, if we may apply a culinary expression in a musical sense. It was in reality a collection of airs, duets and other movements from different operas and by various composers strung together as a whole; sometimes, as in the present case, performed at a concert like an oratorio, sometimes at a theatre in the manner of an opera with appropriate action. It was a very favourite form of entertainment during part of the 18th century, for it enabled audiences to hear a large selection of their favourite airs from the operas without the trouble and expense of attending the performances. No doubt Mr. Arne composed this Pasticcio himself, and he engaged four of the most popular singers of the day, including his own wife. Moreover he drew up the programme in such a manner as would display his son's varied talents to the best advantage. The announcement of the entertainment and the programme are so interesting that we quote them in full:

For the Benefit of Master Arne.  
At the New Theatre in the Haymarket.  
This day February 5th will be performed  
A Pasticcio  
In Italian and English  
The Vocal Parts by Signora Frasi, Signora Galli,  
Mr. Lowe, Mrs. Arne and Master Arne.  
To be divided into Three Interludes.  
After the First Interlude a New Concerto on the Organ  
composed by Mr. Arne and performed by Master Arne.

The Second Interlude to conclude with a New Pastoral Scene, the words from Shakespeare. Composed by Mr. Arne.

After the Third Interlude will be a Serenata written by Mr. Congreve and set to Music by Mr. Arne, called

The Judgement of Paris.

With the Chorusses Alterations and Improvements.  
Paris Master Arne. Mercury Mr. Lowe. Venus Signora Frasi. Pallas Signora Galli. Juno Mrs. Arne.

The Whole to be disposed after the Manner of an Oratorio.

A List of Mr. Arne's Performance.

Act I.

1. Arne's new Overture, No. 3.
2. An Italian Song by Signora Frasi.
3. A Solo on the Hautboy by Signor Loge lately arrived.
4. Song by Signora Galli beginning *Chi non ode i miei sospiri*.
5. Song by Mrs. Arne composed by Mr. Handel in the opera of *Alcina* beginning *Di cor mio*.
6. Song by Master Arne composed by Signor Palma beginning *Spesso mi Sento Dir*.
7. A New Concerto on the Organ, composed by Mr. Arne and performed by Master Arne.

Act II.

1. Arne's new Overture No. 6.
2. An Italian Song by Signora Frasi.
3. Song by Signora Galli beginning *Non a ragione ingrata*.
4. Song by Mrs. Arne composed by Mr. Handel in the opera of *Alcina* beginning *Torna mi a vaggegiar*.
5. Song by Master Arne composed by Signor Hasse beginning *Che furia che mostro*.
6. The Pastoral Scene from Shakespear's *As you like it*, composed by Mr. Arne and performed by Signora Frasi, Signora Galli, Mr. Lowe, Master Arne and Chorus.

Act III.

1. Arne's new Overture No. 5.
2. The Judgement of Paris, written by Mr. Congreve, Composed by Mr. Arne, and performed by Signora Frasi, Signora Galli, Mrs. Arne, Mr. Lowe, Master Arne and Chorus.

It will be noticed that a very large proportion of the music in the *Pasticcio* was by Mr. Arne, and this in itself was a great attraction. His music was so fresh and spontaneous, so melodious and sparkling, so full of the atmosphere of green fields, woods, and open air generally that it appealed very strongly to English people who then, as now, preferred to take their chief pleasures out of doors.

Young Arne would appear to have pleased his audience at this performance, for in addition to his other engagements he had a second benefit in the summer at Marylebone Gardens. It was to have taken place on July 30, but was put off, 'At the particular Desire of Several persons of Quality,' till August 15. Miss Falkner came to her young friend's assistance on this occasion, and together they performed 'A New Duetto and Dialogue Composed by Mr. Arne.' Miss Falkner sang several well-known songs, Italian and English, as

likewise did Master Arne; and that he had not neglected his study of composition we may see from the mention of a song 'The Highland Lassie' (being the sequel to 'The Highland Laddie') by Master Arne. Marylebone Gardens was a favourite resort, and had many attractions to tempt townspeople from their homes during the summer evenings. It was so short a distance from London that any artist who held a benefit there was sure of a full audience. The entertainments generally consisted of a concert followed by a display of fireworks, some of which, from the descriptions given, seem to have been quite as elaborate as those of the present day. There were refreshments of course—wine, punch, tea, coffee and chocolate, and a delicious kind of 'plumb' cake, which was in great request.

Our two other young friends, Masters Thumoth and Snow, were also prospering exceedingly, and gave a fine concert in April at the New Theatre in the Haymarket. It was advertised for 'the Benefit of Master Jonathan Snow, a Youth of Ten Years of Age,' and, as before, Thumoth took part in it.

The programme presents a contrast to those of Master Arne, which were eminently popular in character, while this, as we shall see, was what would nowadays be called strictly classical:

Part I. A Grand Concerto for Trumpets and French Horns. First Trumpet, by Mr. Snow.

To which will be added the Dead March in Saul.

Air. The Song and Chorus of Happy Pair from Alexander's Feast composed by Mr. Handel.

A Concerto on the Harpsichord by Master Snow.

Air. Father of Heaven, composed by Mr. Handel, sung by Signora Galli.

Concerto by Mr. Miller.

Trio:—The Flocks shall leave the Mountains, composed by Mr. Handel.

A Solo on the Harp by Mr. Gwin.

Part II. A Concerto by Mr. Collet.

Air, sung by Signora Galli.

A Concerto by Mr. Lawson.

See from the Silent Groves, composed by Dr. Pepusch, sung by Master Thumoth accompanied by Master Snow.

A Solo on the Violin by Mr. Collet.

The whole to conclude with the Coronation Anthem of God Save the King.

The spectacle of the two little friends performing together must have delighted the audience exceedingly, especially the ladies, to whose motherly hearts infant prodigies of any kind perennially appeal. The 'Ladies of Quality' frequently took some of the prodigies under their immediate protection and particularly desired their performances, especially when two of them appeared at the same concert, as happened on certain other notable occasions which at present want of space forbids our describing. Perhaps at some future time we may be allowed to return to this interesting subject, and also to illustrate the important part the prodigies played in the varied amusements of fashionable London society in the 18th century.

BERTHA HARRISON.

## Occasional Notes.

Sing, maiden, sing !  
 Mouths were made for singing ;  
 Listen,—songs thou'lt hear  
 Through the wide world ringing ;  
 Songs from all the birds,  
 Songs from winds and showers,  
 Songs from seas and streams,  
 Even from sweet flowers.

Hear'st thou the rain,  
 How it gently falleth ?  
 Hearest thou the bird,  
 Who from forest calleth ?  
 Hearest thou the bee  
 O'er the sunflower ringing ?  
 Tell us, maiden, *now*—  
 Should'st thou not be singing ?

Hear'st thou the breeze  
 Round the rosebud sighing ?  
 And the small sweet rose  
 Love to love replying ?  
 So should'st *thou* reply,  
 To the prayer we're bringing :  
 So that bud, thy mouth,  
 Should burst forth in singing !

BARRY CORNWALL.

The article on 'Judas Maccabæus' which appeared in THE MUSICAL TIMES of April may be supplemented with the following information concerning the libretto and publication of Handel's famous oratorio. The Report of the Historical Manuscripts Commission of 1897 contains a letter—in the collection of J. Eliot Hodgkin, Esq., F.S.A., of Richmond, Surrey—written by the Rev. Dr. Morell, the librettist of 'Judas Maccabæus' and other oratorios by Handel, to an unknown correspondent. Morell's letter, *circa* 1764, reads thus :

And now as to Oratorios:—'There was a time' (says Mr. Addison) 'when it was laid down as a maxim, that nothing was capable of being well set to music, that was not nonsense.' And this I think, though it might be wrote before Oratorio's were in fashion, supplies an Oratorio-writer (if he may be called a writer) with some sort of apology ; especially if it be considered, what alterations he must submit to, if the Composer be of an haughty disposition, and has but an imperfect acquaintance with the English language.

Handel is obviously the composer of 'haughty disposition' here referred to by Dr. Morell, who continues :

As to myself, great a lover as I am of music, I should never have thought of such an undertaking (in which, for the reasons above, little or no credit is to be gained), had not Mr. Handell applied to me, when at Kew in 1746, and added to his request the honour of a recommendation from Prince Frederic. Upon this I thought I could do as well as some who had gone before me, and within 2 or 3 days carried him the first Act of *Judas Maccabæus*, which he approved of. 'Well,' says he, 'and how are you to go on ?' 'Why, we are to suppose an engagement, and that the Israelites have conquered, and so begin with a chorus as

"Fallen is the foe,"

or something like it.' 'No, I will have this,' and began working it, as it is, upon the Harpsicord: 'Well, go on.' 'I will bring you more to-morrow.' 'No, something now,

"So fall thy Foes, O Lord,"

that will do,' and immediately carried on the composition as we have it in that most admirable chorus.

That incomparable Air *Wise men, flattering, may deceive us (sic)*—which was the last he composed, as *Sion now his head shall raise*, was his last chorus—was designed for Belshazzar, but that not being perform'd, he happily flung it into *Judas Maccabæus*.

N.B.—The plan of *Judas Maccabæus* was designed as a compliment to the Duke of Cumberland, upon his returning victorious from Scotland. I had introduced several incidents more apropos, but it was thought they would make it too long, and were therefore omitted. The Duke, however, made me a handsome present by the hands of Mr. Poyntz. The success of this Oratorio was very great, and I have often wished, that at first I had ask'd in jest, for the benefit of the 30th night instead of a 3d. I am sure he [Handel] would have given it to me: on which the [re] was above £400 in the House. He left me a legacy, however, of £200.

The date of the first publication of 'Judas Maccabæus' has not, so far as we know, been recorded. This link in the historical chain of the oratorio we can now supply. The work did not appear until nine years after Handel's death. The advertisement columns of *The Public Advertiser* of February 20, 1768, forecasts its issue in these terms :

### MUSIC.

Proposals for Printing by Subscription, (in the same Character as the Messiah) the Complete Score of the Oratorio called Judas Maccabeus, composed by Mr. Handel: The Price to Subscribers is One Guinea and a Half: One Guinea to be paid at the Time of Subscribing, and Half a Guinea more on the Delivery of the Book, which will be at Michaelmas next.

N.B. After the Subscription is closed, none will be sold under Two Guineas.

Subscriptions are taken in by Mess. Randall & Abell's, Successors to the late Mr. Walsh, in Catherine-street, in the Strand.

A similar advertisement appeared in *The Public Advertiser* of October 1, 1768, which contained a N.B. to the following effect :

Those Ladies and Gentlemen who intend to encourage this Work, are desired to send in their Names by the 15th Inst., as the Subscription will be then closed, after which none will be sold under Two Guineas.

The announcement—which stated that William Randall was 'Successor to the late Mr. Walsh'—thus referred to the delay in the publication of the work :

☞ An unforeseen Accident has happened which has retarded the Publication of it this Michaelmas, as first intended.

The advertisement notifying the actual publication of the oratorio must be given in full: it is from *The Public Advertiser* of January 10, 1769 :

### MUSIC.

Now ready to deliver to the Subscribers.

The Complete Score of the Oratorio of JUDAS MACCABÆUS.

Printed for William Randall, Successor to the late Mr. Walsh, in Catherine-street, in the Strand.

N.B. Those Ladies and Gentlemen who have been so kind as to encourage this Work, are desired to send back their Receipts, with the second Subscription, when their Books will be delivered as above.

Where may be had,

The Complete Scores of Messiah, Samson, Alexander's Feast, and Acis and Galatea. Likewise all Mr. Handel's Works, With the greatest Variety of Music, of all Kinds, and of every Body's Printing.

'Kate knocking at the door' is the title given to the opening theme, and that fateful, awesome spell is sustained throughout.

The above information is furnished by a newspaper published at a University town (in England), and forms part of the notice of a concert at which Beethoven's fifth Symphony was played. Poor Kate!

## FROM THE MUSICAL TIMES OF FIFTY YEARS AGO :

MADAME CLARA SCHUMANN gave a pianoforte recital on the 17th June. This was the programme :—Variations in E $\flat$ , on a theme from the Eroica Symphony, by Beethoven ; Two divertimentos (Op. 17), and Suite de Pièces (No. 1, Op. 24), by Sterndale Bennett ; Variations on 'Aus dem bunten Blättern' of Robert Schumann, by Clara Schumann ; Sarabande and Gavotte (in the style of Bach), by Johannes Brakens ; Clavierstück in A major, by Scarlatti ; Carneval (scenes mignonnes, Op. 9), by R. Schumann. At the end of each piece, the audience gave unequivocal marks of satisfaction. Madame Schumann's own piece is very pretty, and very difficult ; it is on a most melodious theme, and was beautifully played. At the end of the concert, Madame Schumann responded to the universal re-demand, by again playing Scarlatti's Clavierstück, which was well fitted to conclude such a concert, being a wonderful piece of interpretation and execution.—*The Musical Times*, July, 1856.

'Who is Johannes Brakens?' the reader may be inclined to ask. The only answer is that Brakens is a misprint—which will happen even in the best-regulated journals—for Brahms! We have every reason to believe that this was the first public performance of Brahms's music in England. The *Musical World*, in a notice of the recital (which took place at the Hanover Square Rooms), said: 'The Sarabande of the "new man," Johannes Brahms, is extremely difficult, extremely uncouth, and not at all "in the style of Bach."' Thus spake J. W. D., including the italics.

The tribute paid to English art by the Société des Grandes Auditions Musicales de France by giving the first performance of Elgar's 'Dream of Gerontius' in France, has been confirmed by the notices of that performance in the Paris newspapers, from which some extracts are subjoined. It will be remembered that the work was given at the Palais du Trocadéro, Paris, on May 25, by the above-named Society—of which La Comtesse Greffulhe is the Présidente—and that the performance was under the able direction of M. Camille Chevillard :

The choral part is of great importance. It is treated with certainty and ample sonority, and the final chorus crowns the work with a brilliant and majestic ensemble. . . . But what one hardly knows how to praise sufficiently is the singularly elevated poetical feeling which distinguishes the work, the calmness and serenity which is indicated throughout. After 'Parsifal' and the 'Beatitudes' there is no other work in which the religious sentiment has been expressed in terms more touching. Perhaps the simplicity of the means employed by Sir Edward Elgar to arrive at this end, and the sincerity of his work, are precisely the most indispensable qualities to express this sort of sentiment.—*Le Figaro*.

This very remarkable work obtained a most distinct success. Its inspiration is always elevated without ceasing to be, so to speak, 'human.' Its style is pure without being pretentious. The choral part is treated with real power, and the chorus of demons notably is charged with remarkable fury and highly coloured.—*Le Soir*.

The musical feeling of the whole work is very sympathetic. The prelude is poignant and sorrowful, the chorus of demons is demoniacal, and that of the angels, angelic. The intercession of the Angel of the Agony has power and grandeur, and the sonority of the work is enriched by the remarkably skilful use of the organ.—*Echo de Paris*.

Sir Edward Elgar's setting of this purely mystical poem is perhaps the only truly religious work which we have been permitted to hear since the 'Beatitudes.' . . . One cannot fail to recognize and praise the sincerity and nobility of its inspiration. The music expresses scrupulously and with a feeling of respect the piety of the poem on which it comments and which it embellishes.—*Le Courrier Musical*.

A Yorkshire choir of 300 voices—supplied in equal numbers from the Leeds Choral Union and the Sheffield Musical Union—will shortly give three oratorio performances in Germany. At Cologne and Frankfurt 'The Dream of Gerontius' is to be given on September 24 and 27 respectively. Between those dates (on September 25) the Yorkshire chorals will show the good Düsseldorfers how 'The Messiah' is sung in England, the selection of Handel's immortal work having been made by a leading musician in Düsseldorf. Dr. Henry Coward will conduct all three performances. The financial success of the enterprise is assured and its business organization is not a little due to Mr. Henry C. Embleton, of Leeds. We understand that the Burgomasters and other civic authorities of the cities to be visited are taking a great and practical interest in this latest instance of a desire to promote friendly feeling between the nations through the divine art of music.

Who is Richard Nordraak? Very few musical dictionaries mention his name. And yet, if we are to believe Mr. Björnsterne Björnson, Nordraak was a Norwegian musician of genius who might have achieved great things if an early death had not removed him. He gave Norway her National Anthem, which fact suffices to make his name dear to his native land, and his grave a sacred spot to Norwegians. He lies buried far away from Norway's fjords, in the Jerusalem Churchyard at Berlin, and in the last week in May a monument erected to his memory by his countrymen was unveiled. Björnson, who wrote the words of the Norwegian National Anthem, spoke the memorial oration, in which, after pronouncing the customary panegyric to the gifted composer, he made a very interesting statement of an autobiographical nature. He said: 'Nordraak's death completely altered my plan of life. My mind was filled with the old Icelandic battle-songs and pictures from the ancient Northern Mythology. It was my intention out of this material to create, in conjunction with the deceased, great dramas, for which he was to supply the music. His early death frustrated those plans. Afterwards Richard Wagner used the same sources for his works. But though I am not learned in musical matters, I must say that in my opinion Wagner has failed to hit upon the right thing in his presentation of Germanic Mythology. He has imparted a sensual sentimentality to it which is alien to its nature. However, that which does not come at its proper time can never come.' The famous Norwegian poet may be correct in his criticism of Wagner's masterpiece, but if the 'right thing' had been hit upon, would not the world have lost some of its most marvellous music? It should be remembered that Grieg dedicated his Funeral March in A minor to the memory of Richard Nordraak.

The following is from a newspaper issued in a western city bristling with activities. In reproducing the extract we have ventured to print one word in italics :

Many memories gather around Canterbury Theatre, some of which are alluded to—especially those connected with its library and organ matters—in an article which opens the current number of 'The Musical Times.'

Those many memories !

Notices of the Handel Festival performances, the British-Canadian Festival concert, and the concerts of the Vienna Philharmonic Society, announced to be held during the last week of June, must be deferred till our August issue.

## HANDEL'S INFLUENCE ON BACH.

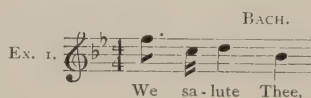
In the natural course of things a successful, popular artist is likely to influence those of his contemporaries whose merits have not yet been recognized, or whose powers require more time to mature. To take a single instance, Marlowe, though but by a couple of months the senior, is generally allowed to have pointed out the path to Shakespeare. Remembering then that Handel, born a few weeks before Bach, became famous at an early age, and that Bach was a diligent student and collector of music, we may wonder whether fortune brought many of Handel's early works under the notice of his contemporary.

It is stated that a copy of Handel's 1716 'Passion' exists, partly in the handwriting of Bach, and partly in that of his second wife, and that he wrote out the parts of a concerto and a cantata, which have been pronounced to be Handel's—(Spitta, Eng. trans. ii. 11). In two places—once in a cantata, 'Herr, gehe nicht ins Gericht,' and once in the Prelude 22 of the 'Forty-eight' (Bk. I.) bars 20-22—Spitta thinks that Bach had passages of these works in his mind (ii. 426). There is reason, however, for believing that other compositions of Handel's also came into Bach's hands.

Living at Hamburg, Handel produced a 'Passion' Music, apparently in 1704, and 'Almira,' the first of several operas, at the beginning of 1705. Towards the end of 1705 Bach obtained a month's leave of absence from Arnstadt to visit Lübeck, from thirty to forty miles N.E. of Hamburg. He stayed away, however, for four months; so that whether he remained all the time at Lübeck, or spent part of the time at Hamburg, a town to which he had paid several previous visits, he must at least have heard a good deal about Handel, for 'Almira' had achieved a striking success. In 1720 Bach visited Hamburg again. Are there any indications that he had made use of his opportunities?

Handel's early 'Passion'—the authenticity being here taken as admitted—is a setting of the text of St. John, chapter 19, with a few inserted airs and duets, and a final chorus, the words being the production of Postel, of Hamburg. Bach's 'St. John' Passion (first version probably about 1724) is a similar setting of St. John, chapters 18 and 19, with airs, &c., having words partly based on the Passion poem by Brockes, and partly, as is supposed, the work of Bach himself, or of some amateur verse-maker. However, three of these reflective pieces, 'Windet euch nicht' (omitted later), the chorale 'Thy bonds, O Son of God,'\* and the air, 'It is finished,' are found to resemble in idea the airs of Handel, inserted at precisely the same places. The six-line chorale ('Thy bonds, O Son of God, most high') is, in fact, with the exception of one word, identical with Handel's text. Unless these lines are traditional, it becomes certain that Bach knew Postel's libretto, and highly likely that he knew Handel's music also.

Little room for doubt, however, is left when we examine the corresponding choruses. The first, 'We salute Thee,' are both in B flat major. Bach's has a stately, flowing theme, but at bar 7 changes to a more rhythmical phrase:



Handel happens to introduce practically the same phrase—a slight modification of a previous instrumental phrase—over the same bass at his bar 7, in

the corresponding treble voice. The difference in accent is more apparent than real—see Chrysander's introduction.

The next choruses, 'Crucify,' are both in G minor, and both start off with a chord of the 6th. Here are the main features of the opening in each:

Ex. 2.

VI. HANDEL.  
Cru - ci - fy, Cru - ci - fy,  
(said) Cru - ci - fy, Cru - ci - fy, &c.

Bach also answers at once (in the tenor) beginning on D, the movement not being a fugue. Handel's chorus is very short; Bach's is extended.

The third parallel choruses, 'We have a law,' have nothing in common. Bach would probably notice that the principal feature of Handel's (C minor) is the progression of the bass at the part describing Christ's alleged offence—a descent, first partial from B flat, then a complete octave down the minor scale in C, followed by an upward ascent, including semitones between dominant and tonic. Now in his (Bach's) own chorus 'If this man were not an evil-doer,' slightly preceding those we are considering, the bass starts off in D minor with a somewhat similar semitonic ascent, followed by a partial descent, and then at once repeats the passage in C minor, with here a practically complete minor scale descent. There are of course great differences, and the idea is not recondite; but it would at least direct Bach's attention rather to a later chorus of Handel's—'We have no king but Caesar.' In 'We have a law' Bach's fugue is in F; Handel's is in G minor (with the old signature of one flat). Bach's entries run from bass to treble; Handel's from treble to bass. Here are parts of the bass entries:

Ex. 4.

HANDEL.  
Wir ha-ben kein-en Kö-nig denn den . . .  
BACH.  
Wir haben ein Gesetz, und nach  
We have a law, and by

Curiously enough both are irregular, though Bach's bass is the first statement of the subject. Handel finishes the chorus with a phrase:

Ex. 6.

HANDEL.  
Wir haben keinen König, keinen Kö-nig denn den Kai - ser

\* The title references are to Bach's 'St. John' Passion, Novello's octavo edition.

Not only does Bach end with this (in the major), varying the conclusion slightly, but he uses it all through the chorus as a counterpoint, varying the ending, but keeping the length, and finishing with three crotchets; it is unexpectedly jubilant, and the words have to be partially repeated to attain the length.

At the fourth chorus-parallelism ('If thou let this man go') Bach prefers to repeat the preceding chorus a semitone lower (E major), the three crotchets here happening to fall to the word 'Kaiser.' This causes his fifth chorus to be in F sharp minor, while Handel's fifth number is in D minor, but in each case the tonality is ill-defined. The styles of the ejaculations 'Away with Him,' at the opening are very similar—note in particular the upward leap of an octave between the fourth and fifth notes of the opening treble phrase in each. Both choruses commence at the second quaver of the bar (quadruple time). At the fourth bar in each 'Crucify' is introduced.

Handel's sixth chorus, 'Wir haben keinen König,' having been already used, Bach falls back for his sixth number, 'We have no King but Cæsar,' on a little four-bar chorus, used three times before.

For the seventh, 'Write thou not the king of the Jews,' Bach prefers, not very happily, to repeat the chorus 'We salute thee king.' Yet Handel's seventh is apparently not overlooked. The key (for the only time) is C major. Bach's eighth chorus ('Let us not divide') is (for the only time) in C major. Handel's tenors and practically his basses begin with the equivalent of six quavers on C. The subject of Bach's eighth begins in the bass with six quavers on the upper C. This chorus is a close fugue with a very long subject, the last section being separated from the other portion by a crotchet rest. And it happens that Handel's corresponding eighth chorus resembles a close fugue (in D minor) with a long subject, in which, though at a different and perhaps more natural place, a crotchet rest occurs. There seems nothing appropriate in the form; if intended to represent indivisibility, why any break at all? Bach's introduction of the full string band during the course of the alto air 'It is finished' may have been suggested by the introduction of the string band in the course of Handel's air in the same place.

Bach's closing chorus ('Rest here in peace') has only the slight resemblance of words to Handel's 'Schlafe wohl.' The latter fine chorus, however, has another interest, through the use of the last inversion of the German 6th in G minor at the close of the first section. It may be remembered that this rare chord is used at the end of the 'Crucifixus' of the B minor mass with the words 'et sepultus est' (G major). This might well pass as an accident, if the persisting figure of the immediately preceding 'Et incarnatus est' were not so decidedly like the figure which persists through the air a few numbers back in Handel's 'Passion,' 'Jesus, wherefore thirstest Thou?':



The thirst is perhaps the most striking indication of humanity in the Passion accounts. And it may be noticed that after a couple of ejaculations Handel's first voice phrase, 'Jesu, wornach dürstet dich?' is practically the descent of an octave, occupying just the same time as Bach's opening octave descent.

The gradual rise too of a fourth in four of the voices at 'et homo factus est' corresponds to the somewhat similar rise of a fourth, occurring at the same place in Handel's air.

Here then we have a series of resemblances, hardly a single one of capital importance, but scarcely all explicable as due to accidental coincidence. This work of Handel's, it must be remembered, was criticised by Mattheson in 1725, and might well have served as a model for avowed imitation, whether by Bach, or by anyone else, just as Purcell's simpler music was in front of Handel when he wrote the Utrecht Te Deum and Jubilate. That a theme or two should have been taken over at the same time is a matter of little moment, such being apparently the custom of the age; the real obligation is to be found in the similarity of character, and in the incentive to Bach to put forth his powers.

P. ROBINSON.

## Church and Organ Music.

### THE QUADRUPLE CHANT.

The inventor of the quadruple chant appears to have been Michael Maybrick, a former organist of St. Peter's Church, Liverpool (now the Cathedral). The son of William Maybrick, for many years parish clerk of the aforesaid church, he was born at Liverpool in 1799 and studied under Richard Wainwright. After having held the organistship of St. Mark's Church in that city, in 1827 he obtained a similar appointment at St. Peter's Church, a post he held till his death on May 23, 1846. That he had a voice is proved by the fact that his name appears among the chorus-tenors at the York Musical Festival of 1825. In Brown and Stratton's 'British Musical Biography' he is credited with having been organist and conductor of the Liverpool Choral Society and of having composed 'Twelve voluntaries for the organ, composed in a free style, and founded on church melodies,' of which no copy appears to be at the British Museum, nor of his pianoforte arrangements. His nephew, Mr. Michael Maybrick, J.P., the well-known song composer, writes us in response to an inquiry concerning his uncle: 'I have no recollection of him, but I do know that he was a clever and sound musician, one who wrote a great deal—anthems, fugues, &c.—and, as you say, he was the inventor of the quadruple chant. He was also, for those days, well skilled in writing for the orchestra. What became of his MSS. I do not know; but as a boy I remember seeing them in large quantities. He certainly was a man very much respected.' In or about the year 1825 Michael Maybrick published an oblong quarto chant book entitled:

A COLLECTION OF CHANTS | Composed and arranged for Four Voices | with an accompaniment for the | Organ or Piano Forte | by MICHAEL MAYBRICK, organist, | and | respectfully inscribed, by permission, to the | Rev. the Rectors of Liverpool.

London : Published and sold for the Author by the Royal Harmonic Institution, Argyll Rooms, 246, Regent Street | Price 5s. [1825?]

In this somewhat scarce book—of which Mr. John S. Bumpus possesses a copy—chants Nos. 1 and 2

are both quadruple. Here is No. 1, a chant very little known, certainly not in its *original* form :

No. 1.—TE DEUM. M. MAYBRICK.

Joule altered and reprinted the chant in his collection, and a garbled version of it has appeared elsewhere.

About the same time that Maybrick's book is said to have appeared Dr. John Camidge, of York, published his volume of 'Cathedral Music'—it was certainly issued after June, 1825. This collection also contained a quadruple chant which we also rescue from more or less oblivion :

No. 50. CHANT FOR THE 15TH EVENING OF THE MONTH.  
4th verse.

The chants in both Maybrick's and Camidge's books are printed in score with an organ accompaniment.

The quadruple chant is now mostly used for Psalm lxxviii., sung on the fifteenth evening of the month. In this connection it is amusing to read the opinion of a writer in the *Parish Choir*. This gentleman—who signed himself 'Aliquis'—in describing the services at Trinity College, Cambridge, in the year 1848, said :

The worthy Professor [Walmisley] it seems is not even satisfied with double chants, for he has manufactured a piece of music which he is pleased to call a quadruple chant, that is, one that goes to four verses, and this is inflicted upon us every fifteenth evening of the month.

This quadruple chant appeared in a book entitled :

The Collection of Chants, with the Responses In use at the Chapels of King's, Trinity, and St. John's Colleges, Cambridge, the voice parts in score with an accompaniment for the Organ or Piano Forte arranged by THOMAS ATTWOOD WALMSLEY, M.A., Trin. Coll., Professor of Music in the University and Organist of Trinity and St. John's Colleges.

London Sacred Music Warehouse, published (for the Editor) by J. A. Novello, 69, Dean Street, Soho, and 24, Poultry. [1845.]

Here is the 'manufactured piece of music' which found no favour with 'Aliquis' :

15th Ev. T. A. WALMSLEY.

The best known of all quadruple chants is that composed by the late Sir Herbert Oakeley. The 'Life' of that musician, compiled by his brother Mr. E. M. Oakeley, furnishes us with information regarding the origin of the familiar strain—'the one and only quadruple chant,' according to the late Dr. E. J. Hopkins. Oakeley was in the habit of spending his vacations at Canterbury at a time when 'the excellent and jovial Mr. Stratton' was precentor. This jocose cleric induced the young composer to try his hand at various forms of composition, including the E flat service and the quadruple chant. This was in 1853, when Oakeley was twenty-three years old, and the chant has remained in use at Canterbury

ever since. Precentor Stratton used laughingly to say that were it dropped 'there would be mutiny in Precincts and City.'

In the absence of definite information, there is always some risk in stating when and where a hymn-tune or chant first appeared in print; so with Oakeley's Quadruple chant. An advertisement in THE MUSICAL TIMES of April, 1863, furnishes evidence of what *appears* to be the earliest publication; it reads thus:

Quadruple Chant for the Fifteenth Evening of the Month (with alternation of unison and harmony), by H. S. Oakeley. In use at the Cathedrals of Canterbury, Norwich, Peterborough, Rochester and Bristol, and at the Sunday Evening Special Services at St. Paul's Cathedral and Westminster Abbey, also at the Temple Church, and at Cambridge, &c. Just published by Novello and Co., Dean-street, Soho. Price 1s. per dozen copies.

The chant also appeared in the Rev. William Windle's 'Church and Home Metrical Psalter,' published in the same year, 1863. From the above advertisement it may be assumed that previous to 1863 the chant was sung at various cathedrals, &c., either from manuscript or privately printed copies. Perhaps some of our readers could furnish additional information on this point.

#### A CONCERT HALL ORGAN FOR NEW ZEALAND.

Messrs. Ingram & Co., of Hereford, have just completed a new organ which is to be erected in the Concert Hall of the New Zealand International Exhibition, Christchurch. The following is a specification of the instrument:

##### GREAT ORGAN.

	Feet.		Feet.
Bourdon .. ..	16	Ophicleide	From 16
Open Diapason ..	8	Tuba	8
Hohl Flute .. ..	8	Harmonic Clarion	Solo 4
Principal .. ..	8		
Octave .. ..	4	Swell to Great Sub-octave.	
Harmonic Flute ..	4	Swell to Great Unison.	
Fifteenth .. ..	2	Swell to Great Octave.	
Diaphonic Horn } From Solo { 16		Choir to Great Sub.	
Diaphonic Horn }	8	Choir to Great Unison.	

- 3 Compound composition keys for Great stops, Pedal stops and Couplers.
- 2 Duplex keys for Diaphones.
- 2 Duplex keys for Tubas.
- 2 Duplex keys for Swell to Great couplers.
- 4 Composition pedals.
- 4 Suitable Bass attachments for same.

##### SWELL ORGAN.

Diapason Phanon ..	8	Cornopean .. ..	8
String Gamba ..	8	Sub-octave.	
Stopped Diapason ..	8	Octave.	
Quintadena .. ..	4	Choir to Swell Sub.	
Suabe Flute .. ..	4	Choir to Swell Unison.	
Double English Horn ..	16	Choir to Swell Octave.	

- 3 Compound composition keys for Swell stops, Pedal stops and Couplers.
- 3 Composition pedals.
- 3 Suitable Bass attachments for same.
- Extension Octave to all stops.
- Balanced Swell pedal.

##### CHOIR ORGAN (in a Swell Box).

Liebhich Gedacht ..	8	Orchestral Oboe ..	8
Viole d'Orchestre ..	8	Corno di Bassetto ..	8
Viole Celeste (Tenor C) ..	8	Vox Humana .. ..	8
Phoneuma .. ..	8	Sub-octave.	
Flauto Traverso ..	4	Octave.	
Harmonic Piccolo ..	2	Swell to Choir.	
Cor Anglais .. ..	16		

- 3 Compound composition keys for Choir stops, Pedal stops and Couplers.
- 2 Duplex keys for Swell to Choir coupler.
- Tremulant.
- Balanced Swell pedal.

##### SOLO ORGAN.

Rohr Gedacht (from Great) ..	16	Diaphonic Horn ..	8
Rohr Gedacht (partly from Great) ..	8	Ophicleide .. ..	16
Rohr Gedacht (partly from Great) ..	4	Tuba .. ..	8
Diaphonic Horn .. ..	16	Harmonic Clarion ..	4

##### PEDAL ORGAN.

	Feet.		Feet.
Resultant Bass .. ..	32	Ophicleide	From 16
Open Diapason .. ..	16	Tuba	8
Violine .. ..	16	Harmonic Clarion	Solo 4
Bourdon .. ..	16	Great to Pedals.	
Flute .. ..	8	Swell to Pedals.	
Diaphonic Horn } From 16		Choir to Pedals.	
Diaphonic Horn } Solo Organ }	8		

General accessory, Stop switch (key and pedal).

Manual compass = CC to C, 61 notes.

Pedal compass = CCC to F, 30 notes.

Two recitals were given on the above instrument, at Messrs. Ingram's factory, Hereford, on June 13, by Dr. A. L. Peace and Dr. J. Kendrick Pyne. Their respective programmes are subjoined:

##### DR. PEACE.

Organ Sonata, F minor, No. 7 ..	Rheinberger.
Pastorale, A major .. ..	E. T. Chipp.
Prelude and Fugue, E major (Vol. 3, Peters edition) ..	J. S. Bach.
Variations on the air 'Where the bee sucks' ..	Julius Benedict.
Sonata da Camera, No. 2 .. ..	A. L. Peace.
Finale from the Organ Concerto in D ..	S. Wesley.
Schiller March .. ..	Meyerbeer.

##### DR. PYNE.

Choral Song and Fugue .. ..	S. S. Wesley.
Adagio Cantabile (Septet) .. ..	Beethoven.
Suite in D .. ..	J. S. Bach.
Allegretto Cantabile, from the fifth Organ Symphony .. ..	Widor.
Prelude and Fugue in E minor .. ..	J. S. Bach.
Impromptu Elegiac .. ..	J. K. Pyne.
Noël Ecossais (16th century) .. ..	Traditional.
Grand Chœur en Sol .. ..	Salomé.

The thirty-sixth annual festival service of the London Gregorian Choral Association was held at St. Paul's Cathedral on June 21, with Dr. Warwick Jordan at the organ. The service, which commenced with the Rev. J. Baden Powell's processional hymn 'Hail! festal day!' included Berthold Tours's anthem 'Praise God in His holiness.'

The new organ in the Town Hall, Wellington, New Zealand, was opened by Mr. J. Maughan Barnett on March 6 in the presence of a large and enthusiastic audience presided over by the Mayor. Mr. Barnett gave two additional recitals on March 8 and 10 with similar success. The organ, which is of splendid tone, has been built by Messrs. Norman & Beard.

The choirs of St. John's, St. Peter's and All Saints' churches, Eastbourne, were combined in a musical service at the first-named church on May 30, the main features of which were the renderings of Goetz's psalm, 'By the waters of Babylon,' and the chorus 'Blessed Jesu' from Dvorák's 'Stabat Mater.' The service was accompanied by a full orchestra. Mr. Gilbert Alcock conducted, and Mr. Francis Donne and Mr. Selfe Fowles were at the organ.

The Chelmsford Association of Church Choirs held its 40th annual festival service at the Parish Church on May 31, when the combined choirs numbered 300 voices. The service included Stainer's anthem 'I am Alpha and Omega,' and his Service in F, while the processional hymn 'Lift we now our hearts' was sung to music by Dr. C. W. Pearce. Dr. G. F. Huntley was at the organ and Mr. F. R. Frye, organist of Chelmsford Parish Church, conducted.

A choral festival-service, in which seven choirs took part, was held on May 31 in St. Paul's Church, Princes Park, Liverpool. The music sung included Stanford's Magnificat and Nunc dimittis in B flat, Stainer's Te Deum in E flat, and Mendelssohn's 'Hear my prayer' (solo by Master Collier, of the cathedral choir). Mr. F. H. Burstall, organist of the pro-cathedral, conducted, and the accompaniments were sustained by organ (Mr. W. A. Roberts), three brass instruments and drums.

The annual festivals of the Nonconformist Choir Union (conductor, Mr. E. Minshall) and the London Sunday School Choir (conductors, Mr. J. Wellard Mathews and Mr. William Whiteman) were respectively held at the Crystal Palace on June 16 and 20 with their customary success. On the former occasion a new sacred cantata, entitled 'Nicodemus,' by Mr. Arthur Berridge was performed in the concert room under the composer's direction. Choral competitions were interesting features of both these festivals.

The necessary funds for providing a practically new organ for Bristol Cathedral, on an appeal issued about two years ago, have now been subscribed, and the Dean and Chapter have therefore been able to enter into a contract with Messrs. J. W. Walker & Sons, of London, for the execution of the work.

The important appointment of Organist to the Melbourne City Council is now vacant. Full particulars concerning the filling up of the post will be found in our advertisement columns.

#### ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Sonata in D minor (No. 5), *Merkel*.

Mr. Wilfrid Sanderson, Norwich Cathedral.—Evening song, *Bairdston*.

Mr. Paul Rochard, Holy Trinity, South Shields.—Air and variations in A, *Hesse*.

Mr. Evan Jones, St. Mary's, Potton.—Andante in F, *Henry Smart*.

Mr. Cecil Richards, Parish Church, Bushbury.—Overture in C, *Hollins*.

Mr. W. Hoyle, St. Michael's, Coventry.—Russian Hymn varied, *Freyer*.

Mr. Louis F. Goodwin, Dalston Congregational Church (opening of new organ).—Toccata in G, *Dubois*.

Mr. G. E. Mott, St. Aldhelm's, Edmonton.—Postlude, *John E. West*.

Mr. F. W. Benson, Christ Church, Paignton.—Bridal March, *W. H. Sangster*.

Mr. John Pullein, St. Peter's, Harrogate.—Canon in B minor and Sketch in C minor, *Schumann*.

Mr. Harry Packman, Christ Church, La Crosse, U.S.A.—Barcarolle, *Lemare*.

Mr. H. L. Balfour, St. Paul's Presbyterian Church, South Croydon (opening of new organ).—Con moto moderato, *Smart*.

Mr. Fred Gostelow, Wesleyan Church, Bushey (opening of new organ).—Variations on 'O Sanctissima,' *Lux*.

Mr. W. Wolstenholme, All Saints', Norfolk Square.—Seraph's Strain and Serenata in A, *Wolstenholme*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Rêverie du soir, *Saint-Saëns*.

Mr. L. A. Ladbrooke, St. Mary's, Southampton.—Prelude and fugue in G minor, *Buxtehude*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. A. H. Allen, The Cathedral, St. John's, Newfoundland.

Mr. Henry J. N. Bagg, St. Michael and All Angels, Bedford Park, Chiswick.

Mr. H. E. Bennett, St. John's Episcopal Church, Forbes, N.B.

Mr. Edward Broome, Jarvis Street Baptist Church, Toronto.

Mr. Stanley Chipperfield, Parish Church, Ottery St. Mary, Devon.

Mr. Harold E. Darke, Emmanuel Church, West Hampstead.

Mr. G. Manners Herd, Parish Church, Mortlake.

Mr. J. H. Maunder, St. Michael and All Angels, Blackheath Park.

Mr. G. Fryatt Mountford, St. Paul's Church, Savannah, Georgia, U.S.A.

Mr. Montague Herbert Spinney, organist scholar of Selwyn College, Cambridge.

## Reviews.

*A Treatise on strict Counterpoint.* Part I. Counterpoint in two or three parts. By Francis Edward Gladstone. No. 68 of Novello's Music Primers and Educational Series. [Novello & Co., Ltd.]

'Teachers would not act unwisely if they abandoned the existing custom of giving instruction in four-part harmony before their pupils have learnt to write correctly in two and three parts.' Although these words are the last in the book now before us they must be those that are first quoted, as showing the sure foundation upon which Dr. Gladstone builds. Thoroughness and a good grounding he regards as absolutely essential in the study of counterpoint. Moreover, Dr. Gladstone, speaking with a contrapuntal experience of forty-five years, holds fast to the belief that the *strict* style is the safest road upon which the pupil should travel. Those, and there are many, who agree with him will find that the author of this primer points the way in language that is free from ambiguity and thus guides the student in paths that are safe and free from pitfalls. The concluding portion of this lucid and distinctly practical exposition of counterpoint will be anticipated with interest.

*Elgar.* By Ernest Newman. The 'Music of the Masters' series. [John Lane.]

Entirely non-biographical in its scope, this excellent little book is a welcome contribution to musical literature. If Mr. Ernest Newman is a writer with whom agreement is often impossible, no one can question his sincerity and ability as a musical critic. In these lucidly written pages the author analyses all the published works of Sir Edward Elgar, ranging from the Romance for violin and orchestra (Op. 1) to the Concert-overture 'In the South' (Op. 50). Conveniently arranged under chapters whereby the various compositions are classified, the analyses are followed by a chapter on 'Elgar and programme music' and a list of the published works. Mr. Newman is not the only musician who holds the opinion that the Enigma variations 'were practically the first work in which Elgar's genius was made fully manifest.' In this connection he goes on to say: 'From that time many people put him in the front rank of contemporary musicians, and each subsequent work of his had to be judged by the standard not of English music only, but of the world's music.' The concluding words (apart from the Appendix) of the book may be quoted as an example of Mr. Newman's style:

The occasionally quoted remark that he 'has not yet attained a distinctive style' is a fiction, based on imperfect acquaintance with his work: to those who know that work there is scarcely any composer whose distinctive style can be so readily recognized as Elgar's. Any two consecutive pages of his have a stamp that enable us at once to name their author. In one department—that of orchestration—he may be said to be without a superior; his scoring is remarkable for its beauty even in these days, when to score well is a quite common gift. He treats the orchestra as one who loves and respects it, while Strauss, no less ardent, sometimes dissembles his love by kicking the object of his affection downstairs. Elgar is not, as we have seen, a predestined vocal composer; nor, on the other hand, does he handle the symphonic form with perfect mastery throughout. He is at his best either when he gets a fine poetic text that burns like a flame within him—as in *Gerontius*—or when he is working at a kind of necklet of gems—as in the *Variations*—where all his finest qualities of imagination, fancy, feeling, and technique have free play, and where the miniature form absolves him from the necessity of running on for a single moment after he has become tired. So much for the Elgar of the past; it will be interesting to watch the development of the Elgar of the future.

It is hardly necessary to say that this latest book on Sir Edward Elgar is one that should attract many readers. The text is copiously illustrated with musical examples, one of which, by-the-way (No. 120, on p. 170) has a topsy-turvy time-signature.

(Continued on page 481.)

## ANTHEM FOR HARVEST OR GENERAL THANKSGIVING.

Nehemiah viii. 10, 25, xli. 48; Joel ii. 23, 24, 26;  
 Hebrews xiii. 16; Psalm cxi. 4, 5, cxli. 26, cxv. 14, cxlvii. 14;  
 and Hymn "O worship the King," words by Sir Robert Grant (*Hymns A. & M.* 167).

Composed by HUGH BLAIR, M.A; Mus. Doc., Cantab.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro maestoso.*

SOPRANO. *f* The joy of the

ALTO. *f* The joy of the

TENOR. *f* The joy of the

BASS. *f* The joy of the

*Allegro maestoso. ♩ = 112.*

ORGAN. *f*

*Ped.*

Lord . . . is your strength; re - joice then, re -

Lord . . . is your strength; re - joice then, re -

Lord . . . is your strength; re - joice then, re -

The joy of the Lord is your strength; re - joice then, re -

*Ped.*

- joice . . . with great joy, and bring ye the first - fruits of the earth, . . .

- joice . . . with great joy,

- joice . . . with great joy,

- joice . . . with great joy,

*mf**Ped.* *senza Ped.*

year by year un-to the house of the Lord.

The floors shall be full of . .

The floors shall be full of . .

R.H. Solo Fl. 8 ft.

L.H.

Ped.

and ye shall eat . . in plen - ty, and shall be sat - is - fied. Be

and ye shall eat in plen - ty, and shall be sat - is - fied.

wheat, ye shall eat . . in . . plen - ty, and shall be sat - is - fied, Be

wheat, ye shall eat in plen - ty, and shall be sat - is - fied.

Sw. *cres.* both hands. *f* Gt.

senza Ped. Ped

glad and re - jice, and praise . . the Name of the Lord your God, that hath

Be glad . . and praise . . the Name of the Lord your God, that hath

glad and re - jice, . . and praise the Name of the Lord your God, that hath

Be glad and re - jice, . . and praise . . the Name of the Lord your God, that hath

dealt so won-drously . . with you. *rit. a tempo.*

dealt so won-drously . . with you. *rit. a tempo.*

dealt so won-drously . . with you. *rit. a tempo.*

dealt so won-drously . . with you. *rit. a tempo.*

*rit. a tempo. rit. Solo Tuba. dim.*

RECIT. TENORS. *f*

Let us of-fer the sac-ri-fice of praise to . . God con-tin-u-al-ly; giv-ing

RECIT. BASSES. *f*

Let us of-fer the sac-ri-fice of praise to . . God con-tin-u-al-ly; giv-ing

*mf Recit. Ped.*

thanks un-to His Ho-ly Name: for with such sac-ri-fi-ces God is well pleased. *Slowly, a tempo. p*

thanks un-to His Ho-ly Name: for with such sac-ri-fi-ces God is well pleased. *a tempo. p*

*Slowly. p a tempo. mp Str. senza Ped. Ped.*

SOPRANO SOLO. *mp*

The mer-ci-ful and gra-cious Lord hath so done His marv'lous works, that they

*Andante moderato. p senza Ped.*

*cres.*                      *dim.*                      CHORUS. SOPRANO.

ought to be al - way had in re - mem - brance.

CHORUS. ALTO. The

CHORUS. TENOR. The Lord is mer - ci - ful, the

CHORUS. BASS. The

*cres.*                      *dim.*                      *mp*                      *Ped.*

SOPRANO SOLO. *mp*

He hath giv - en meat un - to them that

Lord is gra - cious.

Lord is gra - cious.

Lord is gra - cious.

Lord is gra - cious.

*p Ch.*                      *Sw. Reed.*

*cres.*                      *f*                      *dim.*

fear Him; He shall ev - er be mind - ful of His

TENORS. The poor shall eat .. and be sat - is - fied.

BASSES. The poor shall eat .. and be sat - is - fied.

*cres.*                      *dim.*

*Ped.*                      *senza Ped.*

## CHORUS.

*mf* cov - en - ant. The mer - ci - ful and gra - cious Lord hath so done His mar - v' - lous works, that they

*mf* The mer - ci - ful and gra - cious Lord hath so done His mar - v' - lous works, that they

*mf* The mer - ci - ful and gra - cious Lord hath so done His mar - v' - lous works, that they

*mf* The mer - ci - ful and gra - cious Lord hath so done His mar - v' - lous works, that they

*Organ ad lib.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*rit. p*

*Ped. Sw. Reed coupled.*

RECIT. TENORS. *p* The Lord shall increase you more and more, you and your chil - dren. RECIT. SOPRANOS. He maketh peace in thy

*p Sw. Recit. (Reed in.)*

*pp*

*senza Ped.*

bor - ders, and fill - eth thee with the flour of wheat.

*Allegretto. 3/4*

*Allegretto. 3/4 = 100.*

R.H. Sw. *p*

L.H. Gt. Clarabella. *p*

CHORUS. SOPRANO. *mp*

O wor-ship the King All - glo-rious a - bove; O

CHORUS. ALTO. ("HANOVER" TUNE.) *mp*

O wor-ship the King All - glo-rious a - bove; O

*p Sw. both hands.*

grate-ful - ly sing His pow'r and His Love. Thy boun - ti - ful

grate - ful - ly sing His pow'r and His Love. Thy boun - ti - ful

QUARTET (OR CHORUS.) *mp*

Thy boun - ti - ful care, . . Thy boun - ti - ful

QUARTET (OR CHORUS.) ("HANOVER" TUNE.) *mp*

Thy boun - ti - ful

*Ped.*

care what tongue can re - cite? It breathes in the air, it shines in the

care what tongue can re - cite? It breathes in the air, . . it shines in the

care what tongue can re - cite? It breathes in the air, . . it shines in the

care what tongue can re - cite? It breathes in the air, it shines in the

*p Sw.*

*Ped.*

light : It streams from the hills, it de-scends to the

light : It streams from the hills, it de-scends to the

light : It streams from the hills, it streams from the hills, it de-scends to the

light : It streams from the hills to the

*senza Ped.*

plain ; And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

plain ; And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

plain ; .. And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

plain ; .. And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

R.H. Ch. *pp* *tr*

L.H. Sw. Oboe. *Both hands Sw.*

*Ped. 16 ft.* *senza Ped.*

tils in the dew and the rain.

tils in the dew and the rain.

- tils in the dew and the rain.

- tils in the dew and the rain.

*pp Sw.* *p Gt.* *sempre cres.* *f* *poco meno mosso.* *marcato.*

*senza Ped.* *Ped.*

CHOIR AND CONGREGATION.

*Maestoso.*

*ff*

O mea - sure - less Might, in - ef - fa - ble Love, While

*mosso.* *ff*

An - gels de - light to hymn Thee a - bove; Thy ran - som'd cre -

- a - tion, though fee - ble their lays, With true a - dor - a - tion shall

*rit.* *Largo.* *fff*

sing to Thy praise. A - men, A - men.

*rit.* *fff* A - men, A - men.

*Largo.* *fff* A - men, A - men.

*rit.* *fff*

The musical score is written for voice (choir and congregation) and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into several systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The sixth system shows the vocal melody and piano accompaniment. The seventh system shows the vocal melody and piano accompaniment. The eighth system shows the vocal melody and piano accompaniment. The ninth system shows the vocal melody and piano accompaniment. The tenth system shows the vocal melody and piano accompaniment. The eleventh system shows the vocal melody and piano accompaniment. The twelfth system shows the vocal melody and piano accompaniment. The thirteenth system shows the vocal melody and piano accompaniment. The fourteenth system shows the vocal melody and piano accompaniment. The fifteenth system shows the vocal melody and piano accompaniment. The sixteenth system shows the vocal melody and piano accompaniment. The seventeenth system shows the vocal melody and piano accompaniment. The eighteenth system shows the vocal melody and piano accompaniment. The nineteenth system shows the vocal melody and piano accompaniment. The twentieth system shows the vocal melody and piano accompaniment. The twenty-first system shows the vocal melody and piano accompaniment. The twenty-second system shows the vocal melody and piano accompaniment. The twenty-third system shows the vocal melody and piano accompaniment. The twenty-fourth system shows the vocal melody and piano accompaniment. The twenty-fifth system shows the vocal melody and piano accompaniment. The twenty-sixth system shows the vocal melody and piano accompaniment. The twenty-seventh system shows the vocal melody and piano accompaniment. The twenty-eighth system shows the vocal melody and piano accompaniment. The twenty-ninth system shows the vocal melody and piano accompaniment. The thirtieth system shows the vocal melody and piano accompaniment. The thirty-first system shows the vocal melody and piano accompaniment. The thirty-second system shows the vocal melody and piano accompaniment. The thirty-third system shows the vocal melody and piano accompaniment. The thirty-fourth system shows the vocal melody and piano accompaniment. The thirty-fifth system shows the vocal melody and piano accompaniment. The thirty-sixth system shows the vocal melody and piano accompaniment. The thirty-seventh system shows the vocal melody and piano accompaniment. The thirty-eighth system shows the vocal melody and piano accompaniment. The thirty-ninth system shows the vocal melody and piano accompaniment. The fortieth system shows the vocal melody and piano accompaniment. The forty-first system shows the vocal melody and piano accompaniment. The forty-second system shows the vocal melody and piano accompaniment. The forty-third system shows the vocal melody and piano accompaniment. The forty-fourth system shows the vocal melody and piano accompaniment. The forty-fifth system shows the vocal melody and piano accompaniment. The forty-sixth system shows the vocal melody and piano accompaniment. The forty-seventh system shows the vocal melody and piano accompaniment. The forty-eighth system shows the vocal melody and piano accompaniment. The forty-ninth system shows the vocal melody and piano accompaniment. The fiftieth system shows the vocal melody and piano accompaniment. The fifty-first system shows the vocal melody and piano accompaniment. The fifty-second system shows the vocal melody and piano accompaniment. The fifty-third system shows the vocal melody and piano accompaniment. The fifty-fourth system shows the vocal melody and piano accompaniment. The fifty-fifth system shows the vocal melody and piano accompaniment. The fifty-sixth system shows the vocal melody and piano accompaniment. The fifty-seventh system shows the vocal melody and piano accompaniment. The fifty-eighth system shows the vocal melody and piano accompaniment. The fifty-ninth system shows the vocal melody and piano accompaniment. The sixtieth system shows the vocal melody and piano accompaniment. The sixty-first system shows the vocal melody and piano accompaniment. The sixty-second system shows the vocal melody and piano accompaniment. The sixty-third system shows the vocal melody and piano accompaniment. The sixty-fourth system shows the vocal melody and piano accompaniment. The sixty-fifth system shows the vocal melody and piano accompaniment. The sixty-sixth system shows the vocal melody and piano accompaniment. The sixty-seventh system shows the vocal melody and piano accompaniment. The sixty-eighth system shows the vocal melody and piano accompaniment. The sixty-ninth system shows the vocal melody and piano accompaniment. The seventieth system shows the vocal melody and piano accompaniment. The seventy-first system shows the vocal melody and piano accompaniment. The seventy-second system shows the vocal melody and piano accompaniment. The seventy-third system shows the vocal melody and piano accompaniment. The seventy-fourth system shows the vocal melody and piano accompaniment. The seventy-fifth system shows the vocal melody and piano accompaniment. The seventy-sixth system shows the vocal melody and piano accompaniment. The seventy-seventh system shows the vocal melody and piano accompaniment. The seventy-eighth system shows the vocal melody and piano accompaniment. The seventy-ninth system shows the vocal melody and piano accompaniment. The eightieth system shows the vocal melody and piano accompaniment. The eighty-first system shows the vocal melody and piano accompaniment. The eighty-second system shows the vocal melody and piano accompaniment. The eighty-third system shows the vocal melody and piano accompaniment. The eighty-fourth system shows the vocal melody and piano accompaniment. The eighty-fifth system shows the vocal melody and piano accompaniment. The eighty-sixth system shows the vocal melody and piano accompaniment. The eighty-seventh system shows the vocal melody and piano accompaniment. The eighty-eighth system shows the vocal melody and piano accompaniment. The eighty-ninth system shows the vocal melody and piano accompaniment. The ninetieth system shows the vocal melody and piano accompaniment. The hundredth system shows the vocal melody and piano accompaniment.

REVIEWS—(continued from page 472).

*Catalogue of Manuscript Music in the British Museum.*

By Augustus Hughes-Hughes, Assistant in the Department of MSS. Vol. I. Sacred Vocal Music.

[Printed by order of the Trustees.]

The need has long been felt of a catalogue of the manuscript music preserved at the British Museum. In 1842 such a compilation, prepared by the late Thomas Oliphant, was published and procurable. The growth of the collection during the intervening sixty-four years has been so extraordinary that the preparation of an adequate catalogue must be a task positively Herculean in its achievement. For the industry stamped on every page of this welcome book of reference (615 pages) too much praise cannot be given to its compiler, Mr. Hughes-Hughes, in whose hands the entire work—this and its companion two volumes (yet to be issued)—has been placed.

As Vol. I. of this great undertaking has only just been published, it is too early to pass judgment on its accuracy. Only by putting such a book to the severe test of constant reference—and this we hope to do—can its merits or demerits, if any, be estimated. In a non-microscopical glance at the pages of this classified catalogue a few things have come under notice which need attention. For instance, in Samuel Wesley's 'All go to one Place' (p. 98), it might have been stated that the anthem was composed for the funeral of his brother Charles (died May 23, 1834), instead of the vague information 'about 1832 (watermark).' If (on p. 382) the reference 'these accompaniments' is to Mozart's additions to the 'Messiah,' which by inference it is, then the date—'30th Jan. 1813'—of their first performance in England is wrongly given: as was pointed out in THE MUSICAL TIMES of January, 1899, the actual date is March 29, 1805, eight years earlier than that which is invariably stated. The Rev. William Felton (p. 92 and Index of names) was a *vicar-choral*, not *organist* of Hereford Cathedral; and among misprints 'Miss Hockett' should be Miss Hackett' (p. 97 and Index), and 'Edward,' not Edmund, was the first Christian name of Dr. E. J. Hopkins (p. 600).

While we must reserve final judgment on this great undertaking until its completion, we venture to offer a few remarks on the method of the catalogue, basing these observations on the practical working by a busy man of such sources of reference, and in the spirit of friendly criticism. Perhaps less apology is needed for this critical excursion from the fact that two more volumes—'Secular Vocal Music' and 'Instrumental Music, &c.'—are still in the preparatory stage. It may seem rank heresy to take exception to any system of cataloguing adopted at the British Museum, but it is a question whether *every* entry should not be self-contained by the insertion of the composer's name after the title of a work instead of 'By the same' [composer], a formula which incurs a certain amount of risk in pages which are crowded with entries. Again, it is not altogether satisfactory to find such incompleteness as (p. 93) 'For a further description of the MS., see under "Organ Music."' Now as Vol. III., which is to contain 'Organ Music,' may not appear for a year or two, this method hardly justifies the statement made in the Preface—signed by Dr. Warner, Keeper of the MSS.—that 'each volume will be . . . complete in itself.'

And then in regard to that all-important matter, the Indexes. Why, we venture to ask, has not the strictly alphabetical method been followed, as in the Catalogue of 1842? In that modest volume 'Henry VIII.' and 'Elizabeth' are rightly given under their initial letters and not buried under 'England, Sovereigns of, etc.'; here as elsewhere, cross-references, the salvation of all indexing, would have saved the situation without breaking what is apparently the British Museum 'rule.' The same remark not only applies to 'France, Sovereigns of,' 'Germany, Emperors of,' and 'Prussia, Kings of,' but to 'Societies, Musical, English,' or 'German,' as the case may be. Who, in making a rapid reference, would think of looking for 'Catch Club,' 'Royal Society of Musicians' and similar organizations—to mention two out of seven English societies here noted—under such a heading as 'Societies, Musical, English.'? Here again cross-references are absolutely necessary. The Index of Names records the former owners (where known) of the

MSS. in the Museum; but in this respect the *page* of the volume is not given! One has to find the information by a double reference—(i.) the Index itself and then (ii.) through the maze of figures constituting the 'Table of Manuscripts' (17 pages) at the beginning of the volume.

We have dwelt at some length on this Index matter because of its great importance in all books of reference—of such importance that too much care and thought cannot be given to it. While we make no attempt to dictate the form in which an index should be cast, quick and easy reference is what one wants. Indexers may theorise as much as they please, but they have been the cause of endless loss of time through their vagaries. If they would earn our gratitude and sweeten our tempers they should make the fullest use of cross-references and other means of short cuts for those who travel in the research country.

*The Village Organist.* Books 40, 41 and 42. Edited by F. Cunningham Woods.

[Novello &amp; Co., Ltd.]

The first of this trio of books is of special interest in that it includes a charming little Fugue by Sir John Goss and an Air by the Rev. William Felton. Modern composers are represented by Dr. Brewer, who contributes a tranquil Prelude, Dr. Botting, as the composer of a pleasing *Réverie*, while Mr. John E. West and Dr. Cuthbert Harris are respectively responsible for a Lament and an Andante sostenuto. Three other pieces complete the selection. Book 41 opens with an Allegro pomposo by Mr. Thomas Adams, which will be found very useful as a concluding voluntary, as will an arrangement of 'And Israel saw that great work' (Handel). An old-time organist is recalled in a soft voluntary by John Bennett, a contemporary of Handel, and there are arrangements of movements from 'Paradise and the Peri' (Schumann), 'King Saul' (PARRY) and 'Redemption' (Gounod). With one exception—'Angels, ever bright and fair'—all the voluntaries in Book 42 are original pieces for the organ. Merkel and Hesse are names that command respect: the work of the former is here exemplified in a Postludium in D, and the latter with his familiar Andante in F. Three 20th century English composers furnish proof of their creative musicianship in an Allegretto giocoso in A (Mr. Ernest A. Dicks), a Romance in the same key (Dr. Markham Lee), and a Pastorella in B flat (Mr. F. A. Challinor). As throughout this series of organ voluntaries, the practical needs and capabilities of many organists have been considered in these latest instalments of a work that need not be, nor is it, restricted to village organists. We understand that a Harvest festival book of voluntaries is in a forward state of preparation, and that this is to be followed by similar books for various Church seasons—Christmas, Lent, &c.

## NEW PART-SONGS.

*Lullaby.* Words by Leslie Holdsworth Allen. Music by Arnold R. Mote.

*A wink from Hesper.* Words by W. H. Henley.  
*A ballad.* Words by Lady Lindsay. Music by Theo Wendt.

[Novello &amp; Co., Ltd.]

If Mr. Arnold R. Mote's 'Lullaby' were sung to a musical prodigy it would certainly keep such an one wide awake, for it is charming music that excites attention rather than soothes the senses to unconsciousness. It is intended to be sung unaccompanied, and the part-writing is closely knit—as it should be under these circumstances. The harmonization is rich, and there are several opportunities for a well-trained body of vocalists to make special effects in *pianissimo* singing. 'A wink from Hesper' is not a comic ditty. The 'wink' is allegorical. In fact it is a 'blink,' or to be correct a single twinkle from the star to which a lover compares a word of solace from his beloved, from whom he is torn by unkind Fate. The composer has set the lines simply, briefly and delicately, and the result is extremely pleasing. Lady Lindsay's 'Ballad' is tragic in character,

and is Maeterlinckish in its terse suggestiveness of grief and woe. A knight rides up to a farmhouse door and is given a drink of cool water. 'He drained it all,' and then in the next verse 'The maid in her bower sits weeping,' and 'On the hill side dark a knight lies stark.' The composer has written for eight vocal parts which will require careful rehearsal, for the phases of sentiment in the lines are closely followed, and there result rapid changes of tempo and demands for variety of tone colour. Above all dramatic perception is a necessity, but the composer's requirements being realized the part-song may be relied upon to hold attention and excite esteem for the executants.

#### NEW TRIOS FOR FEMALE VOICES.

*Gentle Spring.* Words by Longfellow. Music by Joseph Holbrooke.

*Hark! how the ripples gurgle with glee.* Words by Paul Seer. Music by G. Coleman Young.

*When Summer dies.* Words by Arthur G. Wright. Music by B. Luard-Selby.

[Novello & Co., Ltd.]

Time was when the supply of music specially written for female voices was limited, but there is now a considerable repertory of charming music from which to choose. The recent additions to this series are clever and attractive examples of how effective this class of music can be made. Mr. Holbrooke's part-song 'Gentle Spring' is a gay and graceful composition. The voice parts are so designed as to secure variety, and the pianoforte accompaniment while duly sustaining the voices possesses so much independence as to greatly increase the interest of the ensemble. If Mr. Young's setting of 'Hark! how the ripples gurgle with glee' is less original than the music to 'Gentle Spring,' it is extremely melodious and is easier to read. The pianoforte accompaniment is well designed and the harmonic scheme equally well balanced. The lines of 'When Summer dies' breathe the gentle melancholy which comes with the approach of autumn, but the poet concludes with the consoling reflection that though the glowing beauties of Nature may fade 'love will warm our hearts whate'er betide,' and so gives the composer an opportunity for an effective contrast at the close. The vocal parts are flowing in character and grateful to sing, but the accompanist's right-hand in this instance *will* want to know what his left hand is doing.

#### BOOKS RECEIVED.

*Catalogue of Manuscript Music in the British Museum.* By Augustus Hughes-Hughes. Vol. I. Sacred Vocal Music. Pp. xxvi. and 615; 21s. (Printed by order of the Trustees.) For review see p. 481.

*Life of Richard Wagner.* By William Ashton Ellis. Vol. V. Pp. vi. and 460; 16s. net. (Kegan Paul, Trench, Trübner & Co., Limited.)

*Les Symphonies de Beethoven (1800-1827).* By J.-G. Prod'homme. Preface by M. Edouard Colonne. Pp. vii. and 492; 5 francs. (Paris: Librairie Ch. Delagrave.)

*Frédéric Chopin: his life and letters.* By Moritz Karasowski; translated by Emily Hill. Revised and enlarged edition. Two vols., 10s. (William Reeves.)

*Music and Musicians.* By Edward Algernon Baughan. Pp. 325; 5s. net. (John Lane.)

*Irish peasant songs in the English language.* By P. W. Joyce. Pp. 20; 6d. (Longmans, Green & Co.)

*Liverpool Students' Song Book.* Pp. 155; 2s. 6d. net. (Williams & Norgate, for the University Press of Liverpool.)

*The Independent Methodist Tune Book.* Edited by Richard Brimelow and Thomas Robinson. Pp. xxv. and 541; 6s. (Novello & Co., Ltd.)

*La visite de R. Wagner à Rossini (Paris, 1860).* By Edmond Michotte, with portraits. Pp. 53; 1 fr. 50 c. (Paris: Librairie Fischbacher.)

*Les Rythmes du regard et la dissociation des doigts.* By Marie Jaëll. Pp. 180; 2 fr. 50 c. (Paris: Librairie Fischbacher.)

## Obituary.

The death, which we record with regret, of WILLIAM YEATES HURLSTONE, on May 30, removes one of the most gifted of young English composers. Born in London on January 7, 1876, Mr. Hurlstone gave early indications of his creative genius in that, at the age of nine, he published a set of five waltzes, although he had never had any tuition in composition, his only teacher having been his mother, who gave him some pianoforte lessons. In 1898, aged eighteen, he gained a composition scholarship at the Royal College of Music where he studied under Sir Charles Stanford (composition) and Messrs. Dannreuther and Algernon Ashton (pianoforte). His career, both as a composer and pianist, was very brilliant during the four years of his studentship, and he soon made a name beyond the walls of his Alma Mater, of which he had been appointed a professor of harmony and counterpoint. Although he was only thirty years of age at the time of his premature and lamented death, Mr. Hurlstone had composed a Pianoforte concerto in D; a Fairy suite ('The Magic Mirror'); Orchestral variations on a Hungarian air (performed at one of the Hallé concerts under Dr. Richter, at Manchester); and 'Fantasie variations on a Swedish air' played at the first Patron's Fund concert in 1904. His chamber music compositions include a Quintet for pianoforte and wind instruments; a Pianoforte quartet (played at a Patron's Fund concert in December, 1904); a String quartet; a Sonata for pianoforte and violin; a Sonata for pianoforte and violoncello; a Sonata for bassoon; a Suite for clarinet and pianoforte; in addition to songs, part-songs, &c. To the foregoing must be added his Phantasie (string quartet) which gained the first prize (£50) recently given by the Musicians' Company, to which reference is made on page 489 of the present issue. On the evening of his death, Hurlstone's 'Litany' was sung by the Magpie Madrigal Society, a pathetic incident in connection with the passing away of a man who, in the full flush of his early manhood, had achieved great things in music and in whom greater promise was never to receive its expected and eagerly anticipated fulfilment.

A pathetic interest invests the announcement, which we much regret to make, of the death of Mr. STEPHEN SAMUEL STRATTON, which took place at Birmingham after a very short illness on June 25. For many years Mr. Stratton has most conscientiously discharged the duties of 'Our own correspondent' at Birmingham of THE MUSICAL TIMES, and his last letter to this journal appears on page 491 of the present issue.

Born in London on December 19, 1840, Mr. Stratton began his musical career as a chorister of St. Mary's Church, Ealing. He studied harmony and composition under Charles Lucas, and became assistant-organist of St. Michael's Church, Paddington. In 1863 he obtained the organistship of St. Mary the Virgin, Soho, and from 1864 to 1866 he was professor of music at Totteridge Park School and organist of St. James's Church, Friern Barnet. On his removal to Birmingham in 1866 he held successively the office of organist at St. Barnabas Church (1866-7), Edgbaston Old Parish Church (1867-75), St. James's, Harborne (1876-7), and Church of the Saviour (1878-82).

In 1879 he started a series of chamber concerts at Birmingham, the chief feature of which was the production of works by native composers. But his greatest influence on contemporary music, especially in the Midlands, was in connection with his work as musical critic of the *Birmingham Daily Post*, an appointment he held from the year 1877 until the day of his death.

His name will be handed down to posterity as the joint author (with Mr. James D. Brown) of 'British Musical Biography' (1897), which, despite its inevitable errors, is a valuable book of reference. He also wrote a 'Life' of Mendelssohn for Dent's 'The Master Musicians' series (1901); and he was the author of a book entitled 'Musical Curiosities.' In private life Mr. Stratton was a genial and companionable man, full of anecdote and overflowing with reminiscences.

## DR. PERCY BUCK ON 'PROLEGOMENA TO MUSICAL CRITICISM.'

At the meeting of the Musical Association held at Messrs. Broadwood's Rooms on June 19, Mr. J. A. Fuller Maitland in the chair, Dr. Percy Buck read a paper on the above subject.

After apologising for offering an elementary paper to a learned Society, the lecturer explained that the recognized authorities on musical aesthetics, through a too learned treatment of the subject, failed to reach the very people whose opinions were most in need of reform. In trying to influence the judgment of young students, whose minds were still in a formative stage, he had never been able to find literature which dealt with aesthetics from the very beginning; consequently he hoped, by stating the methods he had himself followed, possibly to help those teachers who had a similar task and certainly to gain some help from their criticisms.

Dr. Buck first dealt with the general confusion of thought exhibited in discussions on abstract subjects, and the special objections frequently urged against the value of such discussions. Sometimes the objector denies the possibility of a standard in beauty; sometimes he admits standard, but claims that, nevertheless, one man's standard is as good as another's; and not infrequently it is urged that knowledge deprives one of enjoyment. Dealing with these the claim was made that all Art lived by criticism and discussion, and that only in this way could 'atmosphere' be produced. Aesthetics aimed, not at reaching a goal, but at erecting sign-posts; and the natural 'scaffolding of criticism' possessed by everyone could only become self-conscious and sure by the readjustment and co-ordination which discussion brought about.

Three preliminary questions were then asked: (1) What is the 'end' of art? (2) To what in our nature does art appeal? (3) How does it make that appeal? The third question was taken in detail, as embodying all the purely elementary side of criticism. Music was treated in detail as containing (1) grammar, (2) matter, (3) presentation, and as exhibiting qualities (a) sensuous, (b) intellectual and (c) emotional. With regard to the blending of such qualities these postulates required the use of (1) balance, (2) contrast and (3) reticence. After demanding that, besides these postulates, there were three axioms demanding music (i.) to be a projection of personality, (ii.) to be suitable for its particular purpose and (iii.) to embody *Zeitgeist*, the lecturer concluded by maintaining that a scientific analysis of music was not degrading to the mystery that lies behind all Art.

## LINCOLN MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Lincoln Festival follows precedent in being a triennial event, but an interval of four years has elapsed since the last festival, and the sixth, which should have taken place in 1905, was postponed on account of the epidemic which then prevailed in the city. Its success was not, however, materially affected by the delay, and the meeting, which took place on June 20 and 21, may safely be pronounced the most successful of the series. To begin with, the programme was of unusual interest, it avoided the hackneyed, but did not despise acknowledged masterpieces; it afforded examples of the most recent developments of the art and also paid attention to the old masters. An excellent orchestra of eighty-six of the best London players was got together, and having secured such a formidable machine, the wise policy—adopted for the first time at the last festival—was followed of providing the players with something worthy of their powers in an orchestral concert that took place in the Corn Exchange on the evening preceding the festival proper.

The presence of two of our most distinguished native musicians, Sir Hubert Parry and Dr. Cowen, gave lustre to the occasion. The former conducted his 'Overture to an Unwritten Tragedy,' first heard at the Worcester Festival of 1893, and since then revised. Why it should have been so little heard since then it is not easy to understand, save on the ground of the disinclination of the British public to believe that an artist can do anything outside what is regarded as his special *métier*. From Tadmor we must have marble,

from Parry we expect only choral music, but in this instance at least such an attitude will lead to the neglect of a work of singular power, full of tragic intensity, and with its emotion unfettered by any mannerisms. Dr. Cowen conducted his 'Phantasy of life and love,' and this, too, may be reckoned among his best compositions, strongly dramatic, well contrasted, and brilliantly orchestrated. The more familiar things in the programme were grouped round Beethoven's eighth Symphony, of which an excellent performance was given under the direction of Dr. G. J. Bennett, who as conductor of the festival and its artistic head, has now raised it to a high state of efficiency and artistic distinction.

On the second day there were two performances in the cathedral. For them a large chorus of 478 voices had been got together, divided into 156 sopranos, 125 contraltos, 93 tenors, and 104 basses. The nucleus consisted of 188 voices from the Lincoln Cathedral choir and Lincoln Musical Society, and nearly as many (175) came from Nottingham. These had been trained by Dr. Bennett, and smaller contingents hailed from Grimsby (trained by Mr. S. W. Smethurst), Hull (trained by Dr. G. H. Smith and Mr. Doorly), Spilsby (Mrs. Massingberd), and Gainsborough (Mr. Montgomery). The thorough training and consequent efficiency of this heterogeneous body were such that, although it was found impossible to arrange for a single full rehearsal, and chorus and orchestra came together for the first time at the actual performance, there was no hitch, and scarcely any hesitancy, a slight want of steadiness in one or two of the choruses in 'Israel in Egypt' being the most noteworthy lapse from perfection. On the other hand the tone was beautiful and well-balanced, no part standing out from the ensemble, the style was vocal and expressive, and some of the more tender passages—as, for example, the last pages of the Brahms Requiem—were really finely rendered.

A brief survey of the programme will show that the task thus accomplished was no light one. A thoroughly festive note was struck at the outset by Dvorák's 'Te Deum,' a work which, to use Beethoven's favourite expression, must have been evolved in a distinctly 'unbuttoned' mood. If contrast were desired it was certainly attained in Sir Hubert Parry's 'Voces clamantium,' which is austere in character, tremendously earnest and dignified. The afternoon programme ended with Brahms's 'German Requiem,' which was preceded by the 'Tod und Verklärung' of Richard Strauss. The excellent singing of the chorus in the Requiem deserves especial mention, as does Dr. Bennett's impressive reading of the music.

In the evening we had two notable classics as a set-off to the exclusively modern programme of the afternoon. Schubert's 'Unfinished' symphony, which sounded perfectly delightful in the cathedral, was followed by Handel's 'Israel in Egypt,' which remains one of the greatest of the monuments of choral music. If not the finest effort of the chorus, it was well sung, and one was well able to realize the majesty of the double choruses.

The soloists were Madame Agnes Nicholls, Miss Gleeson-White, Miss Ada Crossley, Messrs. Charles Saunders, Frederic Austin and Dalton Baker. The organists were Mr. H. L. Balfour and Dr. W. G. Alcock, and the entire festival reflected credit on the musicianship and organizing energy of Dr. George J. Bennett, organist of Lincoln Cathedral.

## MUSIC IN CAMBRIDGE.

DR. GRAY'S NEW CANTATA: ELGAR'S 'THE APOSTLES,' ETC.

(BY OUR SPECIAL CORRESPONDENT.)

A special interest was attached to the concert of the Cambridge University Musical Society in the Town Hall on June 8 by the first performance of a new cantata, 'Odysseus in Phæacia,' by Dr. Alan Gray, conductor of the Society. Dr. Gray is one of the few composers by whom self-restraint is still regarded as a virtue. He does not think it necessary to keep his name before the public by pouring out an unending stream of unequal work, but is content to write when the spirit moves him and to express his own ideas in his own manner, indifferent to the changing fashions of the day. His stern determination to avoid sensationalism and cheap pseudo-dramatic effects might lead superficial critics to regard his music as old-fashioned and lacking in

vitality; but the enthusiasm with which his new work was performed and received in Cambridge was sufficient proof of its solid artistic worth. Part of the enthusiasm was no doubt intended as the sincere expression of that deep personal regard which all members of the Cambridge chorus feel for their conductor; but it may be noted that the Cambridge University Musical Society chorus and its audiences are as a rule critical and fastidious almost to an exaggerated degree.

The libretto of 'Odysseus in Phæacia,' the title of which sufficiently indicates its content, is the work of the Rev. J. H. F. Peile, who has treated the lyric portions with considerable felicity of expression; the connecting passages however have a conspicuously Scriptural ring which must have taxed the composer's skill to the utmost in avoiding a clumsy oratorio style. It is in the choral portions that Dr. Gray has been most successful; here he has shown a thorough command of varied resource, and has depicted with equal vividness the savage guardians of the state religion and the airy grace of Nausicaa's maidens. The most effective number is the central chorus, 'Alcinous built him a house,' which has afforded opportunity for much picturesque instrumentation, and the well-developed *finale* forms a worthy pendant to it.

The solo parts were entrusted to Madame Agnes Nicholls, Miss Adelaide Lambe, Mr. William Green and Mr. Foxton Ferguson, who all did full justice both to their own reputations and to Dr. Gray's music. The orchestra worked with a will to secure a sympathetic interpretation of the instrumental portions, and distinguished themselves in the attractively scored 'Dance of Phæacians' and in the sombrely dramatic introduction. The chorus, which at last year's performance of 'Everyman' showed a great improvement on previous years, out-did themselves on this occasion, and seemed determined to develop to the utmost the noble traditions of their ancient Society.

A very successful and impressive performance of Elgar's oratorio 'The Apostles' was given on June 14 by Dr. Mann's Festival Choir in King's College Chapel. The solo parts were taken by Madame Agnes Nicholls, Miss Edna Thornton, Mr. J. Reed, Mr. J. Farrington, Mr. Plunket Greene and Mr. Ffrangcon-Davies. A special contingent from the Norwich Festival Chorus represented the 'Mystic chorus.' The London Symphony Orchestra undertook the accompaniments, and Dr. Alan Gray was at the organ. Considering the difficulty of obtaining sufficient full rehearsal the work was admirably given, and the chorus was especially deserving of praise. The excessive reverberation in King's College Chapel is a serious drawback to most musical performances, but it may perhaps have enhanced rather than damaged the effect of Sir Edward Elgar's oratorio.

The Joachim Quartet visited Cambridge on May 9, and a more than usually large audience listened to their performance of Schumann's Quartet in F, Beethoven's in B flat (Op. 130) and Haydn's cheerful Quartet in G.—On May 17 a pleasant concert was given in the Hall of Trinity College by invitation of the Cambridge University Musical Society, at which the Society's amateur orchestra, under the direction of Mr. F. C. S. Carey, gave a very satisfactory performance of Mozart's 'Kleine Nachtmusik,' Elgar's Serenade for strings in E minor and Bach's Concerto for two pianofortes in C minor. The solo parts were played by Dr. Gray and Mr. C. B. Rootham.

The annual College concerts were given in the 'May week.' That at King's was notable for the performance of two part-songs with pianoforte accompaniment by Mr. F. C. S. Carey. These compositions—to words by W. E. Henley—which were sung not long ago at a concert of the Royal College of Music, are full of beauty and real poetic feeling, and we hope they are but the first-fruits of what is to come.

#### ROYAL OPERA AT COVENT GARDEN.

Three interesting events demand special notice; the revival of Wagner's 'Flying Dutchman' on June 4; the first performance in England of M. Massenet's 'Miracle in Three Acts,' entitled 'Le Jongleur de Notre-Dame,' on June 15, and the restoration of *ballet d'action* on June 21. Seven years have come and gone since Wagner's 'Dutchman' was performed at Covent Garden during the grand season, therefore the recent representation was very welcome.

New scenery painted by Mr. Harry Brooke, and a new ship which moved about as easily as a motor car, were provided, and special attention was paid to the realization of the supernatural effects in the third act. Herr van Rooy gave such a vivid embodiment of the Dutchman that it may be said to be one of his finest impersonations; and Fräulein Destinn was no less intense as the romantic-minded Senta. Herr Knüpfer as Daland also sang very finely, and the cast was completed by Fräulein Grimm as Mary, and Herren Burgstaller and Nietan, who severally personated Erik and the Steersman. Dr. Richter conducted, and in its entirety the performance was certainly the finest ever seen in London.

#### 'LE JONGLEUR DE NOTRE-DAME.'

M. Massenet's 'Miracle' was first produced at Monte Carlo on February 18, 1902, and was mounted for the first time in Paris at the Opéra-Comique on May 20, 1904. The libretto, by M. Maurice Léna, is founded on a legend of the Church of Rome, and is remarkable for there being no female character. The time is the 14th century, and the action takes place without and within the Monastery of Cluny. In the first act is seen the villagers' celebrations of the 1st of May, and the arrival of Jean, a poor juggler. He tries to amuse the crowd by some tricks, but without success, and at length, to gain a few pence, is induced to sing a popular sacreligious song called 'L'Alleluia du vin.' As he is doing so the Prior arrives and denounces him, and draws so vivid a picture of his ultimate future that he enters the monastery to gain forgiveness. The second act shows the preparations in the monastery for the Feast of the Assumption. All the monks are doing something for the Virgin, but Jean can do nothing, and at length in despair he appeals to Boniface, the cook, who tells him that the Virgin will be pleased with anything he can offer. Acting on this advice, Jean enters the chapel in the night and proceeds to give a performance of his tricks and dances before the altar to the Virgin. The Prior, having entered, is about to anathematise him, when the figure of the Virgin becomes suffused with a soft light. Angels' voices are heard. The figure extends its arms in an attitude of blessing, and Jean, in an ecstasy of joy, falls dead.

The composer has made liberal use of plain-song inflections, the ancient modes and folk-tunes, but he has scarcely been successful in blending the old style with the new, and smallness of conception and superficiality of detail are more in evidence than impressive spirituality. The score, however, contains much dainty music. The people's songs and dances in the first act are very bright, the 'Alleluia' with its mock Credo is cleverly written, and genuine feeling rings in Jean's renunciation of liberty in his song before he enters the monastery. In the second act there is engendered a sense of dulness until Boniface sings the 'Legend of humility,' in which is related how Jesus escaped the slaughter of the Innocents by being concealed in a humble sage bush. This is set to a naive air most delicately accompanied, especially by the wood-wind. In the last scene dramatic contrast is obtained by the juxtaposition of Jean's delivery of an ancient song 'Chanson de guerre' and his dancing amidst sacred surroundings, but the composer fails to realize the impressiveness of the conclusion. The part of Jean was excellently embodied by M. Laffitte, the Prior was well served by M. Seveilhac, M. Gilbert gave a remarkably clever sketch of the jovial Boniface, and the four Monks, who severally sing about poetry, painting, music, and sculpture were well sustained by MM. Dognies, Artus and Crabbé, and Mr. Frank Arthur. M. André Messager conducted, and secured an excellent ensemble.

The revival in the grand season of the ballet as a separate entertainment doubtless carried the mind of many veteran opera-goers to their early days, when the *prima ballerina assoluta* was as popular an artist as the vocal *prima donna*. The *ballet d'action* must not be confounded with the ballets at the Alhambra and Empire theatres, in which the art of pantomime and dancing has been made secondary to the spectacular element. The *ballet d'action* largely partakes of a play without words, and the art of significant gesture is as important as lightness of foot. The Syndicate's revival of the traditional ballet is therefore to be commended, and was indeed necessary for the forthcoming presentation of Gluck's 'Armide.'

## 'LES DEUX PIGEONS.'

The terpsichorean experiment was made on June 21, when 'Les deux Pigeons' by M. André Messager was performed for the first time in London. This work, originally produced in 1886 at the Grand Opéra, Paris, follows the traditional form. It is founded on La Fontaine's fable, and tells a pretty story of how Pepio is lured away from his fiancée, Gourouli, by the fascinations of a gipsy girl; and how Gourouli, who is a lady of resource and enterprise, goes to the gipsy encampment and, feigning to be one of the tribe, wins back the allegiance of her lover. The music is melodious, graceful, often happily significant of the situation, always refined, and charmingly scored.

For the interpretation of the work the Syndicate engaged Mlles. Aida Boni, Irma Legrand and Lucie Raulin, and M. F. Ambrosini and others, and the *corps de ballet* from the Brussels Opera House. Mlle. Boni is a captivating exponent of her art, her facial expression and her gestures being as charmingly significant as her dancing. She was admirably supported by her associates, and the composer, who conducted, was warmly applauded by a manifestly well-pleased audience.

The most important of the new artists who have appeared since our last notice is Fräulein von Mildenburg, who made her début at Covent Garden as Isolde on June 6, and on June 11 impersonated Elisabeth in 'Tannhäuser,' on both occasions proving herself an artist of exceptional histrionic ability and vocal means. Madame Giachetti returned to Covent Garden on June 9, when she repeated her fine impersonation of Tosca in Puccini's opera of that name. Madame Kirkby Lunn sang as Carmen for the first time in the Grand Opera season on May 31, when M. Lafitte made his début as Don José. Madame Agnes Nicholls appeared as Venus in 'Tannhäuser' on May 28, and gave a remarkably chaste reading of the part. Herr Burgstaller sang for the first time at our opera house as Erik in 'The Flying Dutchman,' on June 4, and two days later appeared as Tristan. Signor Battistini joined the company on June 13 in the name-part of 'Rigoletto.' The other operas mounted have been 'Faust,' 'Roméo et Juliette' and 'Madama Butterfly,' Mlle. Destinni repeating her pathetic embodiment of the hapless heroine of the last-named.

## PHILHARMONIC SOCIETY.

The two concerts on May 31 and June 14 were not the least interesting of those given during the past season, the ninety-fourth year of the Society's existence. At the former a novelty was presented in a Pianoforte concerto in D composed by Mr. York Bowen. A model of conciseness—its three short movements follow each other without a break—the new work was received with manifest favour, the felicity of its themes and the effectiveness of its orchestration combining to give the concerto distinction and to give encouragement to the young composer, who played the interesting solo part in a most brilliant manner. A quasi-novelty was Mr. Gustav von Holst's vocal scena 'The mystic trumpeter,' a setting of Walt Whitman's words. It was originally produced at the Patron's Fund Concert of May 20, 1904, but the composer has revised the score, making important changes. Even now the work suffers from having been over-orchestrated, but there can be no question as to its cleverness. Miss Gleeson-White sang the scena with true artistic earnestness. Miss Marie Hall played Max Bruch's Violin concerto in G minor, in which she gave an ideally poetic rendering of the lovely slow movement. The remainder of the programme consisted of César Franck's 'Morceau symphonique' ('Redemption') and Schumann's Symphony in C.

Mr. Coleridge-Taylor opened the concert of June 14—the last of the series—with his new orchestral work 'Symphonic variations on a negro air,' the said air being well known in America as 'I'm troubled in mind.' Very few, if any, listeners could have been troubled in mind during the performance of this original and happily conceived composition. It is true that the composer had a characteristic tune for his foundation stone, but his superstructure

rose to the occasion—if the simile may be allowed; moreover the masterly and picturesque orchestration of this clever and effective composition calls for high praise. At the close of the performance Mr. Coleridge-Taylor, who conducted the performance, was warmly recalled.

The other novelty, modestly designated 'Ballad,' was Mr. Holbrooke's setting of Edgar Allan Poe's lyric 'Annabel Lee' for baritone solo and orchestra. In seeking to get the right orchestral colour for his canvas, Mr. Holbrooke discards flutes, trumpets and trombones; but by way of compensation he employs oboes, cor Anglais, clarinets, bass clarinet, bassoon, contra-bassoon, horns, harp, sixteen first and second violins, six violas, six violoncellos and three double-basses. With these resources the composer had no difficulty in providing the sombre accompaniment which the words demand. Mr. Kennerley Rumford did full justice to a work which considerably adds to its composer's reputation; both he and Mr. Holbrooke, who conducted, were several times called to the platform in response to the applause of a large and enthusiastic audience. M. Raoul Pugno again charmed everybody by his delicate and musical touch in interpreting the solo part of Rachmaninoff's C minor Pianoforte concerto and in Mozart's Rondo in A (charmingly played) and Chopin's Second Scherzo (Op. 31). Tchaikovsky's E minor symphony formed the second part of the programme and the concert terminated with the National Anthem. Throughout the season the orchestra has maintained its high standard of efficiency, and Dr. Cowen has conducted with his usual ability.

## THE MAGPIE MADRIGAL SOCIETY.

This valuable Society has now completed the twenty-first year of its existence, and during the whole of that period it has been conducted by Mr. Lionel Benson. Its speciality is the practice of the finest unaccompanied music, ancient and modern. The Society has attracted to its fold many of the most enthusiastic amateurs of social distinction. The programme of the concert given at the Royal College of Music on May 30 was of great interest, more especially to lovers of the music of Brahms, for it contained no fewer than six pieces by that composer, viz.:

VOLKSLIED (4 parts) ..	"In stiller Nacht,"
PART-SONG (4 parts) ..	"Es geht ein Wehen" (from Op. 62).
MOTET (6 parts) "Warum ist das Licht gegeben dem Mühseligen" ..	(Op. 74).
FEST UND GEDENKSPRÜCHE {	"Unsere Väter hoffen auf dich" ..
(8 parts)	"Wenn ein starker Gewappneter" ..
	"Wo ist ein so herrlich Volk" ..
	(Op. 109).

Eleven other part-songs and madrigals were performed; all the music had been conscientiously prepared. The tone of the choir is good, although it lacks deep resonance, and the tenors are rather weak in the balance. Sometimes the attack was remarkably good. Brahms's 'Warum' proved to be a too severe test of the capacity of the choir to maintain pitch, but all the same it was a very interesting performance. It is certainly a piece that would severely try the powers of the best choirs in the country. It is too long for a competition piece, otherwise it might be recommended 'up north' to enterprising choirs desirous to interpret the finest music.

'A Litany' for female voices (four parts), composed by W. Y. Hurlstone, was very effective, and was encored. It was a weird and sad coincidence that this promising young composer died on that very day! Mrs. George Swinton and Mr. Henry Boulderson contributed some songs, and Mr. H. R. Bird was at the pianoforte.

Mr. Dan Godfrey sends a list of works performed, under his direction, by the Municipal Orchestra, Bournemouth, a document which gives further testimony to the enterprise and artistic standard associated with these sea-side music-makings. Of the total number (238) of works performed during the winter season, forty-one were by British composers, and of these twenty-four were new works.

THE FORTY-SECOND TONKÜNSTLER-  
FESTIVAL OF THE GENERAL GERMAN MUSIC  
SOCIETY, AT ESSEN. MAY 24-28.

The Annual German Carnival of Cacophony—for that it is more and more tending to become, besides bringing forward just a few works which may be heard of again—served at any rate to show how splendidly the art-life in the pre-eminently industrial town of the Big-Gun Queen has developed during the last decade. A superb modern concert hall in the shady town park, of which any town might be proud, an excellent municipal orchestra under a thoroughly capable conductor, Prof. Witte, competent choirs, and, last but not least, an art-loving, enthusiastic and hospitable population who do not allow the smoke from Miss Krupp's hundred chimneys to interfere with their musical appetite and digestion, whatever may be the effect on their lungs—these are the factors which, given some enjoyable music, warrant the best hopes for a successful festival. In the present case the hopes were not falsified, for an animated 'Fest-Stimmung' prevailed throughout the week. From this point of view, and taking into consideration the crowded audiences before whom an appalling avalanche of the newest and most modern music crashed down into the abyss of time and space, the meeting was a distinct success. But whether the greater part, or even a small fraction of the novelties proved really enjoyable to any but the most advanced of the young 'Heaven-stormers' amongst musicians, critics and amateurs may be doubted.

As the programme of the festival has already been published in THE MUSICAL TIMES, there is no need to mention, much less discuss, the whole of the fifteen new works. At the first concert, on May 24, a Symphony in E major by Hermann Bischoff, 'Sea-drift,' for baritone solo, chorus and orchestra by Fritz Delius, and a fantasia 'Life: a dream' (after Calderon's play) for violin solo and orchestra, by Otto Neitzel, proved the most important works. Bischoff, who is a pupil of Richard Strauss, handles the orchestra with something of his master's *bravura*. His first movement is a fresh, buoyant piece of music, built upon taking themes, and developed with much spirit and effect. Its bright promise is not however fulfilled by the remaining portions of this long symphony (it lasts an hour!). Long before the composer comes to a close his verbosity exhausts his listener's patience, so that the final impression is one of weariness which even an acquaintance with his 'programme' (for the symphony has a programme) does not dispel. Mr. Delius's 'Sea-drift' was generally acknowledged to be, with one exception, the most important work of the festival. It is a striking piece of musical impressionism, marvellously coloured, and, in spite of many extravagancies, harmonically fascinating. There is no thematic material to speak of; chords and modulations, sound-experiments and mood-picturing alone produce such an astonishing effect, and express the composer's poetic idea in such a convincing manner, that the listener feels persuaded almost against his inclination that he has heard a masterpiece of a very individual and novel kind. The difficult work was beautifully sung by the Essener Musikverein; the orchestra and the soloist, Herr Loritz, were equal to every demand that was made upon their intelligence. Strange to say, Herr Neitzel's fantasia shows unmistakable French influence. It is well written for the solo instrument, beautifully scored, and shows throughout the hand of a master of his craft who knows how to display his *esprit* as effectively in his compositions as he does in his critiques in the *Cologne Gazette* and in the *Leipzig Signale*, or in his lectures. Herr A. Kosman, the excellent leader of the Essen String Quartet, played the solo part superbly.

At the second orchestral concert on May 27 the chief novelty of the festival, Gustav Mahler's sixth Symphony in A minor, was produced. Realizing that a gigantic work, lasting over ninety minutes, would make quite exceptional demands upon the receptiveness of his audience, Herr Mahler had stipulated that his symphony should form a programme entirely by itself. 'Either this, or no performance!' quoth he. Events proved the soundness of his policy, for whereas some of the other concerts lasted five hours and produced utter exhaustion long before the end was

reached, the audience came fresh to Herr Mahler's symphony, and the impressions it produced were not obliterated by several succeeding hours of other composers' music. It says much for his position in the musical world in Germany that he could make such a condition and that it was agreed to. But then a Mahler première is as great an event in Germany or Austria as, say, the production of Sir Edward Elgar's hypothetical Symphony in E will be in England—when it does eventually get completed and is produced by Dr. Richter. Mahler's new work managed to get itself talked about long before the festival, for it was known to break the record as regards the quantity of percussion instruments employed; and nothing fascinates the average amateur more than to see the orchestral podium crowded with out-of-the-way specimens of what he calls 'kitchen furniture.' In addition to his usual large array of drums, cymbals, &c., Herr Mahler employs a glockenspiel, a set of deep bells, some cow-bells—already requisitioned by Sir Alexander Mackenzie in his 'Manfred' pastorale,—xylophon, several celestas, tambourine and tamtam, a wooden clapper, a birch broom to 'tickle' the drums, and a hammer to be struck on a Brobdingnagian square drum. The last-named toy was, however, eventually dispensed with at the performance. That the whole of the wood-wind, horns and trumpets are doubled goes without saying.

Mahler's success was complete. Again and again he had to return to the platform to receive the congratulations and thanks of the crowded audience. Even those to whom his music remained a sealed book were carried away by his superb conducting of a marvellously finished performance. That the symphony has come to stay it would be rash to prophesy. Several things are in his favour: the diatonic nature of his long-drawn main themes, his rare sense of rhythm, and his splendid scoring, which generally allows the polyphonic web to stand out with exceptional clearness. His subject-matter is not always of a high order, but it enables him to build imposing structures. Indeed, as a musical architect he has few rivals. The first movement is a striking specimen of Mahler at his best. Virile and imposing, it carries the listener away with it on a powerful, broad symphonic stream. The *Andante moderato*, though its chief subject does not begin very promisingly, is deeply felt, at times tinged with a touch of melancholy, and worked up to some impressive climaxes. A middle section in the style of a pastorale introduces the cow-bells, thus suggesting a programme in spite of the composer's emphatic declaration that he does not write programme music. The *Scherzo*, which stands as the second movement in the printed score and only exchanged places with the *Andante* at the rehearsals, is in some respects the best movement. It is a clever and amusing 'Grotesque,' in which some listeners imagined they heard the grunting of pigs, the cackling of hens and the croaking of frogs. A mid-section, in 7-8 time and marked *Altväterlich* (old-fashioned), is especially charming. In the enormously extended *Finale* (118 pages of full score!) the music becomes so complicated that even Mahler's masterful orchestration cannot prevent it from degenerating into absolute cacophony. It were a bold man who ventured a definite expression of opinion on such a complex and lengthy movement by a composer of Mahler's genius. Enough that it gave rise to much headshaking, though its tremendous physical force, so to speak, carried the audience with it and brought the happy composer an ovation.

Of the remaining works it is needless to speak in detail. A great deal of hideous sound-experiments, protracted beyond endurance in many cases, were inflicted upon the long-suffering audiences. That they failed to relish them was proved by the veritable frenzy of delight with which they greeted a beautifully made, comparatively simple, melodious, clear and eminently sane String quartet in D (Op. 41) by Hugo Kaun. Here was real music, and the people hailed it as they would a heaven-sent message. Herr Kaun's was the one undisputed popular success of the festival. It surprised some of the 'superior' ultra-moderns. But when musicians choose to write thus simply, naturally and beautifully, they find audiences ready to listen to them. And so it will always be.

## Musical Competition Festivals.

HEXHAM (TYNEDALE).

(April 27 and 28.)

The first day was devoted to the children's choirs. Avingham school, Broomhaugh, Ryton Thorpe and Haltwhistle were among the prize-winners. The choirs combined under Mr. Tertius Noble, the adjudicator, to sing the cantata 'Vogelweid.' On the second day there were some good entries in the adult choral classes. The secretaries of the festival are Mrs. T. H. Ridley and Mrs. Arthur Gibson.

NORTH-WEST NORFOLK VILLAGE CHOIR ASSOCIATION,  
LYNN.

(May 9.)

This Association has grown out of Mr. W. H. Leslie's propaganda. It may be hoped that the work will be carried on without the personal factor being indispensable. The festival on this occasion brought forward some excellent choirs. In the first or preliminary section for small village choirs Thornton (Mr. T. Webster) was successful, and in the second section Heacham (Mr. A. H. Cross) was first. In the chief section the Hunstanton festival choir (Mr. E. E. Watson) gained the first place. The test-pieces were 'Take heed, ye shepherd swains' (Pearsall), 'Judge me, O God' (Mendelssohn), and 'And the glory' (Handel). In the female-voice section Hunstanton St. Edmunds (Mr. B. Roden Hilder) was successful. The total number of choirs that competed throughout the day was ten. Dr. Coward adjudicated. The secretary of the Association is Mr. Ernest E. Watson, of Hunstanton. Mr. W. H. Leslie retains his connection with the festival in the very useful capacity of treasurer. Their Majesties the King and Queen are amongst the numerous patrons of the Association.

FEIS CEOIL, DUBLIN.

(May 14 to 19.)

There were competitions in all branches of music, including choral, solo and ensemble singing, and solo pianoforte, violin and violoncello playing, organ playing, &c. The judges were Miss Agnes Zimmermann (pianoforte), Mr. Franklin Clive (singing), Mr. Arthur Payne (strings) and Mr. Ivor Atkins (choral singing). The entries in the choral competitions were much in advance of previous years, over forty choirs coming forward in the different divisions. The following choirs were the chief prize-winners:

The Maiden City Choir, Derry (Dr. D. C. Jones).  
Varian's Choral Society, Dublin (Robert O'Dwyer).  
Dublin Glee Singers (Mr. Joseph Seymour, Mus. Bac.).  
Louth Ladies' Choir (Mr. Raymond Revelle).  
Amphion Choir, Dublin (Dr. G. B. White).  
Dublin Glee Singers (Mr. Joseph Seymour, Mus. Bac.).  
Leinster School of Music (Mr. S. S. Myerscough).  
Kenmare College (Madame J. Quinton-Rosse).  
Lurgan Philharmonic Choir (Mr. A. J. J. Beatty).  
Brian Boru Gaelic League Choir (Mr. William McGouran).  
Phibsboro Glee Singers (Mr. Peter Walsh).

The net of this important festival is cast very wide, as the syllabus enumerates fifty-seven classes and many of these are subdivided. The concert given by the prize-winners on the last day proved to be interesting and drew a good audience notwithstanding the bad weather.

ESKDALE TOURNAMENT OF SONG, WHITBY.

(May 15 and 16.)

This year's festival, which was the fourth held in this district, showed that the movement maintains its hold on the musical amateur. Solo-singing was a feature, and there were some excellent choral performances. There were also violin and pianoforte classes. Mr. T. Tertius Noble adjudicated. The Misses Yeoman, of Woodlands Sleights, are the secretaries.

BERKS, BUCKS, AND OXON (READING).

(May 17, 18, and 19.)

This is a movable festival. It is held in turn in various towns in the three counties. The choral classes are especially well supported, and the school classes are also well filled. In the village school section Dr. Somervell

adjudicated, and reasserted his view that part-singing was bad for the voices, and even for the characters of children. On the first day, besides the school and junior choirs, there were numerous small mixed-voice choirs, a boys' solo class (19 competitors), and instrumental classes (in which Mr. Percy Sharman adjudicated). In the evening the adult choirs combined, under Dr. H. P. Allen, to perform Haydn's 'Spring,' the Oxford orchestra assisting. Mr. W. D. Boseley played Handel's Organ concerto in G, and Mr. Francis Harford and Miss Frederica Daniell sang.

On the second and third days solo singing, pianoforte playing, accompanying at sight, singing at sight, vocal trios and quartets, organ playing, and schools and choirs from larger towns were tested. The adjudicators were Mr. H. Blower, Dr. Ernest Walker, Mr. H. Bird, Dr. C. H. Lloyd, Mr. Percy Sharman, Dr. H. P. Allen, Dr. Varley Roberts, and Dr. Sweeting, a rare galaxy of talent. The Rev. B. C. S. Everett's Windsor choir, the Banbury Madrigal and Glee Union (Mr. Sherwin Marshall), George Street, Oxford, Congregational Church (Mr. H. E. W. Phillips), the Parish Church choir (men and boys), Banbury (Mr. W. Luttman), the 'Charles Child' male-voice choir, the Reading University College choir (Mr. J. C. Tirbutt) were prize winners in their respective classes.

At the final evening concert the 600 singers united under Sir Walter Parratt to perform Wesley's 'Exultate Deo' and Parry's 'Blest pair of sirens.' Both works were performed with great success, the latter work being encored. The festival is obviously exerting considerable influence in giving directness to practice and in educating taste. The secretaries are Mrs. Commeline and Miss S. A. Blunt.

BURY (LANCASHIRE).

(May 25 and 26.)

This is a new festival, and if its future may be gauged by the success of the first venture, it will probably develop into one of the important events of its kind. The chief promoter of the scheme has been the Rev. E. A. Glenday, who has succeeded in gathering a committee of ladies and gentlemen who are convinced of the utility of the festival. Instrumental performances as well as numerous classes for vocal music were catered for in the syllabus. Solo-singing proved to be very popular, and there were almost overwhelming entries. Only one school—the Grammar School for girls—sent in classes. Green Mount Congregational Church Choir (Mr. Joshua Knowles), New Road Congregational Choir (Mr. George Webb), Salford Select Choir (Mr. F. W. Blacow) were among the prize-winners. Fifteen choirs competed. At the last session, on the second evening, there was a large audience to hear the final competitions. Dr. McNaught and Mr. C. H. Fogg adjudicated.

HULL.

(May 30 and 31.)

This is a new festival promoted in the first instance by the Rev. T. F. Jones, of Burstwick Vicarage. In view of the novelty of the scheme to the inhabitants of the district, the fact that about one thousand competitors entered in the various classes must be accounted a remarkable success.

Hornsea sent in some capital entries in the school section and that for mixed-voice choirs. The Brigg, Burstwick, Scunthorpe Apollo and Barton choirs were also successful in their special classes. There were ninety-seven entries in the solo-singing classes, and three for the pianoforte trio class, in which the test was Gade's Trio in F (Op. 42). The adjudicators were Minor Canon Dams, of Carlisle, and Mr. Bernard Johnson.

SHREWSBURY.

(June 4.)

The competitions held on Whit-Monday in connection with the Shrewsbury Fête were a success. The winners of the £50 prize for the best rendering of the choruses 'Ye nations, offer to the Lord' (Mendelssohn) and 'O gladsome light' (Sullivan) were the Huddersfield Glee and Madrigal Society (Mr. J. W. Armitage). In the male-voice piece 'The Spartan heroes' (Protheroe) five choirs competed. The Warrington male-voice choir, under Mr. W. S. Nesbitt, gained the first place. The prize of £10 for juvenile choirs was won by the Higher Grade School choir, Shrewsbury (Mr. T. Guerin Robin). Four bands competed in one section

and the prize was awarded to the Wingates Temperance Band. In the contest for Shropshire bands seven competed, Jackfield band being first. The adjudicators were (vocal) Dr. Roland Rogers, Bangor; (bands) Mr. J. W. Beswick, Manchester.

#### WITHAM (EAST ESSEX).

(June 9.)

The first competitive festival here was held with unexpected success. It was not that there was a large number of entries, as one full day sufficed for both the competitions and the concert. It was the widespread interest taken in the event and the very careful preparation made by the various competitors that constituted its success. Only adult vocal classes were catered for on this occasion. Terling, under Lady Rayleigh, and Birch, under the Rev. E. P. Luard, gained distinction in the church choir class. The sight-singing was very creditable. In the chief class six choirs competed. The Excelsior singing club from Chelmsford, under Mrs. T. H. Waller, sang admirably and gained the first position.

In the small parish choir section, Birch (Rev. E. P. Luard) was first. At an evening concert the choirs combined, under Dr. McNaught the adjudicator, to sing several choruses. Mrs. F. C. Bramwell (Miss Hilda Foster), Miss Katherine Jones, and Mr. Gervase Elwes sang and Miss Susan Lushington played violin solos.

The festival was organized mainly by Mr. F. C. Bramwell.

#### LYTHAM (LANCASHIRE).

(June 14, 15, and 16.)

It is a remarkable testimony to the enthusiasm of amateur musicians in the north-west corner of England that the numerous festivals held there all gain steady support. Lytham, although only a few miles from Blackpool, was able this year at its sixth festival to attract a surprising number of excellent soloists and choirs, and to eclipse its previous record in the number of competitors. There were 60 adult solo singers, 31 pianoforte and violin players, 24 junior solo singers, 9 school choirs, 11 vocal quartets, 17 men's-voice choirs, and 10 mixed-voice choirs. The children's day was a great attraction. It brought forward what was declared to be some of the most perfect school choir singing that had been heard at these and similar gatherings. The Revue (Blackpool) Council School, under Mr. J. R. Rigby, especially distinguished itself by the perfection of its unaccompanied three-part singing. An interesting feature was the performance, by the combined choirs, under the direction of Mr. H. Whittaker, of Blackpool, of 'A garland, a song for children,' in which a number of national and folk-songs are arranged for connected performance. Action-songs receive unusual attention in this district, and on this occasion 'Caller Herrin,' treated in this fashion by the young girls of the Eldon Street (Preston) School, under Miss Irvin, gave the audience a thrill they are not likely to forget.

The Reedyford choir (Mr. R. R. Widdop) was first in the mixed-voice choir section, and the Lyric male choir (Mr. Joseph Smith) from Preston first in the small male-voice choir section. Artistically, the most important performances were those of the choirs in the chief male-voice choir section. The test-pieces were 'Feasting I watch' (Elgar), 'From the sea' (MacDowell), and 'The old soldier's dream' (Cornelius). All three pieces call for the finest possible singing, and as on this occasion they were interpreted by two of the best equipped male-voice choirs in the country, the competition was intensely interesting. The Cornelius piece, which is a splendid example of the peculiar genius of its composer, created a profound impression. The Manchester Orpheus (Mr. W. S. Nesbitt) gained the first place and Southport (Mr. J. C. Clarke) came close behind. Four choirs competed. The adjudicators were Dr. McNaught and Mr. C. H. Fogg. The official accompanists were Mr. A. Vivian Jackson and Mr. T. S. Warburton, both of Blackpool.

#### ST. CECILIA CLUBS, LONDON.

(June 19 and 20.)

This is a Union of working girls' clubs for the purpose of a choral competition. This year's event took place at the Passmore Edwards Settlement in Tavistock Street. Ten intermediate choirs competed on the first night, the first place falling to Peel Institute (Mr. V. Merry). The tests were 'Sweet and low,' two-part song by Luard-Selby, and

'The song of the gale,' two-part song by Myles B. Foster, and, besides, each choir sang a unison sight-test. On the second evening four advanced clubs competed and the singing was very creditable to teachers and pupils. The tests were the trio 'From the green heart of the waters' (Coleridge-Taylor) and a trio arrangement of 'Blow, blow, thou wintry wind' (Stevens). In addition sight-singing in two and three-parts was imposed. The result showed that considerable pains had been spent on the study of expressive singing, and especially of sight-singing. St. Mary, under Mr. Harvey Grace, excelled in nearly every point and gained the challenge picture offered as a prize. Dr. McNaught adjudicated. Mrs. H. G. Lousada is the secretary.

The festivals at Spilsby (Lincolnshire), April 23, Northampton, April 28 to May 5, and Petersfield (Hants), April 24, 25, 26, were all held with success.

## London Concerts.

#### ROYAL ACADEMY OF MUSIC.

The chief feature of the students' concert at Queen's Hall on June 1 was the production of two compositions by Mr. Hubert Bath, Goring Thomas Scholar. They are termed 'Two sonnet reflections,' and their novelty consists in the composer requiring the poems—Rossetti's 'Death in love' and 'A sea-spell'—to be recited before the music is played. This method has two advantages—the reciter is not rendered inaudible, which too commonly occurs in accompanied recitations, and the listener's mind is prepared for the composer's ideas. Mr. Bath has written for string octet, pianoforte and organ, and he has done so with a skill and melodic inventiveness which promise further achievements. It should be added that the sonnets were expressively declaimed by Miss Vera Cockburn. Another student work was an 'Introduction and allegro' for octet of strings by Miss Eleanor Rudall. Considerable independence of idea is shown in this, and the fair composer deserves encouragement. Praise is due to Miss Dorothy Grinstead for her rendering of four Pianoforte studies (Op. 19), by Poldini, whose opera 'The vagabond and the princess' was recently produced at Covent Garden. Much promise was also shown in violoncello solos by Miss Gwendolen Griffiths, and songs were contributed by Mrs. A. L. Shergold, Miss Kathleen Nigel Jones, Miss Alice Baxter and Mr. James McNaughton Duncan.

#### ROYAL COLLEGE OF MUSIC.

Encores are rightly prohibited at the students' concerts of the Royal College of Music, but the inevitable exception occurred on June 13, when the audience clamoured for and was granted a repetition of a part-song for ladies' voices entitled 'Litany,' by the late Mr. William V. Hurlstone, a pathetic testimony to the genius of this exceptionally promising young composer. The evening opened with a symphony in C by Haydn and closed with Mr. S. Coleridge-Taylor's cantata 'Kubla Khan,' a melodious and clever setting of Samuel Taylor Coleridge's 'Vision in a dream,' performed for the first time in London at Queen's Hall by the Handel Society on May 23 last. Mr. James Friskin gave an admirable rendering of the solo part of Brahms's Pianoforte concerto in B flat, and songs by Mr. Ernest B. Farrar, artistically sung by Mr. Robert Chignell, completed the programme. Sir Walter Parratt and Sir Charles V. Stanford conducted.

#### GUILDHALL SCHOOL OF MUSIC.

The orchestral concert given on June 20 at the City of London School by the pupils of the Guildhall School of Music reflected much credit upon all concerned. Two pianists appeared, Miss Alice M. Nielsen and Mr. Arthur L'Estrange, who were severally heard in Mozart's Concerto in D minor (No. 20) and in Weber's 'Concertstück,' and supported by the student orchestra conducted by Dr. W. H. Cummings. Miss Nielsen showed much musical feeling in the slow movement, and Mr. L'Estrange played with neatness, assurance and considerable repose; the vocalists were Miss Elizabeth Tarttelin and Miss Alice Stroud, both of whom showed promise. The programme concluded with Mendelssohn's overture, 'Calm sea and prosperous voyage.'

## PRIZE PHANTASIES.

At Bechstein Hall on June 22 were performed the six String quartet phantasies which gained the prizes recently given by the Worshipful Company of Musicians at the instigation of that enthusiastic amateur violinist, Mr. W. W. Cobbett. The chief prize (£50) was awarded to the composition of Mr. William Y. Hurlstone, whose lamented and premature death is recorded in another column. Those who listened to this charming work had no difficulty in endorsing the verdict of the adjudicators—Sir Alexander Mackenzie, and Messrs. W. W. Cobbett, Alfred Gibson and Hermann Sternberg. Rich in its subject-matter, Hurlstone's Phantasy is a composition of distinct merit in its musicianly and pleasure-giving qualities. Its three movements are deftly connected by a metamorphosis of two themes, and as the entire work is commendably concise it is a welcome example of linked sweetness *not* long drawn out. The remaining prize phantasies are by Messrs. Frank Bridge, James Friskin, Joseph C. Holbrooke, H. Waldo Warner, and Haydn Wood. Of these the compositions of Mr. Holbrooke and Mr. Friskin stand out above the rest: the former by virtue of its attractive *Adagio* and the latter in the quality of its humour—a sense that is not greatly possessed by most young English composers, judging from the lugubrious products of their pens. The phantasies were played by the Saunders Quartet, and pleasant relief was provided in a charming song, 'The blind boy,' by Mr. Hurlstone—one of his last compositions—most feelingly sung by Mr. Charles Mott and accompanied by Mr. Henry R. Bird.

## LONDON SYMPHONY ORCHESTRA.

The first of two concerts given by the London Symphony Orchestra with Herr Nikisch conducting took place at Queen's Hall on June 9 and attracted a large audience. No novelty was presented, but record is due of Herr Nikisch's vivid interpretation of the overture to Wagner's 'Flying Dutchman,' and of the intense realization of the introspective character of Brahms's Symphony in C minor. His reading of Strauss's symphonic poem 'Death and transfiguration' was not distinctive. The work came at the end of the programme, and before its commencement there was a considerable exodus from the hall. Had enough been heard, or was it that the admirers of Brahms and Wagner are not in sympathy with the music of Strauss?

## TONIC SOL-FA ASSOCIATION.

The annual festival held at the Crystal Palace on May 26 fully maintained its popular character. Two concerts were given on the Handel orchestra—the first by 5,000 juvenile singers, under the direction of Mr. S. Filmer Rook, and the second by 2,000 adult vocalists, conducted by Mr. L. C. Venables. Attractive programmes had been prepared for both music-makings, in the execution of which all who took part are to be congratulated. The novelty of the adult concert was a Festival Te Deum composed by Ciro Pinsuti and performed in England for the first time on this occasion. Mr. C. Hugh Rowcliffe and Mr. H. W. Weston were efficient organists, and Mr. Allen Gill adjudicated at the choral competition.

## SOUTH HAMSTEAD ORCHESTRA.

The reputation already acquired by this orchestra, conducted by Mrs. Julian Marshall, was fully sustained at the twentieth annual concert of the Society which took place on June 12 at Queen's Hall. The chief feature of an over-long programme was Beethoven's Violin concerto, the solo part of which was beautifully played by Herr Fritz Kreisler. Praiseworthy performances were given of Brahms's Symphony in E minor (No. 4), and the ballet music from Mozart's 'Idomeneo.' The dramatic singing by Señor Luis Alvarez was greatly appreciated.

## MR. WILLIAM HENLEY'S QUARTET PARTY.

Some time ago the exceptional talent of Mr. William Henley as a violinist was commented upon in these columns, and his formation of a string quartet party is to be hailed with satisfaction. His associates are Miss Gertrude Crompton (second violin), Mr. James Lockyer (viola), and Miss Gertrude Ess (violincello), whose concerted playing

testified to individual ability and careful rehearsal. As will be surmised, Mr. Henley makes an admirable quartet leader; one who inspires as well as controls, and the three concerts given at Steinway Hall on June 8, 15 and 22 may be said to have established the party in the esteem of musicians. The first selection of quartets consisted of Svendsen's in A minor (Op. 1), Tchaikovsky's in F (Op. 22), and Mendelssohn's in E flat (Op. 12); and a like judicious variety distinguished the programmes of the other evenings.

## MISS ELENA GERHARDT'S VOCAL RECITAL.

There are some vocalists who have a good voice but one that is ill-trained, and others who can boast of good training but whose voice is of moderate quality; but it is rare to meet with a singer endowed with natural gifts who has thoroughly matured them by steady study. Miss Elena Gerhardt has done all this, which of course implies intelligence; and in addition she enters thoroughly into the spirit of the music she interprets—in brief, she is an artist for whom a great future seems in store. How difficult it is sometimes to account for the unsatisfactory rendering of music, whether vocal or instrumental, but on the other hand when a performance is really good it makes direct, immediate appeal. Miss Gerhardt sang everything well at her recital at Bechstein Hall on June 13, but the most striking numbers of her programme were: 'O liebliche Wangen' by Brahms; Jensen's delicate 'Am Ufer des Flusses'; and Hugo Wolf's 'Und willst du deinen Liebsten.' A good singer depends to a large extent for her success on her accompanist. On this occasion Mr. Arthur Nikisch was at the pianoforte, and by his able and sympathetic playing he intensified the charm and power of the singing.

Mischa Elman, the wonderful boy violinist, whose readings are so matured that he would seem to have very little to learn, played at the Queen's Hall on May 29 and June 11. On the latter occasion, supported by the London Symphony Orchestra, he was heard for the first time here in Brahms's Concerto in D, interpreting the solo part with astonishing depth of expression and technical mastery. The conductor was Herr Nikisch, who secured delightfully romantic renderings of the overture to Weber's 'Oberon' and Grieg's 'Peer Gynt' suite.

Miss Tilly Koenen, who gave the first of two song recitals on June 1 at Bechstein Hall, is gifted with a fine mezzo-soprano voice and dramatic perception that will always secure her a welcome in English concert rooms. She showed great versatility and was specially successful in her rendering of Schubert's 'Die Allmacht,' which was given with most impressive sincerity, breadth, and dignity. Miss Koenen's second recital on June 22 was equally successful.

Miss Edna Hoff, who hails from New York, held her first recital in London at Aeolian Hall on June 6. She has a flexible and fresh-toned soprano voice, her programme attested to good taste, and her interpretations were distinguished by refined intelligence. Miss Hoff was assisted by Mr. Herman Sandby the Danish violoncellist. Mr. Hamilton Harty played the accompaniments most sympathetically.

Amongst the many pianoforte recitals recently given, that by Mr. Harold Bauer on June 6 at Bechstein Hall lingers in the memory by reason of the intellectual and emotional significance of his readings. His selection contained Beethoven's Sonata in C minor (Op. 111); Schumann's 'Carnaval' and Handel's Suite in G; the inclusion of the last-named piece calls for special commendation—it is music well worthy of revival.

Mr. Albert Cazabon, a young violinist, made a very favourable impression at his recital at Steinway Hall on June 8. He produced a good tone from his instrument, and played with firmness, taste and brilliancy. Assisted by Miss Margaret Bennett, an admirable reading was given of Beethoven's Sonata for violin and pianoforte in F (Op. 24). Miss Dorothy Crompton contributed some vocal solos.

Miss Grainger Kerr's vocal recital at Æolian Hall on June 7 merits record if only by reason of the novelties in her programme. 'The song of the Genie' and 'Evening song' by Granville Bantock are good examples of his genius, the former broad and impassioned, the latter tender and poetical. A word of praise is also due to Mr. Norman O'Neill for his rondel 'In Guernsey,' and to Mr. Roger Quilter for 'Airly Beacon' and 'A secret.' Pleasing variety was contributed by pianoforte and violin solos, respectively played by M. Jean and Mlle. Marie du Chastain.

The Scandinavian vocalist, Froken Rodolfa Lhombino, assisted by Herr Heinrich Fiedler, gave a recital of vocal and violin music on June 11 at Bechstein Hall. The lady has a clear soprano voice, easily produced and flexible, and it was judiciously used in a number of songs and with special success in several Norwegian lyrics. Herr Fiedler's violin playing was much appreciated.

Miss Jessie Grimson's orchestral concert at Queen's Hall on June 11 presented several interesting features. Herself a violinist of great ability, her skill was shown prominently in Max Bruch's G minor Concerto. In this she was assisted by the 'New Symphony Orchestra,' a recently formed body consisting of some fifty instrumentalists conducted by Mr. Edward Mason, under whose direction commendable interpretations were given of Goetz's too much neglected Symphony in F, and Mr. Coleridge-Taylor's Orchestral ballad in A minor.

Miss Winifred Christie's third pianoforte recital on June 11 at Æolian Hall showed that the young artist is not only making good progress, but was distinguished by the first performance in London of Liapounov's 'Carillon' from the 'Etudes d'exécution transcendante' (Op. 11), a piece that may be compared to an epitome of the conclusion of Tchaikovsky's '1812' overture.

M. Hardy-Thé is a tenor vocalist trained in the best schools of French singing. His style, perhaps, would be more appreciated in the drawing-room than in the concert-room, but he manifestly gave pleasure to his audience at Bechstein Hall on June 12.

A most enjoyable evening was given by Madame Jeanne Raunay and Mr. Harold Bauer on June 12 at Bechstein Hall. Madame Raunay gave a remarkably fine reading of the heroine's great scena in Gluck's 'Iphigénie en Tauride,' and was equally successful in César Franck's 'Le Mariage des roses' and Berlioz's 'L'Absence.' The accompaniments were beautifully played by Mr. Bauer, whose pianoforte solos included Schumann's 'Faschingsschwank aus Wien' and Brahms's Rhapsody in B minor.

Miss Ellen Wigley gave a successful concert at Steinway Hall on June 12, at which Madame Frickenhaus and other artists assisted.

The Henriette Schmidt String Quartet—consisting of Mmes. Henriette Schmidt, Marie Rodriguez, Jeanne Levine and Hélène Dolmetsch—gave a very attractive concert on June 13 at Æolian Hall. Excellent renderings were given of Beethoven's Quartet in C minor (Op. 18, No. 4), and Borodine's Quartet in A minor, No. 1. A special feature of the afternoon's music was the performance—said to be for the first time in England—of Vivaldi's concerto for three violins, a work which consists of a vivacious *Allegro*, a brief but most expressive *Andante*, and a vigorous and rhythmical *Finale*, the pianoforte accompaniment being played by Mr. Charlton Keith.

The latest pupil of Prof. Sevcik, styling himself 'Floris,' made his first appearance in England on June 13 at Queen's Hall. He is understood to be a younger brother of the Bohemian violinist Franz Ondricek, and he would not seem to be as yet out of his teens. The youth showed great executive command over his instrument, and his

readings were refined, but it cannot be said that he displayed any marked individuality. His selection included F. W. Rust's Sonata in D minor, Bach's 'Chaconne,' and the first performance of a Violin concerto in A minor by Tor Aulin. The orchestral parts of the last-named, however, not arriving in time, the work was played with pianoforte accompaniment, consequently criticism is best postponed. The Queen's Hall Orchestra (conducted by Mr. Henry J. Wood) opened the concert with a performance of Richard Strauss's 'Don Juan.'

The first vocal recital given by Mr. John Coates at Bechstein Hall on June 14 proved such an artistic success that it is to be hoped he will give similar demonstrations of his skill as an interpreter. Mr. Coates's dramatic perception and artistic insight have long been recognized, but his versatility has never been seen in so favourable a light. He not only presented a programme remarkable for variety and contrast, but he keenly realized in his singing the subtle requirements of each composer, being no less successful in Bach's 'Hebt euer Haupt empor' than in old French ditties and modern English songs by Elgar, Parry and Granville Bantock.

Warm encouragement is due to Miss Isoline Harvey, a young violinist who, after studying at the Royal College of Music, has been with Prof. Sevcik. Although Miss Harvey has need of more study, she plays with genuine musical feeling and is very pleasant to listen to. Songs from her pen, severally entitled 'Sing to love' and a setting of Longfellow's 'Suspria' furnish proof that Miss Harvey also has creative talent. These songs were expressively rendered, respectively by Mr. Merlin Davies and Miss Olga Marsden, and pianoforte solos were contributed by Miss Una Bourne. Miss Harvey's recital took place at Bechstein Hall on June 14.

Miss Ethel Leginska increased the number of her admirers by her vivacious and clever pianoforte playing at her orchestral concert, conducted by Mr. Henry J. Wood at Queen's Hall on June 14. She is to be commended for having revived Henselt's Concerto in G minor, which is well worthy of being heard occasionally; in this and in Rubinstein's Concerto in D minor the young artist played with great brilliancy and intelligence.

On the occasion of Mlle. Marie Dubois and M. Jan Hambourg's pianoforte and violin recital (Æolian Hall, June 15) brilliant and significant interpretations were secured of Beethoven's Sonata for pianoforte and violin in A (Op. 12, No. 2) and Lalo's 'Symphonie Espagnole.' In the latter work Mr. Hambourg was associated with Miss Daisie Buckrout, whose rendering of the pianoforte arrangement of Lalo's instrumentation merits great praise. Mlle. Dubois's chief solo was Schubert's Fantasia (Op. 15), which she admirably interpreted.

Those remarkably clever young ladies, Misses Ruth, Phyllis and Margery Eyre, are not only the bearers of a name well known in musical circles, but have the distinction of forming an estimable instrumental as well as a charming vocal trio. At their enjoyable evening concert on June 19 at Æolian Hall, the chief instrumental work was Schumann's Pianoforte trio (No. 2) in F (Op. 80), of which an excellent interpretation was secured; and the vocal trios selected included 'The nightingale' (Thomas Weelkes), 'O sweet pleasure' and 'Returning from the village' (Jean de la Borde), and 'Brautlied' (Robert Kahn). The young artists also contributed solos on their respective instruments—pianoforte, violin, and violoncello—much to the manifest enjoyment of an appreciative audience.

Dr. Ludwig Willner sang most impressively at his recital on June 20 at Bechstein Hall. Every song was given with a truth and intensity of expression that imparted to each a vivid personality, and the recital was a splendid lesson to vocalists. Miss Johanne Stockmarr contributed some pianoforte solos with power and artistic insight.

The Belgrave Choral Society gave an interesting concert on June 15, the programme including Parry's 'Pied Piper of Hamelin' and Cliffe's 'Ode to the North-east wind' as its principal features. The solo parts in the 'Pied Piper' were sung by Mr. Alfred Heather and Mr. Noel Farrow. The accompaniments were played by Mr. van Lennep's symphony orchestra, which was also heard to advantage in the overture to 'William Tell.' Mr. Martin van Lennep conducted.

Among the overwhelming number of concerts and recitals recently given in London, record is due of the following:

Mr. Joseph Holbrooke's chamber concert at Messrs. Broadwood's on May 25. Herr Kreisler's violin recital, Queen's Hall, May 26. Miss May Mukle and Mr. Harford's violoncello and vocal recital, May 28, at Bechstein Hall. Mr. Francis MacMillan's violin recital, Queen's Hall, May 28. Miss Gertrude Peppercorn's pianoforte recital, Æolian Hall, June 8. Miss Irene Ainsley's vocal recital, Bechstein Hall, June 10. Mr. Boris Hambourg's violoncello recitals, Æolian Hall, May 26 and June 9 and 23. Mlle. Clotilde Kleeberg's pianoforte recitals, Æolian Hall, June 13 and 20. M. de Greef's pianoforte recitals, Æolian Hall, June 11 and 14. Miss Elsie Southgate's violin recital, Æolian Hall, June 16. Fräulein Rosa Olitzka's vocal recital, Bechstein Hall, June 18. Miss Agnes Zimmermann, and Herr Zur-Muehlen's pianoforte and vocal recital, Bechstein Hall, June 18. Signor Busoni's pianoforte recital, Bechstein Hall, June 19.

The concerts of the Philharmonic Society and the Magpie Madrigal Society are noticed on page 485.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

A testimonial concert of quite an exceptional character was given to Mr. F. W. Beard in the Town Hall on May 26. As conductor of the City Choral Society, Mr. Beard had done excellent work for seven seasons past, without fee or reward other than the artistic results achieved. The Society organized the concert, and assistance was generously given by composers and artists whose works had been given and interpreted at the Society's concerts. The living composers represented were Elgar, Stanford, Cowen and Granville Bantock; the conductors were Sir Charles Stanford, Mr. Henry J. Wood, Mr. Bantock and Mr. Beard himself, while the soloists included Mrs. Henry J. Wood, Madame Kirkby Lunn, and Messrs. John Coates, Dalton Baker and Plunket Greene. In addition were the full chorus and band of the Society. The programme comprised Stanford's 'Songs of the sea,' selections from Elgar's 'King Olaf,' Cowen's 'John Gilpin,' two lyrics, Bantock's 'Ferishta's fancies' (Browning), and a miscellaneous selection. The function was a great success, the hall being crowded.

The promenade concerts at the Theatre Royal terminated on June 2 with a plébiscite programme which included Tchaikovsky's 'Pathetic' symphony, 'Casse Noisette' suite, and '1812' overture; Beethoven's 'Leonore' overture No. 3; Wagner's 'Tannhäuser' overture and 'Ride of the Valkyries'; and Elgar's 'Pomp and Circumstance' march in D. There was an enormous attendance, and Mr. Landon Ronald and Mr. Max Mossel were greeted with hurrahs of applause.

The musical matinées at the Rooms of the Royal Society of Artists were brought to a close on June 9, when Mr. Oscar Pollack directed his two hundred and ninetieth concert. There was a capital attendance and much applause.

The concerts marking the close of the session at the Midland Institute School of Music began on June 14 with chamber music. The modern trend of the School was shown in the pieces selected—Glazounov, Ernest Chausson, César Franck and Christian Sinding being the principal composers represented.

The choral and orchestral concert was held in the Town Hall on June 20. The one choral work was César Franck's

150th Psalm, and the chief orchestral pieces were the same composer's Symphonic Variations for pianoforte and orchestra (Miss Olive Rider, pianist), and Glinka's overture 'Russian and Ludmila,' all performed for the first time in Birmingham. Mr. Arthur Hitch was the soloist in the Rondo Capriccioso for violin and orchestra by Saint-Saëns, Miss Marie Stuart and Miss Elsie Cornish contributed songs, and Mr. F. Mullings gave a song from Byron's 'Childe Harold's Pilgrimage,' the composition of Julius A. Harrison, a student. Mr. Granville Bantock conducted. Two performances of Gluck's opera 'Iphigenia in Aulis,' for the first time in England, took place too late for present notice. The Town Hall concert and the opera performances are public functions, a bold proceeding on the part of the directors, but one justified by the great interest taken in the work of the Midland Institute School of Music.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present term took place on May 2 in the Town Hall under the auspices of the Musical Club, when the Joachim Quartet gave an excellent chamber concert. The programme consisted of Beethoven's String Quartet in E flat (Op. 74), Haydn's in D (Op. 76, No. 5) and Brahms's Quintet for Clarinet and Strings in B minor (Op. 115), a work composed for Prof. Mühlfeld, who played the clarinet part.

Only the most important of the College concerts given during the 'Eights Week' can be noticed. Balliol led off on May 20 with a chamber concert given by the Wessely Quartet, at which Schubert's Quartet in C minor was performed. Exeter followed on May 22 with a concert which included Sir Hubert Parry's 'Lady Radnor's suite' for strings and Tchaikovsky's Serenade for strings (Op. 38). The excellent rendering of several part-songs reflected great credit upon the training of Mr. C. E. Winn, the organ-scholar, who conducted. On the following evening Keble gave a capital concert. The programme, chiefly orchestral, included Beethoven's 'Leonora' Overture No. 3, Brahms's Orchestral Serenade, the *Scherzo* from Berlioz's 'Romeo and Juliet' and Tchaikovsky's 'Casse Noisette' suite, these pieces being interspersed with songs and part-songs. Mr. F. Shaw, the organ-scholar, conducted this exceedingly pleasant evening's music-making. On May 25 Queen's gave its concert, the most important item being a new short cantata 'Legend of the North,' for male voices, composed for the occasion by Mr. Percy Godfrey, who conducted. The programme also included a chorus, 'The Festival,' by Sir Frederick Bridge, who honoured the Society by occupying the conductor's desk.

Dr. Edvard Grieg had the honorary degree of Doctor of Music conferred upon him in the Sheldonian Theatre on May 29, when an enthusiastic attendance welcomed the popular Scandinavian composer, the semicircle and galleries being nearly filled with fair admirers of his genius. Dr. Grieg seemed much delighted and gratified, and when leaving the Sheldonian was greeted again and again with rounds of applause.

On June 6, in the same building, Sir Hubert Parry delivered his lecture on 'The function of thematic material' before an appreciative audience. The illustrations were admirably rendered by Miss Lightfoot (vocalist) and Mr. Friskin (pianist).

On June 16 New College gave an excellent concert. The principal items were Sir H. Parry's 'Pied Piper of Hamelin,' conducted by its genial composer, and Brahms's Pianoforte concerto in B flat, the solo part being played by Mr. Donald F. Tovey.

We must not omit to mention that on some of the Tuesday afternoons of this term Bach organ recitals have been given at New College, and that at Balliol the Sunday evening concerts have been continued as usual under the able direction of Dr. Walker.

Sir Walter Parratt has been elected an Honorary Fellow of Magdalen College, Oxford, of which formerly he was organist.

## Foreign Notes.

### AMSTERDAM.

A new symphonic poem by Alphonse Diepenbrock, entitled 'The great silence' and suggested by a sentence of Friedrich Nietzsche, 'Here is the sea; here can we forget the town,' was recently produced, and immediately (*i.e.*, at the same concert!) repeated.

### ANTWERP.

'Le Tasse' (Tasso), a new opera in four acts and eight tableaux by M. Eugène d'Harcourt, was recently produced at the Théâtre Royal with great success. It is a melodious work of the grand opera type of which Meyerbeer has supplied the best examples. Some of M. d'Harcourt's airs, duos, &c., roused the audience to genuine enthusiasm.

### BASLE.

After lengthy discussion and much argument pro and con, it has been decided to rebuild the municipal theatre on the old site on the Steinenberg, at the corner of the Theatre Street. The new building is to cost 2,300,000 francs and will of course excel its predecessor in every way.

The International Musical Society will hold its second Congress in Basle on September 25, 26 and 27 next. Its proceedings are scheduled under eleven heads, upon one of which, 'Questions of musical organization,' Dr. Charles Maclean, of London, will speak.

### BERLIN.

Felix Weingartner has just now a good opportunity of pondering on the wisdom of the German saying that 'it is not advisable to sell the bearskin until you have caught the bear.' After all the fuss of affectionate leave-takings from his devoted Berliners, farewell concerts, regretful adieus, in the Berlin Press eulogistic reviews of his career as conductor, and paragraphs in every musical paper in the civilized world, the unexpected has happened! The Berlin Generalintendantur der Königlichen Schauspiele has sternly set its face—as behoves an institution with such a formidable title—against granting the unhappy Felix the desired permission to retire.——The last of the season's concerts deserving notice were a 'Bach' organ recital by Herr Carl Straube, and visits from two foreign male-voice choirs. The former took place on May 15 in the Garrison Church and impressed certain Berlin critics sufficiently to warrant their speaking of Herr Straube's doings in terms like 'an epoch-making event.' Their justification for such language seems to lie not so much in the organist's remarkable virtuosity, but in his strongly 'subjective' interpretation of Bach's music. This caused him to perform a piece like the great 'Fuga concertato' in D with a brilliancy bordering on the 'impossible,' and others in a quiet, subdued manner, which are generally given in a 'brilliant' style by the average organist. That Herr Straube's subjectivity is the outcome of a deep-thinking artist's nature, and not of caprice and a wish at all hazards to be different from other performers, cannot be doubted. In how far his interpretations can be considered legitimate it is impossible in the absence of any 'tradition' to decide, nor can the effect of his view on other organists, German or foreign, be gauged at present. That they will be fiercely combated seems but natural.——The concert of the Basle male-voice choir, on May 23, under Kapellmeister Hermann Suter served to introduce another first-rate body of singers. Its 160 members are splendidly drilled, and technically as well as intellectually their performances were above criticism. Their perfection in keeping pitch especially excited admiration. The programme included Schubert's 23rd Psalm, the conductor's 'In der Fremde' (which had to be repeated), 'Walpurga' by Hegar, 'Held Samson,' by Reinecke, R. Strauss's 'Lied der Freundschaft,' Hans Huber's 'Verblüht,' and choruses by Andree, Billeter, C. Munzinger, &c. That Swiss composers were specially favoured in selecting the programme was only natural, but that their pieces proved of very considerable worth came as an agreeable surprise. The other foreign Society was the small but most excellent male-voice choir of about fifty members, the Suomen Laulu, from Helsingfors, under the direction of Mr. H. Klemetti, who has so drilled his enthusiastic Fins that they gave Berliners a

most favourable opinion of the state of musical culture in the politically much-tryed Grand Duchy by the Baltic Sea. The Suomen Laulu excels in roundness and fulness and marvellous gradations of tone, perfect enunciation and a breathing technique suggesting a consummately trained solo-singer. A very unconventional programme added to the charm of those Finnish and finished vocalists, who, by-the-way, sang everything by heart. The part-songs by native composers such as Genetz, Järnefelt, Krohn, Palmgren, Törnudd (all unknown names to us!) were racy of the soil on which they were conceived, and in melody, harmony, and rhythm offered delightful surprises. A piece of wild, almost demoniac fascination and remarkable power of expression entitled 'Die Zauberrune' (The magic rune), by Törnudd, and a delicious cradle-song by Palmgren, were especially appreciated.

### COLOGNE.

Some years ago, while staying in the metropolis of the Rhinelands, King Oscar II. of Sweden heard the famous Cologne male-voice choir. The singing must have left a most favourable impression on His Majesty's mind, for when he passed through the town recently he expressed a desire to renew the pleasure of his former visit. The choir, numbering 210 voices and conducted by Prof. Schwartz, thereupon foregathered in the music-room of the Hotel du Nord, and, with the King alone forming the audience, sang a selection of pieces including F. Hegar's famous Ballade 'Totenvolk' ('The phantom host,' which deals with an episode in the history of Sweden), Schumann's 'Ritornello,' a Swedish folk-song 'Spin, spin,' arranged by Hugo Jüngst, and Breu's 'Frühling am Rhein.' His Majesty expressed his delight in and his thanks for the 'extraordinarily beautiful singing,' and freely chatted with the members of the committee about the Society's history and affairs generally.——Signor Mascagni was enthusiastically greeted at the first performance here of his new opera 'Amica,' which he conducted. That he was also engaged to conduct the work which made him famous and on which his fame solely rests, viz., 'Cavalleria Rusticana,' goes without saying; and that the 'gemüthliche' Rheinlanders loved it as much as ever seems but natural, since it is the same the world over. 'Amica' was warmly received, but it is doubted whether it will fare any better than the many other post-Cavalleria attempts of the hero of the one and only Intermezzo.

### DUSSELDORF.

On July 29, the fiftieth anniversary of Schumann's death, a memorial tablet will be affixed to the house, corner of Alleestrasse and Grabenstrasse, in which the great master lived from 1850 to 1853, while he was municipal Music-Director.

### ELBERFELD.

In the presence of the composer the Lehrergesangsverein (teachers' chorus) under Dr. Hans Haym gave a very successful Friedrich Hegar concert, at which a number of the Swiss master's fine choral ballads were excellently performed. Hegar himself conducted his latest work 'The heart of Douglas' for soli, chorus of men's voices and orchestra.

### FRANKFURT-ON-MAIN.

Old Johann Schenck's once famous opera 'Der Dorfbarbier' (The village barber) has been very successfully revived by the operatic class of the Raff Conservatorium. The work was first performed in Vienna in 1796, when Schenck (1753-1836) was in his forty-fourth year. To-day he is chiefly remembered because he gave Beethoven some lessons in counterpoint, and in a fit of enthusiasm kissed Mozart's hand during the overture at the first performance of 'Die Zauberflöte.' Who could blame him for that kiss?

### GÖRLITZ.

The programme of the sixteenth Silesian Musical Festival on June 17-19 included Mozart's 'Requiem' and Schumann's 'Faust' Scene (first day); Bruckner's 'Te Deum,' R. Strauss's 'Domestic Symphony,' Liszt's symphonic poem 'Prometheus,' and his choruses in Herder's 'Prometheus Unbound' and the *Finale* from Wagner's 'Götterdämmerung' (second day); Beethoven's eighth Symphony, Pianoforte concerto in C minor by Count Hochberg, Georg Schumann's

'Sehnsucht' and the 'Meistersinger' *Finale*; the orchestra of 110 performers was the Berlin Königlische Kapelle, under Dr. Muck. Of the fifteen soloists few if any seem to be known in England. Miss Edyth Walker, of Vienna, is perhaps the sole exception.

## HALLE.

A new Symphony in F minor by Prince Henry XXIV. of Reuss (jüngere Linie) was produced here on May 19 at a concert given by the Singakademie, under Prof. Reubke, and very favourably received, especially as regards the first and third movements.

## HEIDELBERG.

A Schumann memorial concert of the Bach Choir under Prof. P. Wolfrum deserves mention, because it was given in what was formerly called the Museums-Saal, and now forms part of the University buildings. The room, though no longer devoted to concerts, was chosen on this occasion to recall the fact that Schumann, when a student at the University, made his first and only public appearance as a pianist on this identical spot.

## HELSINGFORS.

An unusually deep impression was made at a recent chamber concert in the Music Institute, by a new Pianoforte quintet by a young Finnish composer, Erik Furnhjelm, a pupil of the recently deceased Martin Wegelius. Invention and knowledge are equally remarkable in their freshness and strength, and except in the *Adagio*, where Wagnerian influences can be traced, the style is strangely individual, considering that the quintet is the work of a youth of twenty-two summers. The composer, who was greeted with the utmost enthusiasm, will doubtless be heard of again before long, for he is only the latest among a number of very talented Finnish composers who are commencing to make a stir in the music world.

## KLAUSENBURG (TRANSYLVANIA).

A new opera 'Széchi Mária,' by Julius J. Major, of Budapest, was produced here recently.

## LEIPZIG.

It is many years since the opera scored a success anything like that which attended the first performance here of R. Strauss's 'Salome,' on May 25. Kapellmeister Hagel conducted this most difficult of all operas with consummate ease.—The fourth subscription concert of the Riedel Society, held in the Old Thomaskirche on May 31, was devoted to several pieces by Scarlatti, Jomelli, Zingarelli and Perez, to show the development of church music, by Neapolitan composers, anterior to Mozart, and to some rarely-heard short works by that master himself. These latter included a Kyrie for five soprani—a masterpiece of canonic writing—an Agnus Dei for soprano solo and orchestra, and the Kyrie and Gloria from the Missa Brevis for chorus and organ. A recitative and air for soprano, an *Andantino affetuoso* for oboe, string quintet and continuo, both by Hasse, completed a highly interesting and instructive programme, which was excellently performed under the direction of Court Kappellmeister Dr. Göhler.

## MANNHEIM.

To celebrate the fiftieth anniversary of its foundation the male-voice choir 'Liederkrantz,' gave two festival concerts under the direction of Court-Kappellmeister Hildebrand, at which a new choral work, 'The death of Sardanapalus,' by Lothar Kempster, was produced, and very favourably received.

## MAYENCE.

A Handel Festival under the auspices of the Empress Frederick Foundation, and conducted by Prof. Fritz Volbach, took place here on May 17 and 18. 'Judas Maccabæus' and 'Saul' constituted the programme, and were performed in accordance with Prof. Chrysander's editions. In fact the Empress Frederick Foundation has for its object the popularization of Chrysander's attempts at 'reconstructing' Handel's masterpieces. Some strange things, for which even Chrysander cannot be held responsible, were done, e.g., instead of the final chorus in 'Judas' the 'Hallelujah' from 'The Messiah' was sung; and in 'Saul' a movement from a concerto for organ and

orchestra was interpolated to suggest David's fight against the Philistines! New horns (in D and G) and trumpets (in D and F), specially constructed by Messrs. Alexander, of Mayence, were used, on which it is said the most difficult even of Bach's passages can be played with ease.

## MILAN.

A new opera 'O Eidelberga mia,' under which euphonious title it is not difficult, in spite of the dropped aspirate, to recognize Meyer-Förster's popular play 'Old Heidelberg,' will be produced next season at La Scala Theatre. The composer is Ubaldo Pacchierotti.

## MUNICH.

Max Reger—whose first orchestral work, the 'Sinfonietta,' was the most important and most fiercely discussed orchestral novelty of the past season in Germany—has just completed another work of symphonic dimensions, viz., a Serenade (Op. 95) in four movements, in which the strings, with the exception of the double-basses, are divided into two orchestras. These orchestras (or 'choirs') are meant to be grouped to the conductor's right and left, one of them playing *con sordino* throughout. The wind and percussion instruments are restricted to two each—flutes, oboes, clarinets, bassoons, trumpets, horns and drums—with one harp. Hof-Kapellmeister Pohlig, of Stuttgart, has secured the first performance of this interesting novelty.

## PARIS.

It has been known for some time past that M. Camille Saint-Saëns was engaged upon a new 'grande Ode musicale,' to be performed at the festival in connection with the celebration of the tercentenary of the birth of Pierre Corneille. The eminent French composer, himself an enthusiastic admirer of the great French dramatist, was unanimously chosen for this task by a committee of the foremost French poets and musicians of the day. The poem, by M. Sébastien-Charles Leconte, begins with an apostrophe to Paris, 'ville que la Pensée et l'Art ont faite sainte,' after which a number of characters from Corneille's greatest tragedies sing, to Saint-Saëns's music, certain famous lines appertaining to their rôles. The ode concludes with a peroration in the style of an apotheosis, in which, according to M. Gabriel Fauré in *le Figaro*, 'the united forces of the two choirs, organ and military band form a brilliant ensemble charged with enthusiasm and heroic strength.' The work was performed more or less 'privately' at the Grand Opéra on June 6.

The Académie des Beaux-Arts at its last meeting awarded the Trémont prize of 1,000 francs for the composition of an opera to M. Gabriel Dupont, author of 'La Cabrera' (the Goatherdess); the Charrier prize of 500 francs for chamber music, to M. Charles Duvernoy; and the Monbinne prize of 3,000 francs for opéra-comique, to M. Ch. M. Widor, for his 'Fishermen of Saint-Jean.' The jury of the *Concours Crescent*, under the presidency of M. Camille Saint-Saëns, divided the prize of 20,000 francs between M. Eugène Cools, for a Symphony for orchestra alone, and M. Guy Ropartz, for a Symphony with chorus. This is the first time the competition has been devoted to Symphony. Each prize-winner receives, in addition, the sum of 1,500 francs to defray the expenses of copying, while the conductors who produce the prize works will be awarded 4,000 francs for M. Cools's score, and 10,000 francs for M. Ropartz's Choral Symphony, as contributions towards their expenses.

M. Taffanel, first conductor of the Grand Opéra, who has been unwell for some months, has resigned. His successor is M. Paul Vidal, who will have MM. Mangin and Henri Busser under him as second and third conductors respectively.

On May 19 M. Camille Saint-Saëns gave a concert in the Salle Erard to celebrate the sixtieth anniversary of his first public appearance. It is difficult to realize that the master who is as busy as ever with his pen, and does not allow a single year to pass without producing some important work, was born so long ago as October 9, 1835. If he may never have to be counted amongst the greatest composers, his melodic charm, perfection of form, the clearness and sanity of his style and the beautiful colour of his music have been enough to give pleasure to countless thousands in concert hall, theatre and drawing-room, while as an executant both

on the organ and pianoforte he has enthused audiences in nearly every civilized country. M. Saint-Saëns played, before a brilliant audience, the *Andante* and *Allegro* from his first concerto, Beethoven's E flat concerto—a reminiscence of his earliest triumphs as a pianist—and two smaller pieces from his pen, viz., 'Wedding-Cake' and the 'Rhapsodie d'Auvergne.' Madame Auguez de Montalant sang several of the master's songs, MM. Francis Planté and Léon Delafosse played the 'Caprice héroïque' and a Scherzo, both for two pianofortes, and the orchestra of the Conservatoire, under M. Georges Marty, performed the overture to 'Andromache.' Needless to say, the veteran master was received with the utmost enthusiasm, which was all the more genuine because the audience knew that he had generously arranged to hand over the proceeds of the concert to the funds for the alleviation of the distress caused by the appalling disasters of Courrières and the Vesuvius eruption.

## ST. PETERSBURG.

To celebrate the opening of the Imperial Duma, Alexandre Glazounoff has composed a hymn for chorus and orchestra on a poem by R. A. Sokolow, entitled 'To the Elect of the Russian people.'

## STOCKHOLM.

The first Swedish musical Festival was held here on May 30 and 31 and June 1 under the direction of MM. Tor Aulin, Nordquist and Henneberg. The programme was entirely devoted to Swedish compositions. One wonders how three days' music-making could be devoted to a national art of which virtually nothing is known in England.

The degree of Doctor of Music was conferred upon Mr. Hugh Blair and Mr. William H. Speer at Cambridge University on June 14.

The Musical Union, Wellington, N.Z., gave a performance of 'The Messiah' in the Town Hall on Tuesday in Holy Week (April 10), under the direction of Mr. Robert Parker. Special interest was imparted to the occasion by the use, for the first time in conjunction with band and chorus, of the splendid organ recently built by Messrs. Norman & Beard. Mr. F. W. Rowley presided at the instrument and gave most valuable help. On Friday in Passion Week selections from Bach's 'St. Matthew' Passion were performed in St. Paul's Pro-Cathedral. The recitatives were admirably sung by Dr. Kington Fyffe and Mr. C. Clarkson, and two of the soprano solos by Mrs. B. M. Wilson. The chorales and several choruses were well rendered by the choir. Mrs. T. A. Revell lent efficient aid at the pianoforte, and Mr. Robert Parker (organist and choirmaster of the Pro-Cathedral) presided at the organ.

The Southall Choral Society gave a successful performance of Coleridge-Taylor's 'Hiawatha's wedding-feast' on May 30, the picturesque music receiving ample justice at the hands of the large and well-trained choir. The tenor solo, 'Onaway, awake, beloved,' was sympathetically sung by Mr. Frank Beckett. The solo vocalists in the miscellaneous second part were Miss Maud Hardy and Mr. Edward Halland. Mr. Edward A. Puttee conducted.

The Workshop Musical Society terminated its season on May 30 with a members' concert in the Town Hall. The programme consisted chiefly of the works in which the Society was concerned in the recent North Notts Musical Competitions at Retford, Stanford's 'The battle of the Baltic,' Mackenzie's three-part song 'The distant bells' (in which the ladies of the choir were the prize-winners) and Dr. Brewer's 'A ballad when at sea' by the male voices. Mr. Hamilton White conducted.

At a general meeting of the Portmadoc Choral Society, held on May 22, Mr. J. Charles McLean, conductor of the Society, was presented with a pair of solid silver candlesticks on the occasion of his marriage.

Mr. Edgar L. Bainton has been appointed conductor of the Newcastle-on-Tyne Postal Telegraph Choral Society.

## Answers to Correspondents.

D. B.—The instrument—incribed '1617, G. Plumtre'—of which you send us a photograph is an early specimen of the horizontal zither. Two melody strings, tuned in unison, ran over the finger-board where the letters for the notes are marked. The finger-board has lost some of its frets as well as its lettering. Then there were also five accompaniment strings plucked with the fingers of the right hand, whilst the thumb (as in the modern German zither) struck the melody-strings with a small thimble-plectrum. Prætorius (1619), who gives a picture of a similar instrument in his 'Organographia,' calls it the Scheidholt: in his instrument, however, there are only two or three accompaniment strings. An almost identical form is now in use in parts of France, where it is known as the *Bûche* or *Épinette des Vosges*. In Norway there is a like rectangular form in use called *Hommel*. We much question the date 1617 on your instrument. It seems too early for its advanced form and arrangement. Prætorius' Scheidholt is much more elementary. However, only a thorough examination of the curiosity would satisfactorily determine this.

V. O.—Yes, instances can be cited in which the rhythm of a tune has been changed. William Knapp published his long metre tune 'Wareham' in both triple and double forms. Orlando Gibbons's tune 'Angel's Hymn' is a similar example, though he may not have authorized the two versions. The National Anthem has also been subjected to a rhythmical metamorphosis, by Czerny in his 'Queen Victoria's Coronation march' (1838), where the familiar tune—in quadruple rhythm—forms the trio of that now forgotten composition. Such a 'topsy-turvyism,' however, is no justification for any conductor who vigorously beats four in a bar when 'God save the King' is performed.

MUSICUS.—We have answered your Sullivan question on more than one occasion, but we gladly do so again. For biographical material see the 'Dictionary of National Biography'; Arthur Lawrence's 'Life' of the composer; Charles Willeby's 'Masters of English Music'; W. J. Wells's 'Souvenir of Sir Arthur Sullivan' (Newnes); Grove's 'Dictionary of Music and Musicians'; THE MUSICAL TIMES of December, 1900, and various numbers in 1901. The foregoing sources of information will furnish you with suitable musical illustrations for your lecture.

BARITONE.—(1) The compass of Joseph Holbrooke's scena 'Marino' is from the low G (bass clef) to the upper F sharp, two octaves less a semitone: it is published by Messrs. Novello at 3s. net. (2) The compass of the same composer's 'Annabel Lee' is from B to G, an octave and a sixth: the ballad is published by Messrs. Boosey at 2s. 6d. net. (3) Brahms's Romances from Tieck's 'Magelone,' edition for a low voice, is published at 8s. net.

A. W. H.—(1) Two volumes—comprising letters A to L—of the new edition of Grove's 'Dictionary of Music and Musicians' have been published. (2) For a 'suitable book from which to teach singing to boys of fourteen (individually)' see the School Music Reader Books, No. 154 (for Sol-fa), and No. 137 for staff notation (movable doh), price 6d. each (Novello).

CURATE.—The nationality of the players forming the various Hungarian bands in this country is a matter that is only whispered about. The colour of their uniforms (and of their skins) is no guarantee of the uniformity which should characterize their speech: as a matter of fact, not a few of these 'Hungarians' have acquired a wonderfully good English accent.

ANXIOUS.—If you cannot obtain the services of a good teacher you would find the following books on pianoforte technique by Mr. Franklin Taylor invaluable—'Primer of pianoforte playing' (Macmillan) and 'Technique and expression in pianoforte playing' (Novello).

M. G.—Professor Niecks happily describes 'portamento' as 'the highest perfection of *legato*.' The term is used chiefly in connection with singing—'a carrying of the voice from one note to another'; it is also applicable to the playing of wind and stringed instruments played with a bow.

C. H. W.—We regret that we cannot trace the chant you send. An inquiry of the organist of the church at which you heard the composition would doubtless obtain the desired information.

A. G. B.—You will find good material for your Grieg lecture in 'Edvard Grieg,' by H. T. Finck, published by John Lane; the bibliography at the end of this interesting book is very useful.

STUDENT.—If you have passed the 'London Matric,' why not work up for a musical degree at London University? We cannot differentiate between the standards of examinations in music at the various Universities.

ALFREDO JOSEPH.—The 'Mad Scene' from Ambrose Thomas's 'Hamlet' is published (with French words) at 4s. 6d. net: the only arrangement for pianoforte solo is that included in the entire work, pianoforte score, 12s. net.

O. K. H.—We do not know where a complete list of forthcoming Eisteddfodau can be obtained, but notification of such events is generally to be found in the *School Music Review*.

C. A.—Photographs of the great composers can be obtained from the Berlin Photographic Company, 133, New Bond Street, W.

ELEANOR.—Miss Marie Hall may be addressed through her agent, Concert Direction E. L. Robinson, 7, Wigmore Street, W.

DORIS.—'Beethoven's Cookery Book' is unknown to us; perhaps you are thinking of Beeton's exhaustive treatise on the culinary art.

R. S.—Yes, the balanced swell pedal on an organ is quite as effective as the ordinary swell pedal.

H. E. D.—The word 'Israel' should be pronounced in singing as in ordinary speech, not the broad vowel 'ah.'

W. H. W.—It is best to begin 'Thus saith the Lord' ('Messiah') with the final chord of the instrumental introduction, but custom varies in this respect.

PERCY.—The Æolian harp can be obtained from Messrs. Metzler & Co., Ltd., Great Marlborough Street, W.

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TWO Extra Supplements are issued with this number:

1. *Portrait of Ferdinand David.*
2. *Anthem for Harvest: 'Bless the Lord thy God.'—By J. Varley Roberts.*

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THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skillful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively endorsed.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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S. COLERIDGE-TAYLOR.

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## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALL MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

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in the Inventory, now preserved in the Public Record Office, of the Priory of Hatfield Regis :

HATFELD REGIS		That ys to saye
ffurst. sold a payer of Organes to Mr. Noke		
in or ladyes chappell for ...	... vjs.	vij <i>d</i> .
Item sold to a monke the Organes in the		
Quyer for ...	... vs.	

The purchaser of the 'payer of Organes,' doubtless for use in the church, was the Rev. Robert Noke, vicar of the parish at the dissolution of the Priory: he also bought—probably for domestic rather than ecclesiastical purposes—the following odds and ends :

Item sold to the said Mr. Noke all the stuffe		
in the buttery for ...	... iijs.	<i>xd</i> .
Item to hym a boylyng pott of brasse for ...	... iijs.	iii <i>d</i> .
Item sold to Mr. Noke iiij Spittes for ...	... vs.	
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To return to the instrumental music of the church, which in all probability was in abeyance for a century and a-half. The vagaries of the parish clerk in the matter of pitch may account for the following entry in the churchwardens' payments :

1810. Oct. 18. To a pitch pipe for the keynote 7*s*. 6*d*.

Evidences of the church band—those west gallery musical enthusiasts immortalized by Washington Irving, George Eliot and Thomas Hardy—are furnished by the following disbursements by the churchwardens :

1811. 2 strings for ye Base Viol ...	2 <i>s</i> . 2 <i>d</i> .
1813. To strings for the Violincello for the yere	5 <i>s</i> .
1815. For the Base Viol strings ...	5 <i>s</i> .

The last payment of this nature was on February 26, 1835 :

Repairing 2 Base bows ...	2 <i>s</i> . 6 <i>d</i> .
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HATFIELD BROAD OAK PARISH CHURCH.

(Photograph by Rev. F. W. Galpin.)

The church band at that time comprised violin, violoncello, flute, clarinets (2), and serpent: the performer on the last-named instrument was Paterson Parker, grandfather of Mr. W. Frye Parker. In 1859 an organ again found its way into the church, a two-manual instrument containing a pedal stop 'which will wake your people up,' wrote the Rev. John Kempthorne who opened the instrument, to his friend the vicar. The organ has been twice enlarged during the incumbency of the present vicar, and no one can say that the good villagers of Hatfield Broad Oak are not very wide awake musically, as we shall presently see.

It is an easy transition from the church to the vicarage. Once across the threshold of that pleasant habitation the visitor soon comes into contact with the hobby of the vicar, Mr. Galpin, namely, his remarkable collection of old musical instruments. They line the staircase and passages and occupy two well-filled rooms at the top of the house. As the specimens are over 600 in number it is only possible to call attention to some of the chief features of the collection. A start may be made with a horn of baked clay used in the worship of Bacchus, *c.* 100 B.C. (Illustration on p. 524.) The uppermost head of this tiny antiquity ( $7\frac{1}{2}$  inches high) represents that of a Bacchante; below are the grape vine and the head of Dionysus. Of a very different type is the fine Oliphant hunting-horn made of elephant ivory (Bavarian, 17th century), an elaborately carved instrument containing representations of hunting scenes and the conversion of St. Hubert after Dürer; it probably belonged to a member of the hunting order of St. Hubert. Of English manufacture there is a hunting-horn made by William Bull, of London, in 1699, and a forester's horn of the 18th century. Among the trumpets is the Herald's (straight) trumpet dated 1460, a German instrument made by Sebastian Hainlein. Of special interest is an English slide trumpet made by Woodham, of London, *c.* 1805. The name of the inventor of the English slide trumpet has hitherto been unknown; but this instrument, recently discovered, contains on

the spring box the following inscription:

Woodham Inventor & Maker Exeter Court Strand. London.

This brass section includes a treble trombone in B flat made by Schmied, of Pfaffendorf, in 1781, an instrument supposed to have been the 'tromba da tirarsi' of Bach.

The flute family is a very prolific one with its various branches. Here is the nay, the vertical flute of the Egyptians, while the nose flute of the Savage Islands shows, we are told, the proper way of playing transverse flutes. The latter instruments are blown from one nostril, the other nostril being pressed by the finger, a method of tone production which is not so nasal as might be expected. The voice flute (so-called) has a large hole in the side of the tube covered with a thin skin, which by its vibration gives a somewhat reedy timbre to the tone, hence its name—voice flute: in China these membranes are in general use for the same purpose. An interesting relic of the past is the flute (German) with one key, made by F. Boie about 1720, which formerly belonged to the celebrated flute player, Johann Joachim Quantz, music-master to Frederick the Great. Quantz, who visited London in 1727, when Handel was at the height of his operatic popularity, added a key to the flute and invented the sliding top for tuning the instrument. Here are specimens of the double and triple flutes-à-bec—often called flageolets—'pretty devices' much in use during the early part of the last century: one, two or three pipes could be played together or singly at the will of the performer. Exactly half a century ago one of the wonders of musical life in London was 'The Sardinian Minstrel,' an Italian peasant named Picco. The *Musical World* of February 23, 1856, thus records his first appearance in England:

Picco is twenty-five years of age, and has been blind from his birth. He plays upon an instrument, and its synonyme is 'Tibia.' This 'Tibia' is in length three inches, in shape a whistle, and it has three holes in the tube. Upon this curious or rather common piece of machinery, to our great surprise, 'Picco' performed a *fantasia* or



THE TROMBA MARINA.  
FRENCH, LATE 17TH CENTURY.

medley of popular airs (accompanied on the pianoforte by Mr. Lejeune) in which the most rapid scales and *bravura* passages were executed with astonishing facility, to say nothing of delicacy, taste, and feeling. The tone 'Picco' produces is between that of a flageolet and *flauto* 'Picco-lo'—at times somewhat shrill, at others as soft and *suave* as possible. Altogether, 'Picco' is a most ingenious fellow, considering the means he has at command. The 'Sardinian Minstrel' will no doubt become popular during the season. His talent is peculiar, his instrument peculiar, and his appearance extremely prepossessing.

Mr. Galpin possesses a picco—a diminutive instrument only  $3\frac{1}{2}$  inches long—of which a full description is given in Grove's 'Dictionary of Music and Musicians.'

The photograph on p. 525 shows Mr. Galpin's fine quartet of recorders, *c.* 1600—treble in *g'*, alto in *d'*, tenor in *g*, and bass in *c*.\*

The music of the Morris Dance of olden times is recalled by a pipe having three holes, which was used with the tabor and a small drum. By the employment of the harmonics the little instrument has a compass of two octaves. It was played with the fingers of the left hand, the tabor being suspended from the left arm and struck by a small stick held in the right hand. Subjoined is a tune of Queen Elizabeth's time played upon the pipe and tabor and used for the Morris Dance in the village pageant and old English pastimes held



A GROUP OF CHINESE INSTRUMENTS.

The flageolet family, well represented at Hatfield Vicarage, recalls one of those 'pretty' entries of Mr. Pepys in his entertaining Diary. He writes, on January 20, 1667-68:

I did stop at Dumbleboy's, the pipe-maker, there to advise about the making of a flageolet to go low and soft; and he do shew me a way which do do, and also a fashion of having two pipes of the same note fastened together, so as I can play on one, and then echo it upon the other, which is mighty pretty.

'Come, some music! Come the recorders!' says Shakespeare in *Hamlet*, and does not Mr. Pepys record his liking for those instruments? He notes, on April 8, 1668:

Did buy a recorder, which I intend to learn to play on, the sound of it being of all sounds in the world most pleasing to me.

at Hatfield Broad Oak under Mr. Galpin's direction in 1893-4:

TRIPPE AND GOE.

Pipe.

Tabor.

\* For an interesting and informing paper by Dr. J. C. Bridge on 'The Chester recorders,' see 'Proceedings of the Musical Association,' 27th session, 1900-1901, p. 109.

Cornetti, or cornets, were very popular in the 16th and 17th centuries for open air music or for supporting the voices in the singing of chorales. They are wooden instruments covered with leather and pierced with holes like a flute, but played with a small cup mouthpiece (see the illustration on p. 525). Owing to the difficulty of blowing and of securing true intonation they gradually fell into disuse; but Evelyn in his *Diary* (December 21, 1662), after a visit to the Chapel Royal, thus refers to their disappearance:

One of his Majesty's chaplains preached; after which, instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the first time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful.

Bach occasionally employed the cornet in his church cantatas to support the voices. The serpent—well represented in the Galpin collection—invented about 1600 and improved under the personal direction of King George III., was, with its immediate successor, the ophicleide, the last survivor of the cornetto family. The earliest specimen at Hatfield is a silver-mounted cornetto curvo, treble, in *c'*, dated 1518 and of German manufacture.

Of *single* reed instruments—the clarinet is a familiar modern example—the earliest type is the Egyptian argihoul, a double pipe, each tube having a single vibrating tongue made of cane. The pibcorn, or hornpipe—eighteen inches long, made of horn, and having seven finger-holes—was formerly very popular in Wales. Played by the shepherds, this little rustic instrument is said to have given the name to the dance known as the hornpipe. The aulos, or tibia, of the ancient Greeks, is the earliest European example of the *double* reed instrument, the prototype of the oboe and bassoon of our modern orchestra. To this class also belongs the shawm, to which reference is made by the Psalmist. The shawm (*schalmey*, from *calamus*, a reed) was the popular double-reed instrument of mediæval times. (Illustrations on p. 525). A quaint description of the instrument is found among the 'proverbs' formerly inscribed on the walls of Leckington House, near Beverley, Yorkshire:

A Shawme maketh a swete sounde for he tynthe the basse:  
It mountithe not to hye but kepithe rule and space:  
Yet yf it be blowne withe to vehement a wynde,  
It maketh it to mysgerve out of his kynde.

An early form of the oboe was the watchman's pipe, or waight, Mr. Galpin's specimen being of the late 17th century. This instrument was used

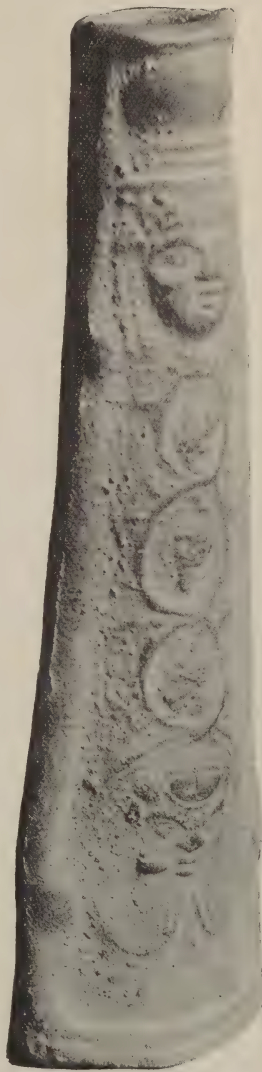
by the town waits, who played in the streets at intervals during the night. It is not known whether the instrument gave the name to the players, or the players to the instrument. Two examples of the bassoon branch of the double-reed family deserve mention—a fagottino (*c.* 1700), made by C. J. Denner, the inventor of the clarinet, and a double bassoon (Vienna, *c.* 1815), which gives the 32-ft. B flat—a note which Haydn in his 'Creation' assigns to the instrument at the last word of the following sentence:

By heavy beasts the ground is *trod*.

As this note—the 32-ft. B flat—is marked to be played *fortissimo*, Haydn must have had in his mind some very heavy beasts.

Stringed instruments must now claim our attention. Precedence may be given to the tromba marina, a remarkable instrument in that it is evolved from the ancient monochord, the rebab, or Arabian one-stringed fiddle, played with a bow. The tromba marina—of which Mr. Galpin has a very fine specimen (see the illustration on p. 522)—is an instrument over six feet in length. Its only string is a thick violoncello *d* string stretched over a peculiar bridge, and the instrument is played by a double-bass bow, plentifully rosined. The open string is usually tuned to D, and when set in vibration by the bow it yields a powerful note, harsh and nasal in character, not unlike an 8-ft. *wooden* organ reed-pipe. It has been said that 'played by stopping in the usual way, the tromba marina produces tones far less melodious than the bray of a donkey'; but in the hands of a skilful performer the harmonics which can be obtained from the instrument are by no means asinine.

The present specimen is provided with sympathetic strings conealed within the hollow body of the instrument. These additional strings of thin wire were first attached to the old English viols as stated by Praetorius (1619) and by Playford in his 'Musick's Recreation on the Viol Lyra-way' (1661). The latter, describing the Lyra-viol, says that it was a viola-da-gamba 'strung



HORN OF BAKED CLAY, USED IN THE WORSHIP OF BACCHUS. GRÆCO-ROMAN, *c.* 100 B.C. FROM THE FAYOUM, EGYPT.

Height, 7½-ins.

Oval at larger end, 2½-in. × 1½-in.;

Circular at smaller end, 1½-in. × 1¼-in.;

Interior diameter of mouthpiece, ¾-in.

with lute strings and wire strings, the one above the other, so that by striking those strings above with the bow, a sound was drawn from those of wire beneath, which made it very harmonious. Of this

this collection, these sympathetic strings were afterwards attached to the viola d'amore and to the baryton, which became popular in the late 17th and 18th centuries, and was the favourite instrument of



WIND INSTRUMENTS AS USED *c.* 1600.

SHOWING IN RIGHT-HAND LOWER CORNER, 4 RECORDERS, OR WHISTLE FLUTES; IN THE LEFT-HAND TOP CORNER AND ACROSS THE PHOTOGRAPH, 4 SHAWMS; AND IN THE CENTRE, ABOVE AND BELOW THE BASS SHAWM, 4 CORNETS, OR CORNETTI.

sort of viols I have seen many, but time and disuse has set them aside.' He ascribes the invention to David Farunt. As will be seen from specimens in

Haydn's patron, Prince Esterhazy. The presence of sympathetic strings in the tromba marina explains the 'echo' effect which Mr. Pepys, with

his keen observation, records in his Diary under October 24, 1667 :

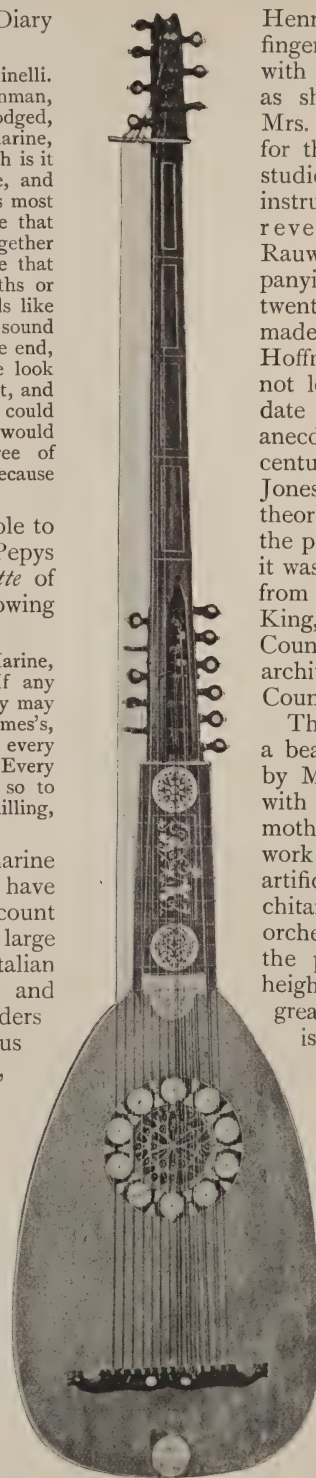
To Charing Cross, there to see Polichinelli. But, it being begun, we in to see a Frenchman, at the house where my wife's father last lodged, one Monsieur Prin, play on the trump-marine, which he do beyond belief: and the truth is it do far outdo a trumpet as nothing more, and he do play anything very true, and it is most admirable and at first was a mystery to me that I should hear a whole concert of chords together at the end of a pause, but he showed me that it was only when the last notes were 5ths or 3rds, are to another, and then their sounds like an Echo did last so as they seemed to sound altogether. The instrument is open at the end, I discovered; but he would not let me look into it, but I was mightily pleased with it, and he did take great pains to shew me all he could do on it, which was very much, and would make an excellent concert, two or three of them, better than trumpets can ever do, because of their want of compass.

Seven years later the public were able to hear such a concert as Mr. Pepys suggested, for in the *London Gazette* of February 4, 1674, we find the following advertisement :

A Rare Concert of four Trumpets Marine, never heard of before in *England*. If any persons desire to come and hear it, they may repair to the *Fleece* tavern near St. James's, about two of the Clock in the afternoon every day in the week, except Sundays. Every Concert shall continue one hour, and so to begin again. The best places are one shilling, and the others six-pence.

The name *tromba marina* (marine trumpet) is generally supposed to have been given to the instrument on account of its external resemblance to the large speaking-trumpet used on board Italian vessels, being of the same length and tapering shape; but Mr. Galpin considers that it took its name from a famous trumpet player of the 15th century, Marino or Marigni, who probably improved an earlier form.

The rebec, or three-stringed fiddle, in shape resembling the mandolin (see p. 528), was in use throughout Western Europe in the Middle Ages. Its loud and harsh tone doubtless favoured its choice as an instrument to be played in the street. That Shakespeare's musicians in 'Romeo and Juliet' were rebec players, or rebecists, is obvious, as he named them Hugh *Rebeck*, Simon *Catling* and James *Soundpost*. A rebec keeps good company in the collection with a six-stringed treble viol, made by Henry Jaye, of Southwark, in 1632, and a lyra-viol by W. Addison, of London, 1665. But of all his strings Mr. Galpin prefers the viol-da-gamba, or bass viol, and his favourite instrument is a fine specimen, in perfect preservation, the work of the famous English maker



CHITARRONE, OR BASS LUTE

DECORATED WITH PRECIOUS STONES AND IVORY, AND MOTHER-OF-PEARL INLAY.

ITALIAN: MAGNUS STEGER? c. 1640.

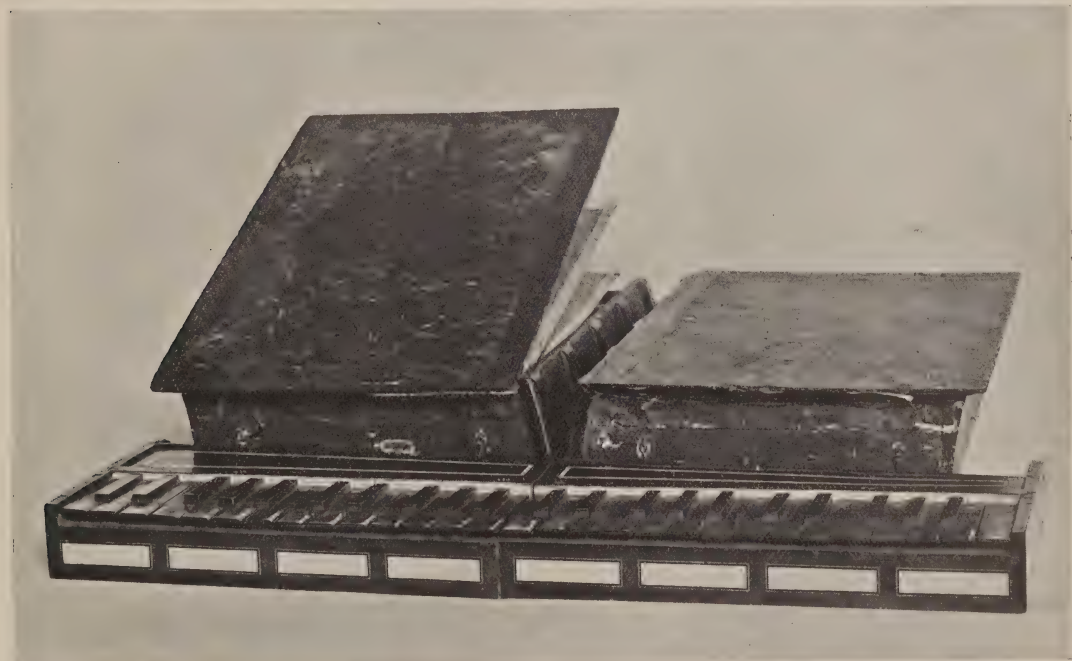
Henry Jaye, of Southwark, in 1611. Its finger board and tail piece are inlaid with coloured woods in strange devices as shown in the illustration on p. 529. Mrs. Galpin—to whom we are indebted for the photograph of her husband—has studied the lute and uses a sweet-toned instrument with the characteristically reversed peg-box, dated 1593, by Rauwolf, of Nuremberg; or, for accompanying the voice, a theorboe-lute having twenty-four strings and a double peg-box, made in 1619, at Antwerp by Matthey Hoffman. This larger instrument had not long been in use in England at this date (1619), if we may rely upon an anecdote told by Dr. Plume in his 17th century pocket-book still in MS. 'Inigo Jones,' he writes, 'first brought the theorboe into England presumably after the popish conspiracy of 1605. At Dover it was thought to be some engine brought from popish countries to destroy the King, and he and it were sent up to the Council table.' Fortunately the famous architect was able to satisfy the Privy Council of his peaceable intentions.

The accompanying illustration is that of a beautiful Italian chitarrone, procured by Mr. Galpin in Rome and decorated with precious stones and ivory and mother-of-pearl inlay: it is probably the work of Magnus Steger, of Venice, an artificer of the 17th century. The chitarrone, formerly used in Italian orchestras, was the largest form of lute—the present specimen is 6 ft. 4 in. in height—the long bass strings producing great resonance. In the same category is the spitz-harp, or double psaltery (17th century), which differs from the ordinary psaltery in having strings on both sides of the soundboard. On the left-hand side are the brass accompaniment-strings, and on the right hand the steel melody-strings. Mr. Galpin's spitz-harp has two sets of melody strings—one single, the other double. The soundboard is profusely painted with representations of birds, insects, flowers, and amorette, and the instrument was evidently made for a present to a young bride whose portrait appears on the side. Of the harp family special attention is called to an Irish clarsach, known as the 'Bunworth' harp, made by John Kelly in 1734.

Among the interesting specimens of keyboard instruments, the place of honour must be accorded to the Bible Regal, a small and portable organ, of which an illustration is given on the opposite page.

A reed-pipe instrument of penetrating and sustaining tone, four octaves in compass, the Bible Regal derives its name from its book-like appearance when enclosed in its case. The covers of the book form the bellows of the instrument: under the keyboard are the wind chest and the pipes, which are true organ pipes with 'beating' reeds, but very small. The keyboard can be folded up and packed under the bellows, and when the 'book covers'—hinged something like a draught board—are shut up, the instrument assumes the form of a big book. The inventory of the musical instruments belonging to Henry VIII. included thirteen pairs of single regals, and down to the year 1773 (the date of the death of Bernard Gates) there was at the English Court the office of 'tuner of the Regals in the King's household.' The regal

Vicarage did space permit—*e.g.*, the collection of American-Indian instruments, described by Mr. Galpin in a paper read before the Musical Association in 1902, and the Chinese group (see illustration on p. 523). The latter includes many quaint and interesting instruments used in the Confucian temples: one of them is the Chu, shaped like a square tub, which starts the music of the religious ceremonies; while another called the Yu, in the form of a crouching tiger with a row of small spikes along its back, is rubbed quickly as a signal for the music to cease. There are here also specimens of the rare Hsuan or goose-egg whistle made of earthenware and dating from an unknown antiquity. Another devotional instrument is the Llama trumpet, which is a human thigh-bone covered with human skin! A remarkable



BIBLE REGAL. GERMAN. *c.* 1620.

is frequently mentioned by Elizabethan dramatists and even earlier—*e.g.*, Richard Edwards, the reputed composer of 'In going to my lonely bed,' thus mentions it as a stage direction in his 'Damon and Pythias, acted in 1565; 'Here Pythias sings and the regals play'; also when Pythias is carried to prison 'the regals play a mourning song.'

Among the interesting and early-dated keyboard instruments with strings are a pentagonal spinet made by Marcus Jadra, 1552, and a clavichord by Innocento Tosi, of Genoa, 1605, in addition to a virginal by Andreas Ruckers (Antwerp, 1610), stated by the late Mr. Hipkins to be the earliest extant specimen of the great artificer's famous work and made in the year in which he was admitted to the Guild of St. Luke as a Master.

Much might be written about the curiosities in musical instruments within the walls of Hatfield

instrument from the North-west Provinces of India is called the nyastaranga. In this a thin skin is stretched over a small hole in a little cup mouth-piece, and when this is placed on the vibrating cords of the throat the sounds hummed by the performer are reproduced and intensified by the sympathetic vibration of the skin. Another name for the nyastaranga is the throat trumpet.

In one of the rooms stands the unique working-model of the Roman hydraulus or water organ, constructed by Mr. Galpin from representations found at Carthage and descriptions in ancient MSS. A detailed account of the instrument has been given by him in the *Reliquary* of July, 1904, and in a lecture delivered in London at the Exhibition of the Musicians' Company.

In the course of conversation Mr. Galpin tells us that his interest in musical instruments,

recognized and encouraged by his parents, began in his school days at Sherborne, when he tried to obtain a practical knowledge of the various wind instruments used in the school orchestra, his own special instrument being the clarinet and his second instrument the viola. Mr. J. R. Sterndale Bennett, son of Sir Sterndale Bennett, was at that

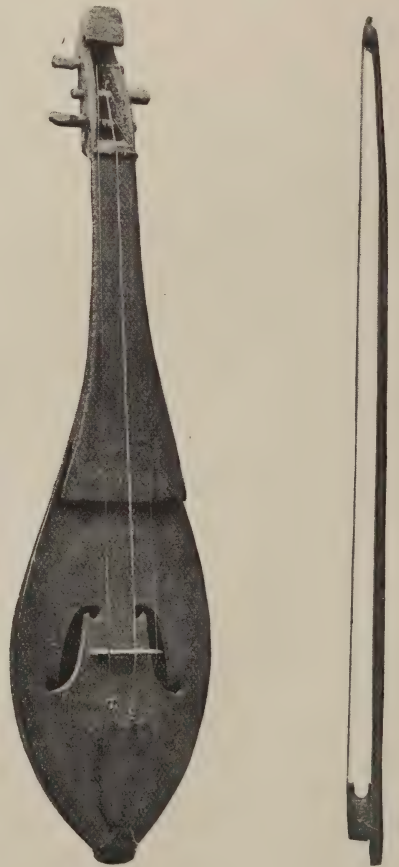
district and especially of his own church—in which he is ably supported by the organist, Mr. B. W. Worton—but he has an orchestra which at festivals accompanies the organ and enlivens the village concerts with Haydn's symphonies, Handel's concertos, and an occasional recorder quartet. In this way he endeavours to counteract the vulgar song-tunes which are imported into the village by 'holiday-makers from town,' and it is not uncommon to hear a theme of Haydn's or a strain of Mendelssohn's whistled by some village lad as he wends his way to work. The vicar realizes that from a purely musical point of view his efforts may never be successful, but the fact that through the winter months his parishioners are trying to perfect themselves in some classical composition and moulding their rougher natures to musical expression must, we believe, be useful and beneficial. As a member of the Technical Education Committee he has endeavoured to obtain from the county authorities the recognition of the study of orchestral instruments as a technical subject, but hitherto without success, although vocal music is allowed.



CORNER OF A MUSIC ROOM.  
SHOWING SERPENT (ON THE WALL), HARPS AND  
HARPSICHORD, ETC.

time conductor of the choir and orchestra, and it is to the excellent programmes of the school concerts that Mr. Galpin largely attributes his predilection for good music. His first real treasure, however, came to him at Cambridge in the form of a serpent, a terribly seductive thing to an undergraduate. It was here, too, at Trinity College that as librarian of the University Musical Society he came under the influence of Sir Charles Stanford, who composed for and dedicated to him the three *Intermezzi* for pianoforte and clarinet or violin (Op. 13). After taking his degree in the Classical Tripos he went as soon as possible to parochial work, and in his curacies in Norfolk and afterwards at St. Giles-in-the-Fields, London, he started and conducted a fife and drum band for the boys, a brass band for the young men, in which he played the alto slide trombone, and an Orchestral Society, for Mr. Galpin has always firmly believed in the excellent moral influence which music, well chosen and properly controlled, exercises over young people.

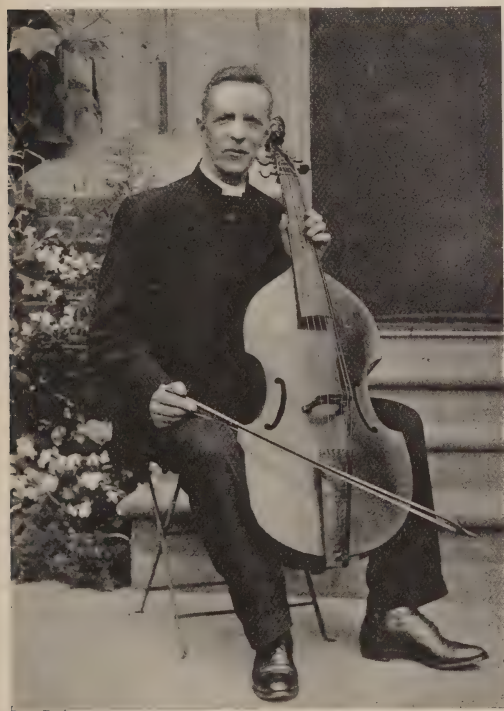
In his present parish of under 700 people, as Precentor of the Deanery Choral Festival, he not only devotes himself to the choir music of the



REBEC AND BOW.  
ITALIAN. 18TH CENTURY.

In regard to his collection, Mr. Galpin's aim has been to gather together representative instruments which shall illustrate not only the main types in

use at the present time, but the earlier forms from which they were evolved. On this principle his museum is arranged; and as most of the specimens are in playing order, it affords much greater interest to practical musicians than the usual collection of highly-decorative but voiceless instruments. In his London curacy, for instance, his Bible Regal was used for hymn-singing at the Seven-Dials Mission; his contra-fagotto (of 1817) he has played in Haydn's 'Creation'; his serpent in Mendelssohn's 'St. Paul'; and the ophicleide in Mendelssohn's 'Elijah,' all original parts for these respective instruments. On the lines of his systematic classification was based the Crystal Palace Exhibition of Musical Instruments (1900), in which he took a prominent part, and in 1901 he was invited to America to arrange and describe the magnificent Crosby Brown Collection in the



THE REV. F. W. GALPIN, M.A., F.L.S.  
(Photograph by Mrs. F. W. Galpin.)

Metropolitan Museum of New York. In 1903 the Committee of the Stockholm Historical and Musical Museum asked his assistance in the preparation of their catalogue, and last year the Honorary Freedom of the Worshipful Company of Musicians was conferred on him in recognition of his services at the Tercentenary Exhibition. A large number of his instruments have appeared in book illustrations, for which purpose he is always willing to lend them, and they have been frequently used at concerts and lectures, given, not only by Mr. Galpin himself, but by Sir Frederick Bridge, the late Dr. E. J. Hopkins, and other well-known musicians. His interest in the evolution of musical instruments from primitive forms and his personal acquaintance

with most of the public and private collections at home and abroad have placed his name among the writers in the new edition of Grove's Dictionary of Music and Musicians.

Lest, however, it should be thought that Mr. Galpin's tastes are wholly centred in this special hobby, it is due to him to mention that as a Fellow of the Linnean Society he is a keen field botanist, and has written a flora of his Norfolk parish; whilst as a member of the Council of the Essex Archæological Society he has unearthed and published many records of the past which lay buried beneath the soil or hidden in the manuscript rooms of our great Museums.

DOTTED CROTCHET.

### THOMAS BRITTON.

THE MUSICAL SMALL-COAL MAN.

(1654?—1714.)

Tho' mean thy rank, yet in thy humble cell  
Did gentle Peace and Arts unpurchas'd dwell.  
Well pleased Apollo thither led his train,  
And Musick warbled in her sweetest strain:  
Cyllenius so, as Fables tell, and Jove  
Came willing guests to poor Philemon's grove.  
Let useless pomp behold, and blush to find  
So low a station, such a liberal mind.

JOHN HUGHES (1677-1720).

*Written under the print of Tom Britton, the musical small-coal man.*

Thomas Britton was born in Northamptonshire about the middle of the 17th century. This vague information has been supplemented by the statement that either at Higham Ferrers or Wellingborough, or thereabouts, the musical small-coal man first saw the light. All attempts to discover the actual place and date of his birth have failed.\* As a boy Britton made his way to London, and apprenticed himself for seven years to a vendor of small coal who carried on his business in St. John Street, Clerkenwell. This good man evidently regarded the Northamptonshire lad as a possible competitor in supplying the firegrates of the Clerkenwellers, as at the end of the apprenticeship he gave Thomas a small sum of money not to set up a rival coal-store. Britton then returned to his native county, not however without keeping an eye on Clerkenwell as a desirable coal distributing centre. It is said that when he had spent all his money he again turned his steps Londonwards, and hired a stable near his apprenticeship quarters where he started business on his own account.

At that time Clerkenwell was a more or less aristocratic quarter of the town. A document preserved in the British Museum (Sloane MS. 3928) contains a list of householders in Clerkenwell,

\* In this connection we are much indebted to Mr. J. E. Smith, organist of Rushden Parish Church, for having made local inquiries and searched parish registers, unfortunately without result.

with the rents they paid, in the year 1677. Among the 'quality' who resided 'on the Greene' were :

Sir William Bowles, Bart	-	-	£20
Lady Povey	-	-	18
Lady Wright	-	-	40
Sir Richard Cheverton	-	-	45

'Thomas Brittain, small coalman' is recorded as living in St. John's Lane, the amount of his rent being £4 per annum. Mr. George Potter, the well-known antiquary of Highgate, has in his possession a 'deed of partition' referring to property in Clerkenwell, which he has very kindly placed at our disposal for the purpose of this biographical sketch. The 'deed of partition,' dated October 20, 1687, includes the message in 'St. John's Close fronting Clerkenwell Greene in the occupation of Thomas Brittan collyer.' (Thus we have already three different spellings of the name !) It is more than probable that this 'message' stood in what is now Aylesbury Street, at the north-east corner of Jerusalem Passage. For many years a public-house named 'The Bull's Head' occupied the site, but this, with a large number of surrounding houses, is about to be demolished by the London County Council as one of their beneficial clearances.

To return to Mr. Britton. He divided his stable into two portions, retaining the ground floor as a receptacle for his small-coal, and turning the upper part into a long room, access to which was gained by a staircase from outside the premises. In this upper-story the musical small-coal man started his celebrated concerts in the year 1678. Let us, before proceeding farther, learn what Edward Ward, author of 'The London Spy,' has to say about this remarkable enterprise. The following quotation from his 'A compleat and humorous account of the remarkable Clubs in the Cities of London and Westminster' (1745), speaks for itself in Ned Ward's amusing description of the musical doings at Britton's concert-room in Clerkenwell :

#### THE SMALL-COAL-MAN'S MUSICK CLUB.

This harmonious Society of Tickle-Fiddle-Gentlemen has been of long standing at the diminutive habitation of an honest Small-Coal-Man who happens to be a near neighbour to St. *John of Jerusalem*.

Britton never suffered the flatteries of his betters to lift him up above the care of his employment ; for though he always took delight to spend his leisure hours in the studies of a gentleman, yet he limited his industry to the trade he had been bred to ; and though he was master enough of musick to play his part tolerably well upon several instruments, yet he would not grow too proud, for the profitable tune of small-coal, or lay aside his sack till his day's work was over, to dance after a fiddle, having sense enough to consider that spare time and empty sound were the most agreeable concomitants, and that pleasure always ought to be postpon'd to business.

The room in which the concerts were held is described as having been 'very long and narrow, with a ceiling so low, that a tall man could but just stand upright in it' ; and the staircase 'could scarce be ascended without crawling.' But we may let

Mr. Ward enlarge upon this circumscribed music-room in his own facetious descriptiveness :

Yet the hut wherein he dwells, which has long been honoured with such good company, looks without side as if some of his ancestors had happened to be executors to old snarling Diogenes, and that they had carefully transplanted the Athenian-Tub into Clerkenwell ; for his house is not much higher than a canary-pipe, and the window of his state-room but very little bigger than the bung-hole of a cask. Though, sometimes since for the more commodious entertainment of his Thursday's audience, he had taken a convenient room out of the next house that the company might not stew in summer-time like sweaty dancers at a buttock-ball, or like seamen's wives in a Gravesend tile-boat, when the fleet lies at Chatham.

But a worse use than he expected, happening to be made of the additional liberty he had given to the company, occasion'd him, for some reasons best known to himself, to reduce his Society to their primitive station, who, though they have lost something of their primitive glory, yet they constantly continue their Thursday's meeting, where any body that is willing to take a hearty sweat may have the pleasure of hearing many notable performances in the charming science of musick.

Ward concludes his account of Britton's concerts with some rhymes, of which the following may serve as a sample :

Upon Thursdays repair  
To my palace, and there  
Hobble up stair by stair ;  
But I pray ye take care  
That you break not your shins by a stumble :  
And without e'er a souse  
Paid to me or my spouse,  
Sit as still as a mouse  
At the top of my house,  
And then you shall hear how we fumble.

In 'his own little cell' at Clerkenwell Britton gave on every Thursday those remarkable concerts of vocal and instrumental music with which his name is so honourably associated. Started in 1678 as a musical club, these music-makings continued for nearly forty years. At first no charge was made for admission, but afterwards, it is said, Britton's patrons had to pay an annual subscription of 10s., and those who wished to partake of refreshments were supplied with coffee at 'a penny a dish.' Ralph Thoresby, the antiquary, however, records that the concerts were free in his time, as on June 5, 1712, his diary contains this entry :

In our way home called at Mr. Britton's, the noted small-coal man, where we heard a noble concert of music, vocal and instrumental, the best in town, which for many years past he has had weekly for his own entertainment, and of the gentry, &c., gratis, to which most foreigners of distinction, for the fancy of it, occasionally resort.

The performers at these weekly concerts included the most famous amateurs and professionals of the day. Sir Roger L'Estrange, the Tory journalist and pamphleteer, fostered, if he did not actually originate, the Club : as one of the best players of

the viol-da-gamba he would discourse sweet music on his instrument, and among the amateurs who joined in sweet consort were John Hughes, the poet, and Woolaston, the painter. And what shall be said in praise of the professionals who took part? Their names will be the best answer to that question: Banister played the violin, Dr. Pepusch presided at a virginal by Ruckers, thought to be the best in Europe, and George Frederick Handel, Esquire, then under thirty years of age, played the organ, a pedalless instrument of only five stops. Moreover, these concerts held above the coal store were society functions, even leaders of fashion like the beautiful Duchess of Queensberry being among the audience. We are told that Britton 'pricked very neatly and accurately' the music that was performed, and proof of this is furnished by a volume in the Bodleian Library, a transcript of Corelli's 'Twelve sonatas for four-stringed instruments,' which contains a note to the following effect:

These Lessons are in the hand writing of old Thomas Britton, the famous musical small-coal man, & used at his Assembly for many years.

A great collector of books, Britton formed a fine musical library and gathered together some valuable instruments. In his 'History of Music,' Hawkins prints the entire catalogue of the musical possessions of Britton, sold after the small-coal man's death. It is entitled:

A CATALOGUE of extraordinary musical instruments made by the most eminent workmen both at home and abroad. Also divers valuable compositions, ancient and modern, by the best masters in Europe; a great many of which are finely engrav'd, neatly bound, and the whole carefully preserv'd in admirable order; being the entire collection of Mr. THOMAS BRITTON of Clerkenwell, small-coal man, lately deceased, who at his own charge kept up so excellent a consort forty odd years at his dwelling-house, that the best masters were at all times proud to exert themselves therein; and persons of the highest quality desirous of honouring his humble cottage with their presence and attention: but death having snatched away this most valuable man that ever enjoyed so harmonious a life in so low a station, his music books and instruments, for the benefit of his widow, are to be sold by auction on Monday, Tuesday, and Wednesday, the 6th, 7th, and 8th Decemb. at Mr. Ward's house in Red Bull-Yard, in Clerkenwell, near Mr. Britton's, where Catalogues are to be had gratis; also at most Music-shops about town. Conditions of sale as usual.

Britton's collection of instrumental music, 160 lots, is followed by vocal music, scores, and musical instruments, as hereunder subjoined:

#### INSTRUMENTAL MUSIC.

1. Two sets of books, one of three, and one of four parts, by divers authors.
2. Two sets of ditto in 4 parts by Jenkins, Lock, Lawes, &c.
3. Two sets ditto by Robert Smith, Brewer, and other authors.
4. Two sets ditto by Mr. Richard Cobb, and other authors.
5. Two Lyra consorts by Loosemore, Wilson, &c.
6. Three sets of books by Baptist, &c.
7. Two sets ditto by old Mr. Banister, Akeroyd, &c.
8. Two sets of books by Mr. Paisible, Grabu, &c.

9. Three ditto, two by Mr. Courteville and one by Mr. Banister.
10. Two ditto, 4 parts, by Chr. Simpson and Mr. Wilson.
11. Two ditto, Jenkins's Pearl consort and Dr. Rogers.
12. Two ditto of Lyra consorts by Jenkins and Wilson.
13. Three ditto by Jenkins, Simpson, and Cuts.
14. Nicola's 1st, 2nd, 3d, and 4th books, original plates, with second trebles and tenors.
15. Three sets of three parts by Dr. Gibbons and other authors.
16. Two ditto of four parts by Mr. Eccles, Mr. Courteville, and Dr. Coleman.
17. Three printed operas by Vitali, Grossi, and one by divers authors, Italian.
18. Two sets in three parts by Jenkins, Mr. Paisible, &c.
19. Four sets ditto by Vitali, &c.
20. Corelli's Opera Quarta, and Ravenscroft's Ayres.
21. 25 Sonatas by Corelli, Bassani, &c., Italian writing.
22. Ditto.
23. 16 Concertos by Carlo Catrilio, Carlo Ambrosio, Corelli ditto.
24. 25 Sonatas by Melani, Bassani, Ambrosio, &c.
25. Mr. H. Purcell's musick in Dioclesian with trumpets, Mr. Finger. 9 books with ditto.
26. Trumpet pieces in 4 and 5 parts by Dr. Pepusch, &c.
27. Two sets of books of ayres by Mr. Eccles, Barret, Bassani, Gabrielli.
28. Desnier's Overtures, Ayres, &c. engraved and neatly bound, another set by divers.
29. Fantasies, &c. by Ferabosco, &c.
30. Ayres in 2, 3, and 4 parts by Lenton, Tollet, Jenkins, &c.
31. 13 Sonatas of 2, 3, and 4 parts by Corelli, Italian writing.
32. Five books of Pavans, Ayres, &c. neatly bound.
33. Four sets of Ayres of 3 and 4 parts by Jenkins, &c.
34. Three sets of Lyra books by Wilson and Simpson.
35. Two sets of books by Mr. Jenkins in 3 parts.
36. Three sets ditto by Vitali, R. Smith, &c. 3 parts.
37. Three sets ditto by Mr. Courteville, Finger, Grabu, &c. 4 parts.
38. Six sets ditto by Mr. H. Purcell, Mr. Paisible, Mr. Demoivre, &c. Duos for flutes and violins.
39. Three sets ditto by Sign. Baptist, Lock, &c. 3 parts.
40. One set ditto of Gillier of his last and best works.
41. 12 Sonatas by Batt. Gigli for the marriage of the Duke of Tuscany.
42. Simpson's Division Violist in English, neatly bound.
43. Simpson's ditto in English and Latin, ditto.
44. Three sets by Orl. Gibbons, Mons. la Voles, and Lock, 3 parts.
45. Six sets of books of Redding's Lyra, 2 violins, &c. and divers authors.
46. A set of Sonatas in three parts with two basses.
47. Mr. Sherard's Opera prima on the best large paper, and finely bound and lettered.
48. A set of Grabu in 5 parts, and a set of Vitali in 6 parts.
49. Two sets of Sonatas by Carlo Manelli and Cav. Tarq. Merula.
50. Three sets by Vitali, Uccellini, and Adson, printed in 5 parts.
51. 17 Sonatas by Mr. Finger, two of them with a high violin.
52. Canzonette for 3 and 4 voices, with a harpsichord and lute part.
53. Mace's Musick's Monument.
54. 12 Sonatas by Fiorenzo à Kempis for a violin, and viol da gamba and bass.
55. A set of Sonatas by Baltzar for a lyra violin, treble violin, and bass.
56. 2 sets ditto by Coperario, Lupo, Dr. Gibbons, &c. and Fancies, 3 parts, also a set by Baptist.
57. 2 sets ditto by Vitali, and 1 set by Hernel, 3 parts.
58. 12 Sonatas by Mr. Novel [? Novelli], finely engraved and on good paper.
59. 2 sets of fancies of 3 and 4 parts by Ferabosco, Lupo, and other excellent authors.
60. Mr. Finger's printed Sonatas, 2 first violins and 2 basses.
61. 3 sets ditto by Vitali, Opera 14, and Lock, &c.
62. The opera of Isis, and a set of 5 parts by several authors.

63. A collection of many divisions, &c., by Baltzar, Mell, &c.
64. Concertos by P. Romolo and Nicola [? Nicolai].
65. Overtures and tunes, 4 parts, by Mr. Paisible, Mr. Courteville, &c.
66. 3 sets of ditto and fancies by Jenkins, Gibbons.
67. 12 Solos by Torelli for a violin and bass, and 10 Solos by Corelli.
68. 16 Solos by Corelli, Dr. Croft, &c. some for flutes and some for violins.
69. 4 sets by Lock, and Young's Sonatas, Farmer's Ayres, &c.
70. 18 Sonatas by Dr. Pepusch, Carlo Ruggiero.
71. 3 sets of books of Sonatas by divers authors.
72. Krieger's 12 Sonatas.
73. 3 sets of Sonatas, and one set by Lawes, 5 and 6 parts, and 2 sets by Birchenshaw.
74. 4 sets of Sonatas and Ayres by divers authors.
75. Caldara's 1st and 2d operas.
76. Mr. H. Purcell's 2 operas of Sonatas, and Bassani's opera 5ta printed.
77. Bassani's opera quinta, and a set of sonatas.
78. 4 sets of books for 2 violins by Finger, Courteville, &c.
79. Merula and Bleyer's sonatas, 3 parts.
80. Grassi's sonatas of 3, 4, and 5 parts.
81. Walter's Solos finely engrav'd and neatly bound.
82. Mr. H. Purcell's Overtures and Ayres in his Operas, Tragedies, and Comedies, 8 books, printed in Holland.
83. Ditto fairly printed here.
84. Bassani's best Sonatas well wrote.
85. A large and good collection of Ayres in 3 and 4 parts, by the best modern masters.
86. Nicolini Cosmi's [? Cosimi's] solo book neatly bound.
87. Corelli's solo book, Dutch print.
88. Ditto.
89. Senallio's [? Senallie's] Solos finely engrav'd.
90. Danrieu's [? Dandrieu's] Solos ditto.
91. Biber's Sonatas, 5 parts.
92. Lock's Fancies, 4 parts: Cobb's 3 parts, Vitali 3 parts, &c.
93. 6 Concertos for trumpets, hautboys, and Mr. Eccles's Coronation of Q. Anne.
94. Hely's Sonatas for 3 violins, and ditto by several authors.
- 95 to 97. Corelli's Opera terza finely wrote.
98. Corelli opera terza in sheets.
99. Corelli Opera prima.
100. Playhouse tunes of 3 and 4 parts.
101. 12 Concertos and Sonatas, 10 of them by Dr. Pepusch.
102. 12 Concerts by Dr. Pepusch, young Mr. Babel, Vivaldi.
103. Albinoni's Concertos, Dutch print.
104. Biber's Solo Book finely engrav'd.
105. A curious collection of Concertos by Dr. Pepusch, &c.
106. Mr. Corbet's 3d and 4th Operas, Mr. Williams's 6 Sonatas, and Mr. Finger's 9 Sonatas.
107. Mr. Keller's Sonatas for Trumpets, Flutes, Hautboys, &c. Dutch print.
108. Pez Opera prima engrav'd in Holland.
109. 3 sets of books in 3 parts.
110. 9 sets ditto of tunes.
111. 7 sets ditto for 4, 5, 6, 7, 8, and 10 instruments.
112. 5 sets ditto for violins, lyra viols, with basses by Jenkins.
- 113 to 115. 6 sets ditto of 2 and 3 parts.
116. Lawes's Royal Consort, Jenkins, Simpson, &c. 4 parts.
- 117 to 120. Sets of books viz. Jenkins's Pearl Consort, and most by him, and other in 3 and 4 parts.
- 121 to 124. Sets of books of fancies, &c. 2 and 3 parts by Jenkins, &c.
125. 8 sets ditto of lyra pieces, most by Jenkins, in 2, 3, 4, and 5 parts.
126. 5 sets ditto of 3 parts, most by Jenkins.
127. 6 sets ditto for the organ by Bird, Bull, Gibbons, &c.
128. A great collection of divisions on grounds.
129. 6 sets of Duos by Veracini and other authors.
130. 9 books of instructions for the Psalmody, Flute, and Mock-trumpet.
131. 15 ditto for the Lute, Guitarr, Citharen, &c.
132. 2 sets by Becker, Rosenmüller, in 2, 3, 4, and 5 parts.
133. 5 sets for 2 viols and violins by Jenkins, Simpson, &c.
134. 8 sets for Lyra viols and other instruments by Jenkins, &c.
135. Bononcini's Ayres, and a great collection with them.
136. 5 sets Pavans, Fancies, &c. by Jenkins, Mico &c. in 4 and 5 parts.
137. 5 books of instructions and lessons for the harpsichord.
138. 2 sets of books of Concertos &c. by Dr. Pepusch, &c.
139. 8 Concertos, Italian writing, for Trumpets, &c., divers authors.
140. 2 sets for three lyra viols, and one set for a lyra viol, violin and bass, Jenkins.
141. Des Cartes, Butler, Bath [? Bathe] &c. 6 books of the theory of Musick.
142. Cazzati's Sonatas and pieces for lyra viols, and Sonatas, Ayres, &c.
143. Sonatas for 3 flutes, and several Solos and Sonatas for flutes and violins, Dr. Pepusch, &c.
144. Country dances with the basses, and other books.
145. 2 books finely bound, mostly plain paper.
146. Several excellent Sonatas, with a great parcel of other books.
147. Romolo's 2 Choirs in 6 books, Uccellini and Becker's Sonatas.
148. Corelli's first, second, and third operas printed.
149. Plain paper of several sizes.
150. 3 sets of books, most plain paper.
151. 12 Sonatas by an unknown author.
152. Morley's Introduction.
153. Ditto.
154. Lawes's Treasury of Music.
155. Butler's Principles of Music.
156. 6 books full of Opera Overtures, Sonatas, &c. of the best authors.
157. 6 books of Trumpet Sonatas and Tunes for 2 flutes and 2 hautboys.
158. 6 books Overture of Hercules, and a Concerto of Corelli.
159. 5 books of Morgan's best Overtures, Cibels, and tunes, and some by Mr. Clark.
160. Simpson's Months and Seasons; a bundle of cases for books; odd books and papers.

#### VOCAL MUSICK.

1. Divine Companion, Canons, Catches, Godeaus French Psalms, &c.
2. Nine books of the theory of music by divers authors.
3. The first and second sets of Madrigals of that excellent author John Wilbye.
4. The Gentleman's Journal for almost three years, with songs at the end.
5. 3 Different Catch Books by Mr. Purcell and the best masters.
6. Anthems in 4, 5, and 6 parts in English and Latin, in 6 books neatly bound.
7. The Treasury of Musick in 5 books, by H. Purcell, &c., neatly bound.
8. Orpheus Britannicus, the 2 volumes in one book, well bound.
9. Several little books of Songs.
10. Orpheus Britannicus, the first book, with new additions.
11. Amphion Angelicus [Anglicus] by Dr. Blow, for 1, 2, 3, and 4 voices, to a thorow bass.
12. The opera Pyrrhus and Demetrius [? by A. Scarlatti, or G. F. Tosi] with the Symphonies.
13. The opera of Antiochus [? by Carpani, or Gasparini] with the Symphonies.
14. The opera of Hydaspes [? by Fr. Mancini, London, 1710] with the Symphonies.
15. A great collection of ancient and modern songs, some by Bassani, &c.
16. Bassani's Motetts, Opera 8 with Symphonies.
17. Ditto Opera 13.
18. Pietro Reggio's Song book.
19. The operas of Camilla [? by M. A. Bononcini] and Thomyris [? by G. B. Bononcini] with Symphonies.
20. Several Catch-books.
21. The opera of Clotilda [? Clotilde, by Fr. Conti, London, 1709] with Symphonies.
22. The opera of Almahide ditto.
23. Dr. Pepusch's Cantatas.
- 24 & 25. A great collection of Song-books by divers authors.
26. Services and anthems by Tallis, Bird, Gibbons, &c., the part for the organ.
27. The 2 Harmonia Sacras by Mr. H. Purcell.

28. A very large collection of sheet songs.
29. A collection of song books.
30. Nine song books by divers authors.
31. Bird's Psalms in 5 parts, and Lawes's Psalms in 3 parts, and 9 Canons of 3 and 4.
32. Several divine pieces in 3 and 4 parts, and Child's Psalms.
33. Seven song-books, &c.
34. One set of 2 and 3 voices : and one set for 5 voices by Dr. Gibbons.
35. 2 sets of books for 2, 3, 4, and 5 voices, by Dumont, Jones, &c.
36. Six sets of books, most of Dowland, for many parts.
37. 5 books of Playford's Psalms in 4 parts, folio, proper for a shopkeeper.
38. An old book finely wrote of Latin church musick.
39. Several books and sets of songs.
40. Lawes's Psalms, and several ditto.
41. Four new Psalm books.
42. 2 Harmonia Sacras, first part.

## SCORES.

1. Mr. Jenkins, Dr. Gibbons, and another author, 3 books.
2. Mr. Purcell's Cecilia, Lock's opera of Psyche, and 15 sheets.
3. By Baptist Lully, Lock, Smith, &c.
4. Songs for 2 and 3 voices by Dr. Wilson.
5. Albion and Albanus by Mr. Grabu.
6. Mr. Purcell's Te Deum and Jubilate.
7. Mr. Purcell's opera of Dioclesian.
8. Ditto.
9. A large book of Sonatas.
10. A noble book by Gasparini and the best Italian authors, 168 folios.
11. Ditto by Melani and the best Italian authors, 166 folios.

## INSTRUMENTS.

1. A fine Guittar in a case.
2. A good Dulcimer.
3. Five instruments in the shape of fish.
4. A curious Ivory Kitt and bow in a case.
5. A good Violin by Ditton.
6. Another very good one.
7. One said to be a Cremona.
8. An extraordinary Rayman.
9. Ditto.
10. Ditto.
11. Ditto.
12. One very beautiful one by Claude, Pierray of Paris, as good as a Cremona.
13. One ditto.
14. Another very good one.
15. Another ditto.
16. A very good one for a high violin.
17. Another ditto.
18. An excellent tenor.
19. Another ditto by Mr. Lewis.
20. A fine viol by Mr. Baker, of Oxford.
21. Another excellent one, bellied by Mr. Norman.
22. Another, said to be the neatest that Jay ever made.
23. A fine bass violin, new neck'd and bellied by Mr. Norman.
24. Another rare good one by Mr. Lewis.
25. A good harpsichord by Philip Jones.
26. A Ruckers Virginal, thought to be the best in Europe.
27. An Organ of five stops, exactly consort pitch, fit for a room, and with some adornments may serve for any chapel, being a very good one.

N.B. There is not one book or instrument here mentioned that was not his own : and as it will be the best sale that hath been made in its kind, so it shall be the fairest. All persons that are strangers to pay 5s. in the pound for what they buy, and to take away all by Friday night following.

There are a great many books that Mr. Britton had collected in most parts of learning, the whole consisting of 14 or 1500 books, which will shortly be sold at his late dwelling-house. But the manner and method of sale is not yet concluded on.

Thomas Britton's non-business interests were by no means restricted to music. He formed the acquaintance of one of his neighbours, Dr. Theophilus Garencières, physician to the French Ambassador. To quote from Hearne : 'He [Britton, through his acquaintance with the French doctor] became an excellent chymist, and, perhaps, he performed such things in that profession as had never been done before, with little cost and charge, by the help of a moving elaboratory, that was contrived and built by himself, which was much admired by all of that Faculty, that happened to see it, inasmuch that a gentleman of Wales was so much taken with it, that he was at the expense of carrying him down to that country, on purpose to build him such another, which Tom performed to the gentleman's very great satisfaction, and for the same he received of him a very handsome and generous gratuity.'

This 'extraordinary and very valuable man' turned his attention to the occult sciences, evidence of which is furnished by the large collection of books relating thereto that he acquired. No less remarkable for a man in such humble circumstances was his passionate love of literature. An ardent bibliomaniac, his book-collecting zeal brought him into friendly relations with Harley, Earl of Oxford, the Duke of Devonshire, and the Earls of Pembroke, Winchelsea, and Sunderland. On Saturday afternoons in winter these noblemen formed a party of book-hunters who scoured the city for literary treasure-trove, often being accompanied by another noble man—truly 'a companion of gentlemen'—in the person of Thomas Britton. Attired in his blue linen smock, the small-coal man doubtless acted as cicerone to those peers of the realm, and at the same time enriched his own collection. Concerning this, Ward says :

The better to demonstrate his love of ingenuity, he has made a very good collection, to his great expence, of antient and modern musick by the best masters, and, some years since picked up in his walks a very handsome library, which not long since was publicly disposed of to a considerable advantage, and has now by him a great many curiosities that by persons of judgment are esteemed valuable.

The extraordinary extent and variety of Britton's library may be judged from *two* different sale-catalogues, copies of which are preserved at the British Museum. The first, a quarto of forty pages and of the year 1694, is entitled :

The Library of MR. THO. BRITTON small coalman, Being a curious collection of books in Divinity, History, Physick and Chymistry, in all volumes.

Also an extensive collection of Manuscripts in Latin and English.

Will be sold by auction at Toms Coffee-House, adjoining to Ludgate, on Thursday the 1st of November [1694] at three in the afternoon by JOHN BULLORD.

The *London Gazette*, No. 3026 (November 8 to 12, 1694) contains this advertisement relating to the closing day of the sale :

At Tom's Coffee-House adjoining to Ludgate, at 3 this after Noon, will be sold by Auction the Curious Collection of Manuscripts in Divinity, History, Chymistry, Physick, and Magick, &c. in Lat. and Eng. in all Volumes ; as also the Books of Cuts and loose Prints by the best Masters, being the last part of the Library of Mr. Tho. Britton, Small-coal man.

The catalogue contains 1,218 lots, the books covering a wide range of subjects, divinity not being absent, in addition to a large number of tracts and 146 'bundles of pamphlets,' and concluding with 'books of cuts and a collection of prints by the best masters.'

Whether Britton sold all his books at that time (1694) and then began collecting again, or retained a nucleus for forming another library, is uncertain; anyhow, after his death another sale, quite distinct from his *musical* books, took place. The catalogue, consisting of thirty closely printed pages, is entitled:

The Library of Mr. THOMAS BRITTON small-coal man deceas'd.

Who at his own charge kept up a Consort of Musick above 40 years, in his little cottage.

Being a curious collection of very ancient and uncommon books, in Divinity, History, Physick, Chymistry, Magick, &c., in all volumes.

Also a collection of MSS. chiefly on vellum.

Sold by auction at Paul's Coffeehouse the West End of St. Paul's on Monday 24 January, 1714, by Thomas Ballard, Bookseller, at the *Rising Sun* in Little Britain, where catalogues may be had, also . . . at his [Britton's] late dwelling-cottage near Clerkenwell.

Here we find 1,036 lots, in addition to books of maps, fifty lots of pamphlets, twenty three MSS. and 'several more, not mention'd'! The collection known as the 'Somers Tracts' is said to have been formed by him and sold to Lord Somers for over £500, and Sir Hans Sloane was a large purchaser at the sale of the library.

Throughout his life Britton remained the same modest, humble person befitting the station whereunto he had been called, and he continued to sell small-coal in the streets of London. His intimacy with so many persons of high rank and the nature of the 'quality' who attended his Thursday concerts gave rise to all sorts of rumours concerning him: he was suspected of being a magician, an atheist, a Jesuit, and a presbyterian! Away with all such insinuations. Thomas Britton was an honest, cultured working man, one of whom any country might be proud; as has been said, he was 'much admired both by the gentry, even of those of the best quality, and by all others of the more inferior rank that had any manner of regard for probity, ingenuity, diligence and humility.'

His death was brought about in a brutal manner. A Mr. Robe, a Middlesex magistrate, brought, unknown to Britton, to one of the Thursday concerts a clever ventriloquist—'one of those men that speak as it were from their bellies,' says the *Harmonicon*—named Samuel Honeyman, a blacksmith. Known as 'the talking smith,' it is said that 'the pranks played by this man, if collected, would fill a volume.' With the knowledge that Britton was superstitious, Honeyman said to him in an assumed voice that unless he at once fell down on his knees and repeated the Lord's Prayer he would die within a few hours. Greatly terrified at this as it seemed to him supernatural command, the musical small-coal man at once did as he was told; but the fright killed him, he took to his bed and actually died within a few days. The exact date of his death is

unknown, but it must have been in the latter days of September, 1714. The *British Mercury* of September 29 to October 6, 1714, thus records the event:

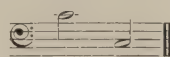
Last Friday Mr. Thomas Britton, the famous Musical Small-Coal-Man, was bury'd, who was universally known to all Lovers of *Musick*, of what Quality soever; and who had for 46 Years kept a Consort once a Week at his own House, and at his own Expence, purely for the Entertainment of his Friends and his own Satisfaction. He has left behind him a very valuable Library of *Musical* and other books of Literature, besides a considerable Collection of the choicest *Musical* Instruments.

His remains were interred in the old church of St. James's, Clerkenwell—not the present building, consecrated in 1792—the entry in the burial register reading:

1714.  
Thomas Briton was buried in the vault the 1st day of October.

As showing the great respect in which he was held his funeral was attended by a very large concourse of people. No stone or other memorial exists of this remarkable man of Clerkenwell, and it would seem most fitting that a brass tablet to his memory should be placed in the church of the parish in which he lived and died.

Britton is described as short and stout in person and of 'an honest, ingenuous countenance.' His portrait, which forms the portrait supplement to this biographical sketch, is photographed from the original oil-painting in the National Portrait Gallery. One of two painted by Woolaston, it represents the musical small-coal man wearing a grey suit or smock and a black hat, holding his coal-measure in his hand. The circumstance attending the painting of this portrait is too interesting not to be related in full, from information supplied by Woolaston himself. Britton had been out on his rounds in the city one morning, and 'having nearly emptied his coal-sack in a shorter time than he expected, had a mind to see his friend Mr. Woolaston. But having always been used to consider himself in two capacities—viz., as one who subsisted by a very mean occupation, and as a companion for persons in a station of life above him, he could not, drest as he then was, make a visit. He, therefore, on his way home, varied his usual round, and, passing through Warwick Lane [a turning off Newgate Street], determined to cry small-coal so near to Mr. Woolaston's door, as to stand a chance of being invited in by him. Accordingly he had no sooner turned into Warwick Court and cried small coal in his usual tones:



Small coal.

than Woolaston, who had never heard him there before, flung up the window and beckoned him in.' After some conversation the artist expressed a desire to paint a portrait of his visitor, and as the small-coal man 'modestly yielded to this request,' the result was the picture which is now the property of the nation.

F. G. E.

**In Memoriam**  
**ROBERT SCHUMANN.**

Fifty years have come and gone since Robert Alexander Schumann was called from earth by the great reaper whose name is death. The event—it cannot be called sad—calmed a genius mind that for two years previously had been clouded with mental affliction. Let gladness be the note to-day for the life of the master—a life which so enriched the art of music as to merit him a foremost place among the greatest of tone-poets. One has only to think of his pianoforte concerto, his symphonies, his chamber music, his pianoforte compositions, and his songs—to name those of his works that are best known—in order to look up to Schumann as a mighty master of music, and to regard him as a creative artist richly endowed with the rare attributes of melody and poetic grace.

In recalling the circumstances attending the master's death one cannot refrain from alluding to the tender devotion of his gifted wife who, during the last months of her husband's fatal illness, was paying her first visit to England, when she introduced the famous Pianoforte concerto and played at many

concerts during a period of intense anxiety. No less touching is the recollection of the warm-hearted friendship of Joachim and Brahms during the closing years of the life of one so dear to them. It was at Endenich, near Bonn, that Schumann drew his last breath on July 29, 1856. Through the courtesy of Dr. von der Helm, the present proprietor of the Privat Heil und Pflege Anstalt at Endenich, we are enabled to give a view of the house in which Schumann passed the last two years of his life, his rooms being those in the uppermost floor of the extreme left-hand side of the building. His remains were followed to their final resting-place—the beautiful cemetery at Bonn—by Joachim and Brahms, the latter placing, on behalf of Clara Schumann, the only wreath on the coffin.

Carlyle says, 'Great men taken up in any way are profitable company. We cannot look upon a great man without learning something by him.' In the spirit of these words has this *In Memoriam* been written of a great man who bore the honoured name of Robert Schumann.



THE HOUSE AT ENDENICH, NEAR BONN, IN WHICH SCHUMANN DIED, AND AS IT WAS IN 1856.  
HIS ROOMS WERE ON THE UPPER FLOOR, INDICATED BY THE TWO WINDOWS ON THE LEFT-HAND SIDE OF THE MAIN BUILDING.

(From a lithograph kindly lent by Dr. von der Helm, of Endenich.)

## CATHEDRALS AND CHURCHES IN NORTHERN FRANCE.\*

The ecclesiological enthusiasm and descriptive gifts of Mr. T. Francis Bumpus are further shown in this attractive volume on the cathedrals and churches in Northern France. In THE MUSICAL TIMES of October, 1903, extracts were given from an interesting



WEST FRONT, ST. GATIEN, TOURS.

(From 'Summer holidays among the glories of Northern France: her cathedrals and churches.' By T. Francis Bumpus.)

book by him on 'Cathedrals in Northern Germany,' and no less pleasure attends a similar process in regard to the outcome of the author's summer holidays across the Channel. As in his other literary productions, the book before us deals mainly with the architecture of the stately edifices therein so graphically described, but here and there the author touches on musical matters connected with the various services at which he was present. He tells us that on one morning at Nôtre-Dame, Paris :

Thomas of Celano's world-famed Sequence is sung to its original setting, though certain verses, notably 'Quantus tremor est futurum,' 'Mors stupebit et natura,' 'Rex tremendæ majestatis' and 'Confutatis maledictis' are taken, with an effect perfectly thrilling, *en faux bourdon*, that is to say, with harmony added to the plain-song in a manner corresponding, I suppose, to Tallis's exquisite embroidering of the plain-tune versicles and responses as set forth in the first Service Book of Edward VI.

At Tours Cathedral the organ rebelled, probably as a protest against being played upon by a priest. Mr. Bumpus says :

An ecclesiastic plays the organ, which behaves itself very well until the Offertorium, when, upon the performer essaying a very elaborate piece in honour of the occasion, it becomes intractable, causing the poor curé to get crimson of visage and to cast sundry agonised glances across the choir at the brette'd canons. But these dignitaries seem quite unmoved, sitting in their stalls with closed eyes and folded hands, affecting to take no notice whatever of the matter. Not so sundry of the choirboys, whose faces give tokens of risibility.

It may not be generally known that cooks are honoured with a patron saint. Here is the information :

I once had the good fortune to be present in Amiens Cathedral during a late week-night service. It was July 29, and the festival of St. Martha, the patron saint of cooks, a large body of whom were present, and accommodated with chairs in the choir between the two rows of celebrated carved stalls. Anything more impressive in a Continental church than this service I do not remember, the ritual being most magnificent and carried out with that pomp for which Amiens has always been celebrated.



THE CHOIR, BAYEUX CATHEDRAL.

(From 'Summer holidays among the glories of Northern France: her cathedrals and churches.' By T. Francis Bumpus.)

The cathedral of Bourges is one of the most majestic in France, among its chief claims to distinction being 'the five great western portals which, viewed by themselves, are truly noble.'

\* 'Summer holidays among the glories of Northern France, her cathedrals and churches.' By T. Francis Bumpus. (London : E. T. W. Dennis & Sons, Ltd.)

Here the holiday-maker was impressed with the music and commends the organist :

The music was that as set in the 'Paroissien' for a 'messe des doubles ordinaires'—the 'Missa de Angelis' so familiar to us at home. Between each *Kyrie*, instead of executing an elaborate fantasia totally foreign to the solemnity of this portion of the Office, the organist at the west end very judiciously took up the plain-song strain and improvised upon it without losing sight of its severe character.

At the church of St. Étienne, Auxerre :

The glorious old hymns, *O Salutaris Hostia* and *Tantum ergo*, are sung to the accompaniment of a trombone, the successor of the 'serpent.'

In describing a procession round the church of St. Étienne, at Beauvais, Mr. Bumpus refers to the effect of a 'good swinging tune' :

Various pieces of music were sung during the lengthy perambulation of the church : now a short metrical Litany ; anon a hymn to a good swinging Gallican tune—none of that lugubrious moaning and groaning of Gregorians, to which I had so frequently been a martyr in Norman church processions, being indulged in on this occasion ; next a Psalm to a very melodious Roman chant ; and lastly the *Miserere* to the same elongated form of the Second Tone—the *Tonis Tristis*—I had heard in St. Pierre at Caen.

Benediction brought this impressive function to a close ; and then after a brilliant *sortie* on the organ, during which chairs were being put back in their places by the parochial Mr. Sownds and Mrs. Miff with, I thought, a good deal of unnecessary noise, I walked back in high good humour with all I had seen and heard to my hotel, from whose windows the polygonal apse of the structure I had just quitted appeared silhouetted with delightful effect against a sky from which the last flush of sunset had barely faded.

Information on the position of organs in continental churches is thus given :

The cathedral of Auxerre possesses two organs, the great one occupying a somewhat anomalous position in the south-west angle of the south transept. For the benefit of those who are unacquainted with the working of a great Continental church, it may be interesting to state that in nearly every one of large dimensions there are two organs—a large one for the Voluntaries and *sorties* ; for the interludes played between the Psalms, verses of the Gospel Canticles, and Office Hymns ; and for processions ; another in the choir to accompany the Plain Chant. The usual place for the great organ is at the west end, as at St. Omer, Dieppe, Rouen (Cathedral, St. Ouen, and St. Maclou), Amiens, Paris, Troyes, Coutances and Bayeux ; and in most instances the cases are very richly carved. In several great churches, however, it is to be found nearer the choir, as at Eu, Laon, Tours, and Rheims, where it occupies the transept ; Chartres, Metz and Strasburg, where it hangs above the nave arches with grand effect ; and Bruges, where in more than one church it stands upon the choir screen in a very dignified and English fashion.

Mr. Bumpus has an exceedingly pleasant way of imparting knowledge on architectural and ecclesiological matters, and a genial tone sounds throughout the whole of his descriptive letterpress. His 'Glories of Northern France,' which is profusely and excellently illustrated, would make an appropriate gift-book : it is one that may be read with advantage and enjoyment.

'There is nothing in the world more sympathizing, more humanizing, than music, and I think the more we English women and English men can do to encourage and show our appreciation of music the better for the country.'—*H.R.H. The Duke of Connaught.*

## Occasional Notes.

*'I got into a musical set [at Cambridge] . . . From associating with these men, and hearing them play, I acquired a strong taste for music, and used very often to time my walks so as to hear on week days the anthem in King's College Chapel. This gave me intense pleasure, so that my backbone would sometimes shiver. I am sure that there was no affectation or mere imitation in this taste, for I used generally to go by myself to King's College, and I sometimes hired the chorister boys to sing in my rooms. Nevertheless I am so utterly destitute of an ear, that I cannot perceive a discord, or keep time and hum a tune correctly ; and it is a mystery how I could possibly have derived pleasure from music.'*

CHARLES DARWIN.

At the annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music, held at Marlborough House on July 9, the Prince of Wales (President of the Board) said :

I should like to take this opportunity of quoting and emphasizing the following remarks made by the King when, as Prince of Wales, he presided at the annual meeting of the Associated Board in the year 1893 : 'It is also a great satisfaction to learn that the high-class work of the Board is becoming more and more widely known and appreciated. I feel confident that it cannot fail both to improve the average standard of teaching, and enable parents to make sure that their children are receiving a careful musical training. I might here take the advantage of remarking on the extraordinary popularity of examinations, or rather of certificates, without reference to their quality, and the consequent growth of self-constituted and irresponsible examining bodies. It is a matter to be much deprecated, and is not quite fair to parents, their children, or the teachers, for the value of certificates depends entirely on the standard of merit enforced, and on the ability of those who have to ascertain whether that standard has been reached.' The fact of having the most eminent representatives of musical teaching on the Board is the best guarantee of the worth of the certificates.

Music was recognized in the disposal of the King's birthday honours in the baronetcy conferred upon Mr. Edgar Speyer, and the knighthood bestowed on Mr. Charles H. Brett. The former is well known as chairman of the Queen's Hall Orchestra, and the latter bears an honoured name in musical circles in Belfast. Congratulations to Sir Edgar Speyer, Bart., and to Sir Charles Brett.

A recent issue of the *Frankfurter Zeitung* contained some interesting 'Reminiscences of a Musician' by Prof. Sigismund Bachrich, of Vienna, especially his account of Wagner's appearance in the Austrian capital for the purpose of introducing some concert arrangements of fragments from the 'Ring of the Nibelung.' Prof. Bachrich wrote :

At the first rehearsal Wagner was enthusiastically greeted by us, the members of the Court-opera orchestra. He thanked us with a friendly smile, but begged to be excused for keeping us waiting for a few moments. Thereupon he took off his hat and winter overcoat ; then a second coat, and stood before us in his shirt-sleeves. Then his manservant wound a long silken

handkerchief round his throat; next he slipped into a thickly wadded velvet jacket, placed a broad velvet barret upon his head, and finally let his servant pull a pair of big felt shoes over his boots. In this attire, and in an evidently 'comfortable' mood, he mounted the conductor's rostrum. I will not stop to describe the rehearsal in detail, but must mention one peculiarity. When Wagner wished to sing a phrase to one of the players, he rarely hit the first note correctly. Generally he sang a fourth too low, or a third too high, though after some attempts he found the right one.

After each piece (at the concert) he seemed thoroughly exhausted and breathed heavily. I sat in the closest proximity to him, and as he required some rest, I offered him my chair, which he gratefully accepted. During the pauses between the pieces I stood at his side, and thus it came to pass that he addressed his frequent, spontaneous remarks to me. After the 'Feuerzauber' excerpt the applause would not cease. He sat on my chair and for a long time could not be induced to rise and acknowledge the plaudits of the public. He glanced steadfastly towards the Directors' box, where Frau Cosima sat, and contentedly smiling he said to me softly, in his Saxon dialect: 'Ach nee! was wird Muttern dazu sagen!' ('Oh my! what will mummy say to this!'). These words touched me deeply, yet I pressed the master to show himself once more to the people. The Viennese were evidently quite possessed with the desire to hear Wagner speak. After each piece they roared, and at last he had to advance to the front of the podium and really say something. He stood at my side, and when he realized what the audience desired, he remarked crossly: 'What will be the use of this talking; we really can't spare the time for it.' All the same, I observed how his eyes seemed restlessly to seek for a subject. The room was getting darker and darker. Suddenly flashes of lightning appeared, and loud thunder claps were heard—Wagner had found his 'motive' for a speech. He advanced and said: 'My very esteemed friends! accept my most deeply felt thanks for the great favour with which you greet my work. It gives me courage and hope for the success of my great life task. Now hark ye with me how even the heavens concern themselves with it, and call to me with the thunder's elemental force: "In this sign thou shalt be victorious."'

At that moment the lights were suddenly turned up again. It is impossible to describe the scene of enthusiasm which followed. Even we musicians, carried away by the audience, joined in the clamour by beating upon our instruments, as in the olden days the Longobardi clashed their weapons together when wishing to do honour to their chief.

The Vienna Hugo Wolf Society has been dissolved, no doubt because it was felt that there is no longer any need to make propaganda for the unfortunate master whom many admirers consider the greatest song-composer since Schubert. Wolf's belongings, which were taken care of by the Society at his death, have been disposed of as follows: The original manuscripts of forty-one of his best pieces go to the Imperial Court Library; his pianoforte, seventy-three objects of personal use, 144 pictures and photographs and the death-mask have been taken over by the Vienna Town Council for distribution among certain public collections, while the remainder—e.g., numerous unpublished compositions, his correspondence, library, moneys, copyrights, and the archives of the Wolf Society—have been placed in charge of the Richard Wagner Society.

*A tutor who tooted the flute  
Was teaching two tooters to toot;  
Said the two to the tutor,  
'Is it harder to toot or  
To tutor two tooters to toot?'*

The Magpie Madrigal Society, having just come of age, has presented its conductor, who has swayed the baton for these full score and one years, with a testimonial which took the form of silver candelabra. The occasion prompted one of the Magpies to pursue the even tenor of his ways by producing some smooth verses, wherein he furnished full proof of his 'Magpiety.' Here they are, reprinted by the kind permission of the writer, Mr. Charles L. Graves, and with the consent of Mr. Lionel Benson:

*Dear Lionel, this classic day  
That crowns the labours of the season,  
Demands the tribute of a lay—  
And for a very special reason.  
Magpies till now on history's page  
Were merely noted as luck-bringers;  
But you and we have come of age,  
We are no longer minor singers.*

*Had I the quill of Grote, or Mill,—  
The eloquence of Hensley Henson,—  
In flowing prose I might compose  
A eulogy of Lionel Benson.  
But conscious that I cannot climb  
Above the plane of humble platitude,  
Let me essay in lowly rhyme  
To give expression to our gratitude.*

*No sinecure your post has been  
As trainer of our piebald forces;  
For Magpies oftentimes are seen  
To stray from proper vocal courses.  
We have not always kept our eyes  
Upon the stick, and there's no blinking  
The fact that, when a Magpie tries,  
It has a fatal knack of sinking.*

*Your choice of music may not quite  
Have always gratified all sections,  
But in the end we owned you right,  
And learned to share your predilections:  
And those who voted Brahms a bore,  
Or found him too austere or tragic,  
Long since their heresy foreswore,  
And yielded to his sovran magic.*

*You favoured neither old nor new  
In furthering our education,  
But with a zeal impartial drew  
On every school and every nation.  
With you we hymned the spacious reign  
Of Oriana, maid imperial,  
And ranged from Lasso's freakish strain  
To Palestrina the ethereal.*

*All styles in turn attention claimed—  
The academic and the hectic;  
Sure programmes never yet were framed  
More catholic or more eclectic.  
Nor have we shown in scores alone  
Our unexampled versatility,  
Dead and alive, the tongues are five  
That own our polyglot agility.*

*Unsparring of your time and skill,  
Alert to criticise abuses,  
Home truths you often told us; still,  
We gave you manifold excuses.  
Yet though we sometimes stirred your ire  
By "scooping," or by slipshod phrasing,  
You were most ready to admire  
If we did anything worth praising.*

*But, since this rhyme must have an end,  
Let all who cherish this Society  
Impress upon our Chief—and friend—  
To persevere in his Magpiety!  
Long may we see him, undismayed  
Though basses bolt and tenors flatten,  
Conduct his Black and White brigade  
To victory with unflinching baton.*

C. L. G.

In a recent issue we drew attention to the frequency with which the German musical Press hints at, and even boldly prophesies the early advent, or at any rate the urgent need of, a musical renaissance. 'Things cannot go on much longer in this way' seems to be the key-note of these outpourings of dissatisfied scribes. And now M. Camille Saint-Saëns has given expression to his views on this engrossing subject in a weighty letter to the *Vienna Neue Freie Presse*. After sketching the evolution of the art from the first attempts at polyphony to Bach, and *viâ* Haydn, Mozart, Beethoven and Weber to Berlioz and Wagner, he says:

The most remarkable phenomenon of modern times is the emancipation of orchestral music. Originating, as Wagner has rightly observed, in the accompaniment to the peoples' dances, it has developed with a certain desire to separate from this foundation, but especially with a desire for colour which possessed musicians after they had in the preceding periods concerned themselves above all with drawing (song and accompaniment) and modelling (polyphony). Under the influence of Weber and especially of Berlioz the orchestra became a marvellous palette, and gradually colour, by claiming for itself the whole interest, has put into the background first drawing and then modelling. For it is impossible to call by the name of polyphony the licentious cacophony of parts in certain modern scores. On the stage the human voice, formerly the undisputed mistress, has been reduced to a slave through the irritating abuse which she made of her powers. The outcome of this state of things is the denying of all rules which have been evolved in the course of time, and the shaking of the very foundations on which the whole musical structure has been erected during the last four centuries. Truly, an anarchical state of affairs! Yet it does not seem to strike people as objectionable; aye, surprise is not even expressed when the other arts, and even literature are seen to pass through similar crises. We have here to do with a general phenomenon, which must doubtless be attributed to causes from which there is no escape. In other forms we are returning to the stone lace traceries, to the key-stones which seem to crush the arch rather than strengthen it, and to the imbecility of 'leaning' towers. Unless the lessons of the past deceive us, a reaction is near at hand. What will it be? Nobody can tell; yet we can but hope that a mighty genius may arise, who, out of the present chaos, will evolve a state of order in which the *vox humana*—that living, god-inspired instrument—will regain the place which is its due, and line, modelling and colour will unite in perfect equipoise; where the tonalities, instead of dancing in a senseless and purposeless round, will assist each other, like the various pawns in a well-ordered game of chess. A grand future doubtless lies yet before music, that modern art *kal' exochen*, that Phoenix which cannot die.

We read in several continental musical contemporaries that 'according to information received from Jerusalem a new "Hymn to the Palæologoi" has been discovered in a valuable musical MS. in the Bibliotheca Hierosolymitana. It was written in one of the monasteries on Mount Athos (promontory of Chalkis or Salonika) in the year 1140. The hymn refers therefore in all probability to Emperor John Palæologos, the brother and predecessor of Constantine, the last of the Greek Emperors. It has not yet been definitely ascertained whether this hymn differs from that which was discovered by D. Kamburoglus amongst the MSS. in the Athens National Library, and which refers to Constantine Palæologos. In addition to the hymn, the Jerusalem MS. contains several "Royal Table-songs." We express no opinion on the accuracy, or the reverse, of these statements; no doubt more authentic details will soon be forthcoming.

The fiftieth anniversary of Schumann's death was commemorated at the quarterly Court dinner of the Musicians' Company, held on July 10, when a programme of the master's music was performed. The chief feature was the lovely *Andante* and *Variations* in B flat for two pianofortes, most beautifully interpreted by Mrs. Cooper, wife of the Master of the Company, and Mr. Otto Goldschmidt. This charming product of Schumann's genius was first performed, from manuscript, at a concert given by Madame Pauline Viardot Garcia—who is still living—at the Gewandhaus, Leipzig, on August 19, 1843. On that occasion the performers of the duet were Clara Schumann and Felix Mendelssohn, and the event received further distinction in that Joseph Joachim, then a boy twelve years old, made his first appearance in Leipzig. The concert is thus summarized in Alfred Dörfel's invaluable '*Geschichte der Gewandhaus-concerte zu Leipzig*' (1884):

1843. 19 Aug. Musikalische Soirée von Madame Pauline Viardot-Garcia.

Concertgeberin sang Arie aus 'Ines de Castro' von Persiani, Arie aus 'Rinaldo' von Händel, Rondo Finale aus 'La cenerentola' von Rossini, Arie von C. de Beriot, sowie französische, spanische und deutsche Romanzen.

Clara Schumann spielte eine Sonate von Beethoven und mit Mendelssohn *Andante* und *Variationen* für zwei Flügel von Robert Schumann (Manuscript); der 12 jährige Joseph Joachim trug, begleitet von Mendelssohn, Rondo für Violine von C. de Beriot vor.

Two mishaps attended this concert. Just at the beginning of the De Beriot Rondo, Joachim's E string broke, and he had scarcely repaired the string and recommenced his solo when an alarm of fire was raised and the audience rushed from the room in a state of alarm, happily unattended with danger, as the conflagration was confined to a haystack in the neighbourhood.

The Munich *Neueste Nachrichten* recently published an account of a journey to Munich undertaken just one hundred years ago by some young noblemen who travelled with the set purpose of 'seeing Napoleon,' who was then staying in the capital of Bavaria and had just elevated the country to the rank of a kingdom. During their stay the young gentlemen visited the Lutheran Court church and were present at an organ concert—or recital, in present day parlance—given by the famous Abbé Vogler. They wrote:

He performed, with the art and power which are quite his own, on the excellent and newly acquired organ which has been built according to his own system. Consequently the applause was general, even the members of the Court who were present, joining.

The programme of the recital is, however, the most interesting part of the account, and may be commended to the notice of Professor Niecks in his work on 'Programme Music' now in the press. Here it is:

1. March.
2. Cantabile, with the accompaniment of the harmonika.
3. Terrace song of the Africans, while they dress their flat roofs with lime, during which alternatively one choir sings and the other stamps.
4. The shepherds' delight, interrupted by a thunder-storm.

## II.

1. Flute-Concert: Allegro, Andante, Rondo.
2. Song of the Hottentots, consisting of 3 bars and 2 words: Mayema, Mayema; Huh, Huh, Huh.
3. The Siege of Jericho:
  - a. Israel's prayer to Jehovah.
  - b. Trumpet fanfare.
  - c. Collapse of the walls.
  - d. Entry of the victors.

The notices of the Handel Festival which appeared in various London newspapers produced a curious crop of terminological inexactitudes. The omission of the initial word in references to the chorus 'Then round about the starry throne' is rather suggestive of a village fair, and 'Even round about the starry throne' is a little lacking in straightforwardness. We read of 'the smoothness of the divisions in "For unto you,"' and that on the *Judas Maccabeus* day were sung 'Mourn for afflicted children' and 'On, on, ye brave.' 'Oh! had I Tubal's lyre' comes within the range of capital punishment, and the designation of the conductor throughout the whole of one notice as Sir F. Cowen, was a little wide of the truth. Among other personal references we are told of 'Mr. Charles Saunders's easy and spirited delivery of "The trumpet shall sound" in the *Israel* selection—Mr. Saunders being, as everyone knows, a tenor vocalist and *Israel* having no trumpet references. But this double-barrelled misinformation is of pop-gun significance compared with the startling report that 'Mr. Santley has now appeared at every one of these festivals since 1841.'! Is it possible that the eminent baritone first sang at a Handel Festival when he was only seven years old, and, moreover, sixteen years before the first of these gigantic music-makings was held?

Hats, or no hats? This momentous question, raised in connection with the elevated headgears worn by the ladies of the Handel Festival chorus, was a far too delicate one to be answered by the executive. But what happened at the Handel Festival of 1790, held in Westminster Abbey? A fiat—of a fie-hat nature—went forth in these words:

No Ladies will be admitted with Hats, and they are particularly requested to come without Feathers, and very small Hoops, if any.

There was no option in regard to hats; but the 'particularly requested' shows the importance which the fair sex of those days attached to their feathers and hoops.

In the latest instalment of his voluminous 'Life of Wagner,' Mr. Ashton Ellis shows a curious lack of knowledge in regard to the re-numbering of London houses, one that involves considerable risk in stating that this or that house is where so-and-so lived or died. He says, with childlike simplicity (vol. v., p. 121, note 1):

Unless the numbers have been changed—which does not seem likely—No. 31 still exists, but in a dingy, uninviting condition.

The reference is to Balcombe Street, formerly Milton Street, on the north of Marylebone Road, where Ferdinand Praeger lived in 1855 and under whose roof Wagner passed the first night of his eventful visit to London in that year. As a matter of fact the number of that house *has* been altered: it is now No 65.

In the above connection a curious incident may be related. A certain writer on musical subjects who had interested himself in the musical haunts of London, heard that Madame Wagner had asked a London friend to have photographs taken of all the houses at which the master had stayed during his three visits to London—in 1838, 1855 and 1877, a request that was willingly complied with. Duplicates of these were retained in London, and were shown a few years after, by a near relative of Wagner's London friend, to the writer above referred to. The photograph in question was handed to him with the remark: 'This

was Praeger's house, at which Wagner stayed.' 'I think not,' was the reply. 'Oh! but it is No. 31, Milton Street.' 'True, but the numbers have been changed, and the house that was numbered 31 in 1855 is now numbered 65.' This information came almost as a shock, with the result that a new photograph was taken of the actual house and sent to Madame Wagner at Bayreuth.

Protests are made from time to time against the length of concert programmes and not altogether without just cause. But what shall be said in regard to a concert at which eight long choral works are announced to be performed on one evening? Here is the information taken from a London weekly newspaper of long standing:

'The Kingdom,' the new composition by Sir Edward Elgar, to be produced at the Birmingham Festival, will be performed for the first time in London by the Alexandra Palace Choral and Orchestral Society, under the direction of Mr. Allen Gill, on November 17. The programme will also include Bach's Mass in B minor, Handel's 'Messiah,' Mendelssohn's 'Elijah,' Elgar's 'Dream of Gerontius,' Mr. Coleridge-Taylor's 'Hiawatha,' Sullivan's 'Golden Legend,' and Gounod's 'Faust.'

Is that all, Mr. Gill?

#### SPOHR AND MENDELSSOHN AND THE NEW YORK PHILHARMONIC SOCIETY.

The details of an interesting and little-known incident in the lives of Spohr and Mendelssohn were brought to light by Mr. H. E. Krehbiel in the columns of the *New York Daily Tribune* of October 29, 1905. It appears that the founder and first President of The Philharmonic Society of New York, Mr. Ureli Corelli Hill—an 'American, a descendant of the Pilgrim Fathers, with a drop of Danish blood in his veins'—was desirous of giving a Musical Festival in New York 'on European lines and to emulate Birmingham, Düsseldorf and other festival countries by engaging the greatest of living composers to direct the music.' The idea of this first Musical Festival in New York took shape at the end of 1844, when Mr. Hill invited first Spohr and then Mendelssohn to visit the New World, in the capacity of Festival conductors. Spohr answered as follows (translated from the original German):

HIGHLY RESPECTED SIR,—As honorable to me as your invitation to conduct the first American music festival is, my duties are unfortunately of a character to compel me to decline. You will know from the English journals that I was unable to get a furlough for the Norwich festival three years ago. Since then I have made many unpleasant experiences of the same character. Only a short time ago I had to decline another invitation from Norwich, a second one from Berlin, where my 'Fall of Babylon' was given for the first time, a third for the opening of a new music hall in Hamburg, and was only lucky enough to secure a week's furlough to conduct a music festival in Braunschweig, where my 'Fall of Babylon' was also performed. To visit America I should have to have a furlough of at least three months, and such I dare not ask. I must therefore forego the honor which you had planned for me, and I make haste to inform you of the fact since your letter was en route an incredibly long time, and did not reach my hands until the last days of the year which has just ended. If you should nevertheless still have a mind to perform my oratorio 'The Fall of Babylon,' you can get the score, pianoforte score and

voice parts with English text from Professor Taylor (Red Lion Court, Fleet Street, London), for our German edition published by Breitkopf und Härtel, in Leipsic, has only German words.

If now you want to turn to Mendelssohn, know that he lives in Frankfort-on-the-Main, has severed his connections with Berlin, and will not be compelled, like me, to decline your invitation because of inability to get leave of absence. Have the goodness to greet my daughter and her family most heartily, and say to her that my new opera was received with an enthusiasm wholly unheard of in Cassel on New Year's Day, and will be repeated within a few days. We shall soon write to her and report our musical doings during the winter. In the home of her sister and in our own all is well. Greatly did we rejoice at the intelligence that you are contemplating another visit to Europe and that we may hope to see you here. Farewell and keep in friendly recollection your devoted

LOUIS SPOHR.

Cassel, January 4, 1845.

It would seem as if the letter conveying the above invitation had been entrusted to someone in Germany to whom Spohr should reply, and that this 'someone' had with him in reserve a similar communication for Mendelssohn, in case the former composer should be unable to visit New York. At all events the dates of the two letters seem to justify that surmise. Here is Mendelssohn's reply, set forth in his own faultless English:

DEAR SIR,—I beg to return my best and most sincere thanks for your letter. Indeed, I may say that I felt truly proud in receiving so kind and so highly flattering an invitation, and the offer itself, as well as the friendly words in which you couched it, will always continue a source of pride and true gratification for which I shall feel sincerely indebted to you.

But it is not in my power to accept that invitation, although I am sure it would have been the greatest treat to me if I could have done so. My health has seriously suffered during the last year, and a journey like that to your country, which I would have been most happy to undertake some three or four years ago, is at present beyond my reach. Even the shorter trips which I used to make to England or the South of Germany have become too fatiguing to me, and it will require a few years' perfect rest before I shall again be able to undertake the direction of a musical festival even in my own country. I need not tell you how much I regret to find it utterly impossible to come and to thank you in person for all the kindness and friendship which your letter contains.

Accept, then, my written thanks, which are certainly not less sincere and heartfelt, and pray let the committee know with how great a gratification and how thankfully I heard of their kind intentions toward me, and how deeply I regret not to be able to avail myself of so much kindness. Should you ever visit Europe and my country again, I hope you will not forget me and give me an opportunity of renewing your acquaintance and of expressing to you once more how deeply I feel indebted to you. I shall always remain, dear sir, yours most truly,

FELIX MENDELSSOHN BARTHOLDY.

Frankfort, January 20, 1845.

From 'The Philharmonic Society of New York,' an interesting 'memorial' written by Mr. H. E. Krehbiel in 1892 to commemorate its jubilee, we learn that Spohr, Mendelssohn, Wagner and Liszt were all elected honorary members of the Society. Spohr's letter of acceptance of the honour has been lost, but Mendelssohn's has been preserved through a

lithographic facsimile of the original. It reads thus (not translated):

DEAR SIR,—I write these lines to express my best and most sincere thanks for the honor which the Philharmonic Society of New York has conferred upon me by electing me an Honorary Member, and I may truly say that I feel proud in being thus associated with a Society which has done so much for the progress of art in that part of the world. Pray express my feelings of true gratitude to the members of the Society, and inform them that I know how to appreciate the honor they have done me and the kindness to which I am indebted for it. Believe me that I sincerely wish to be able to visit some day your country, and thank you and your countrymen in person, instead of writing letters; but I fear my health will not allow me to think of so long a journey, and so I hope for a time when you may again be induced to visit our part of the world, and that I may then have an opportunity of repeating to you how thankful I feel to you and to the Philharmonic Society, and that these feelings will continue as long as I live.

I am, dear sir,

Your obed't serv't,

FELIX MENDELSSOHN BARTHOLDY.

Leipsic, August 11, 1846.

The letters of Wagner and Liszt may also be given, though in a translated form:

RESPECTED SIR,—In thanking you for communicating to me intelligence of the honor which has been conferred upon me in New York, I beg of you to inform the respected Philharmonic Society of New York how highly I appreciate the distinction with which it has endowed me. I look upon it as a beautiful reward of my efforts in behalf of art, to have won friends in the new and, for me unfortunately, strange world whose sympathy has reared me a sort of spiritual home. In sending to these friends a greeting of gratitude, I subscribe myself to you, and the Philharmonic Society,

Respectfully and devotedly,

RICHARD WAGNER.

Bayreuth, April 4, 1873.

HIGHLY RESPECTED SIR,—With sincere appreciation I reply to the honorable distinction represented by the diploma of the Philharmonic Society of New York. This diploma is rendered especially valuable to me by the words expressive of the motive which prompted it, viz.: "by his many compositions has extended the boundaries of his art, etc.," and their consonance with the acts of the Philharmonic Society in performing many of my works.

Begging you to communicate to the President, Directors, and Conductor of the Society my most obedient thanks, I am, with much respect,

Yours,

F. LISZT.

Weimar,

September, 5, 1873.

In connection with the University Extension Summer Meeting at Cambridge, a special performance of Handel's 'Messiah' will be given on August 14, under the direction of Dr. A. H. Mann, organist of King's College. The chorus will consist of twenty-four picked voices, and the instrumentalists are to be thirty-three in number with pianoforte and organ. In the words of the announcement of this interesting performance, 'an attempt will be made to reproduce the oratorio with the same number of voices and instruments as Handel had when the work was performed under his own order and direction.'

## Church and Organ Music.

### THE TUNE 'ST. PETER.'

No hymnal would be considered complete that did not include Reinagle's melodious common metre tune 'St. Peter.' Like other hymn-tunes that have become favourites this simple and devotional strain made its entry into the world in a very humble manner, and, as in similar instances—*e.g.*, 'Miles's Lane,' 'Wareham,' 'Bedford' and 'Rockingham'—it is the only production by which its composer is known and his name carried down to posterity.

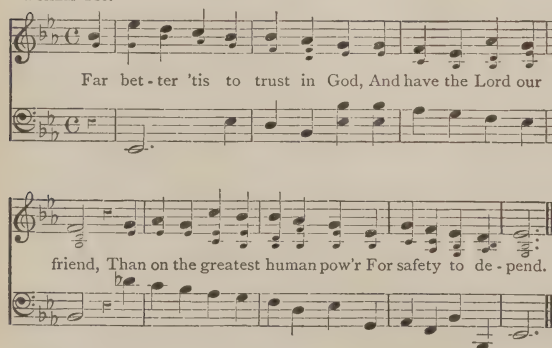
'St. Peter' made its first appearance in a small book of twenty-three pages and containing twenty-three tunes, entitled :

PSALM TUNES | for the | Voice & Piano Forte, |  
composed by | A. R. REINAGLE, | of Oxford.  
London, | Printed for the Author by T.  
Holloway, Music Publisher, | 5, Hanway Street,  
Oxford Street.

Price to Subscribers 3/-  
Do. to Non. Do. 4/-

in which the familiar tune, there un-named, appears in the following form :

#### PSALM 118.



Far bet-ter 'tis to trust in God, And have the Lord our  
friend, Than on the greatest human pow'r For safety to de-pend.

The book is undated, but *c.* 1830 is usually given as an approximate date of publication, doubtless on the authority of the British Museum catalogue. But Mr. William Cowan, of Edinburgh, informs us that in the latest supplement to the collection entitled 'Scottish Psalmody,' the year '1826' is given; and as this book appeared during Reinagle's lifetime this date, either of composition or publication, may have been obtained from him when his permission for the use of the tune was applied for. The above title is taken from the British Museum copy of the work, but it is quite possible that the book was originally published at Oxford, as was the book about to be referred to.

In 1840, Reinagle issued a second book of tunes, &c., entitled :

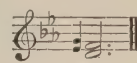
A COLLECTION OF | PSALM & HYMN TUNES, |  
Chants, and other Music, | as sung in the Parish  
Church of St. Peter's in the East, Oxford  
Arranged for the | Organ or Piano Forte, | by  
A. R. REINAGLE.

Oxford: printed for the Editor, 55, Holywell-  
Street. 1840.

Ent. Sta. Hall.

Price 15s.

In this collection the tune is named 'St. Peter,' and appears in practically the same form as that given above except that at the end of line 2 (of words) he introduces this ornament :

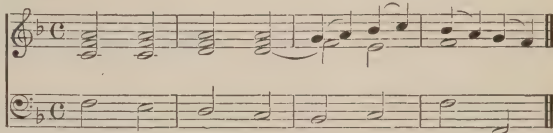
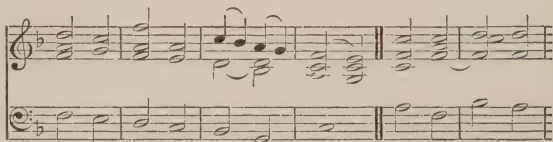
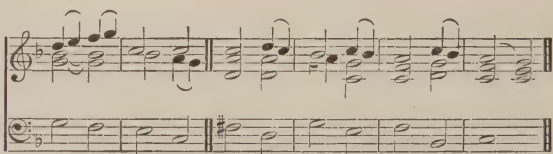
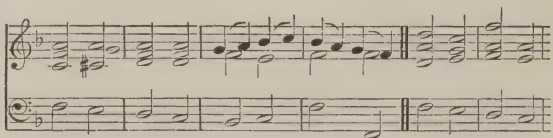


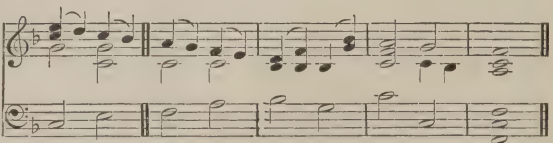
This second book (139 pages), dedicated to the Bishops of Oxford and Salisbury, contains some Gregorian and Anglican chants, also Samuel Wesley's *Gavotte* arranged as a hymn-tune! Here it is :

WESLEY.

P.M.

By S. WESLEY, A.D. 1800.



As to how closely Mr. Reinagle followed Wesley's original, the reader may judge for himself by comparing the above adaptation with the third piece in No. 12 of 'Old English Organ Music,' edited by Mr. John E. West.

The composer of 'St. Peter,' Alexander Robert Reinagle, was born at Brighton, August 21, 1799, where, it may be assumed, his parents were temporarily residing. His father, Joseph Reinagle (1762-1836), the son of Austrian parents, was a noted violoncellist in his day. He played in Salomon's orchestra in London under Haydn's conductorship, and we are told that 'he then had the honour of enjoying Haydn's intimate acquaintance and friendship, and received many serviceable hints on composition from that great master.' After living at Edinburgh—where he was

well-known for his fine violoncello playing—and Dublin, Joseph Reinagle settled at Oxford. At that centre of culture was played, on July 4, 1798, a 'Battle Piece'—peace following the battle—composed by Joseph Reinagle. The 'programme' of this composition was thus set forth :

BATTLE PIECE, composed by Mr. Reinagle, in the following order :

- 1st. GRAND MARCH.
- 2nd. Word of Command.
- 3rd. First Signal Cannon.
- 4th. The Bugle Horn Call for the Cavalry.
- 5th. Answer to the first Signal Cannon.
- 6th. Trumpet Call for the Cavalry.
- 7th. Galloping of the Cavalry.
- 8th. Recitative accompanied : 'Are the troops drawn up?' *Answer* : 'They are, according to your orders.' 'The Cannons, are they pointed?' *Answer* : 'Each man impatient stands by his gun.' 'Then tell each Leader to advance.—Make ready !—Present !—Fire !'
- 9th. The Grand Attack.
- 10th. The Cries of the Wounded.
- 11th. The Bugle Horn Call for the Infantry.
- 12th. Trumpet of Victory.
- 13th. The Retreat.
- 14th. TRIO.—'The Sword that is drawn in Virtue's cause.'

To conclude with the MARCH in *Blue Beard*.

To return to Alexander Robert Reinagle. He was doubtless musically educated by his father, with what result, regarded from the point of view of artistic propriety, may be judged by the following extract from a concert programme :

Sonata, *Pianoforte*—Master Reinagle . . . Beethoven.

(*In which will be introduced a favourite Air, with Harp Variations, accompanied on the Violoncello by Mr. REINAGLE.*)

The italics are in the original programme, which is that of a concert given at Oxford on May 13, 1816, when Master Reinagle was a boy of sixteen.

In course of time he became organist of the church of St. Peter-in-East, Oxford, hence the name of the tune : this appointment he held from 1822 to 1853. (In the churchyard of St. Peter's Dr. William Hayes is buried.) Reinagle passed the latter years of his life at Kidlington, near Oxford, where he died on April 6, 1877. He is buried in the churchyard there, but his wife's remains were cremated at Woking. The inscription on the tombstone—kindly copied by the vicar of Kidlington, the Rev. A. C. R. Freeborn, specially for these notes—reads :

ALEXANDER ROBERT REINAGLE

died April 6th, 1877

aged 77 years

also

CAROLINE REINAGLE

widow of the above

died March 11, 1892.

aged 74 years

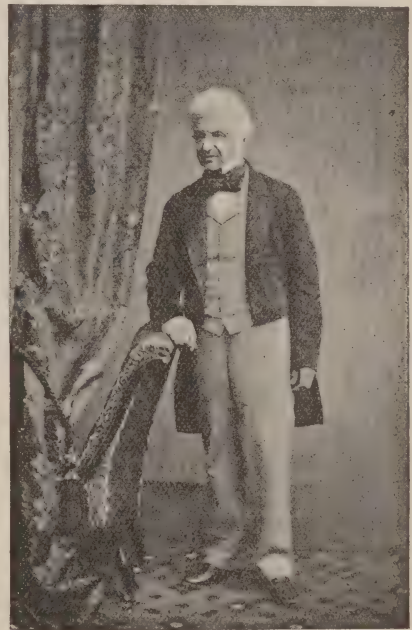
"Watch therefore, for ye know not what hour your Lord doth come."

Mr. Freeborn writes : 'There are several people here who knew Mr. Reinagle : he was of a cheery and humorous disposition up to the end of his life.'

The accompanying portrait of Mr. Reinagle is lent by Lady Stainer, who knew him well and who has kindly supplied the following reminiscences of her old music-master. Lady Stainer writes :

To begin at the beginning, Mr. Reinagle was one of the kindest friends of my childhood ; he not only taught me the pianoforte, but was an intimate friend of my parents. When I first remember him he lived with his step-mother in Holywell Street. He was very fond of me and used to write out easy settings of Handel's choruses and other things for me to play, and some accompaniments to songs which my father used to sing. I still possess a book of these MSS.

He married Miss Caroline Orger, a good musician and a composer, the only daughter of a Dr. Orger, of Brighton, and Mrs. Orger, a well-known actress in her day. Miss Orger was a good pianist and a friend of Miss Dolby, the singer, afterwards Madame Sainton-Dolby. The first concert I ever went to in London was one given by them at the Hanover Square Rooms just before Mr. Reinagle was married, and we had one of the three boxes at the end of the room. After their marriage I was constantly at their house in Holywell, and Mrs. Reinagle became my music mistress. Mr. Reinagle played and taught the violin, and used to lead the orchestra of the Union Amateur Society, when Dr. Stephen Elvey conducted it. He was short in stature and had thick white hair ; was deliberate in his movements, quaint in conversation, and a most kind-hearted man.



ALEXANDER ROBERT REINAGLE.  
(From a photograph kindly lent by Lady Stainer.)

To the above interesting account must be added that Reinagle taught Sir John Stainer the violin ; also that Mrs. Reinagle, who died at Tiverton, wrote a pamphlet on 'A few words on pianoforte playing, with rules for fingering passages of frequent occurrence,' which appeared in THE MUSICAL TIMES of May, June and August, 1862. Her compositions included a pianoforte concerto, a pianoforte trio, two pianoforte quartets, a sonata in G for pianoforte and violoncello, a pianoforte sonata and other works for the instrument, three songs (words by Browning), &c. In conclusion, the tune 'St. Peter' seems to have been revived in the first edition of 'Hymns Ancient and Modern,' issued in 1861, whence it naturally found its way into other hymnals, how many it would be rash to say.

# THE REPORT OF THE ROYAL COMMISSION ON ECCLESIASTICAL DISCIPLINE.

The above Report, recently issued in a Blue Book which is likely to become historical, contains only a brief reference to church music. This appears under the heading 'Departures from the standard of the Acts of Uniformity,' and is as follows :

It is right that we [the Commissioners] should observe that, ever since the time of the Reformation, the Crown has exercised a power of dealing with the services of the Church, with the result of a departure from a rigid adherence to the standard prescribed by the Acts of Uniformity. Thus, in the case of hymns, the Prayer Books of Edward VI. and Elizabeth, departing from the example of the Breviary, restricted the use of hymns in the public services to the very few (*e.g.*, canticles at Morning and Evening Prayer), which form a fixed part of the several services. Nevertheless, the Queen's Injunctions (1559) purported to permit hymns to be sung congregationally at the beginning and end of Morning and Evening Prayer; and metrical psalters were published in various versions and editions, under royal authority, to be used in churches, in the sixteenth and seventeenth centuries; with the result that, while in the present Prayer Book the only rubrical direction for an "anthem" is "in quires and places where they sing," after the third collect at Morning and Evening Prayer, metrical psalms and hymns have been habitually introduced at various parts of the services, the only condition—not always observed—being that no part of the Prayer Book form should be "let" or "omitted." Finally, hymns had the judicial sanction of Lord Stowell in 1792; and in the Lincoln Case (1890) Archbishop Benson held that the *Agnus Dei*, sung "in the Communion time" without interrupting the service, was allowable as a hymn. He said, "The singing in none of these places is permissible by the words of any statute or rubric; but no Court or authority would consent to declare it illegal, because the prevalent use of it is, by the principles of law, a very safe assurance that it is not illegal." The Judicial Committee in approving the Archbishop's judgment took the same view, and based their decision on "usage ever since the passing of the Act of Uniformity." The repetition of the words "Glory be to Thee, O Lord," before the Gospel, required by the first Prayer Book of Edward VI. but omitted from all subsequent Prayer Books, may similarly be justified by long usage. Yet the difficulty of this defence is illustrated by the Judicial Committee itself, when in another context it quotes with approval the dictum of Dr. Lushington that usage, though entitled to the greatest respect, "cannot contravene or prevail against positive law."

It is rather interesting to find in this Report the following, as one of the 'Non-significant *breaches of the law*' (the italics are ours) :

The making of a collection during Morning and Evening Prayer, there being no provision for this in the rubrics. This practice is common.

No one will question the accuracy of the last four words of this quotation.

Dr. W. B. Gilbert's well-known tune 'Maidstone'—originally composed to Montgomery's hymn 'Songs of praise the angels sang,' but now associated with Lyte's 'Pleasant are Thy courts above'—forms one of the extra supplements to our present issue. This favourite strain has found a hearty welcome in almost every hymnal of recent times; but it was excluded from the new edition of 'Hymns Ancient and Modern,' therefore those who use that book may be glad to know that the tune can now be obtained separately, Messrs. Novello having published it in their Parish Choir Book series.

'The Apostles' (Part II.) was sung at Lincoln's Inn Chapel on Sunday afternoon, July 15, under the direction of Mr. Reginald Steggall, organist and director of the choir.

# JUBILEE FESTIVAL OF THE LICHFIELD DIOCESAN CHORAL ASSOCIATION.

The right note, jubilant and praiseful, resounded again and again in Lichfield Cathedral on June 27, at the festival held to commemorate the jubilee of the above Association. As Lichfield was the first to be formed of these diocesan organizations, the event had more than local interest. On this occasion twenty-seven choirs, numbering 800 voices, were united in an uplift of praise and thanksgiving at two services, matins and evensong. In addition to the usual chants and hymns, the service-music included *Te Deum* in D (Ouseley), *Benedictus* in D (Calkin)—both composed for the Association—*Magnificat* and *Nunc dimittis* (Prout), and Ouseley's anthem, dedicated to the Association, 'It came even to pass.' Mr. John E. West had composed specially for the occasion an anthem 'The Lord hath done great things for us,' an effective composition and one worthy of the occasion, which was sung at both services to the accompaniment of organ, brass instruments, and drums. Mr. John B. Lott, the Cathedral organist, conducted with that resourcefulness which comes from skilled musicianship and long experience, and Mr. H. B. Tupper, organist of Burton Parish Church, rendered efficient service at the organ in the regrettable absence, through illness, of Mr. H. Rose, assistant-organist of the cathedral. An eloquent sermon was preached by Canon Scott Holland. All who took part in this memorable service are to be warmly congratulated upon its success as an important commemorative event. The Mayor of Lichfield (Mr. D. Harrison), with the other members of the City Council, not only attended in state, but, as a member of the cathedral choir, his Worship took part in the service.

A choral festival of choirs (Evensong) was held in St. Mary's Cathedral, Edinburgh, on June 23, under the conductorship of Mr. T. H. Collinson, organist of the cathedral. The service was *Heath* in F, and the anthems were 'Praise the Lord' (Goss) and 'O love the Lord' (Sullivan). The united choirs at the festival service numbered 650 voices, representing thirty churches in the diocese of Edinburgh.

# ORGAN RECITALS.

Miss Margaret Kennedy, St. George's United Free Church, Edinburgh.—*Fantasia and Toccata, Stanford.*

Mr. E. J. Trusler, Parish Church, Littlehampton.—*Fugue in B minor* (Op. 86), *Hesse.*

Dr. Lyon, Parish Church, Wallasey.—*Fantasia in C minor, Berens.*

Dr. W. G. Price, All Saints', Belfast (Dedication of new organ).—*Offertoire in B flat, King Hall.*

Mr. E. Stanley Jones, Christ Church, Southsea.—*Rondino, Wolstenholme.*

Mr. Clement A. Harris, St. Columba's, Perth Road.—*Andantino, Chauvet.*

Mr. C. H. Moody, Parish Church, Dudley.—*Allegretto Villereccio, Fumagalli.*

Mr. S. J. Jones, Parish Church, Okehampton.—*A sunset melody, Vincent.*

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—*Finale in B flat, C. A. Franck.*

Mr. Alfred W. V. Vine, Tewkesbury Abbey.—*Toccata, F. W. Holloway.*

Mr. S. Gatty Sellars, West Croydon Church.—*Allegro appassionata, Guilmant.*

# ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Herbert J. Baggs, St. Paul's Church, Finchley.

Mr. Alban W. Cooper, St. Andrew's Church, Moreton-hampstead, Devon.

Mr. Seymour Dicker, Northampton Institute, London.

Mr. W. Wilson Foster, Clifton Church, York.

Mr. Cyril E. Ham, St. Philip and St. James' Church, Oxford.

Mr. R. T. Morgan, St. Mary Redcliffe Church, Bristol.

Mr. E. Stephenson, Pro-Cathedral, Birmingham.

Dr. John Storer, Waterford Cathedral.

Mr. Arthur B. Swift, St. Alban's, Wickersley, Rotherham.

Mr. Vincent W. Trivett, St. Peter's Church, Nottingham.

Mr. Edwin J. Trusler, Parish Church, Littlehampton.

Boreas.

FOUR-PART SONG.

Written and Composed by G. MOLYNEUX PALMER.

(Op. 1, No. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*

SOPRANO.

A glo - rious wind is blus - ter-ing, O come to the hills a

CONTRALTO.

A glo - rious wind is blus - ter-ing, O come to the hills a -

TENOR.

A glo - rious wind is blus - ter-ing, O come, O

BASS.

A glo - rious wind is blus - ter-ing, O come, O

*Allegro. ♩ = 126.*

(For practice only.)

way! Where with groan - ing swing All the mad firs fling A-broad their

way! Where with groan - ing swing All the mad firs fling A-broad their

come to the hills a - way! Where the mad firs fling A-broad their

come to the hills a - way! . . . Where the mad firs fling A-broad their

arms to the skur-ry-ing sky ; They would fol - low but they

arms . . to the skur-ry-ing sky ; They would fol - low

arms ; They would fol - low but they

arms . . to the skur-ry-ing sky ; They would fol - low but they

*ff*

, *Meno mosso.* *rall.*

can-not, Chain'd to the earth for

but they can-not, Chain'd to the earth for aye!

can-not, Chain'd to the earth for aye, . . . for aye!

can-not, Chain'd . . . to the

, *Meno mosso.* *rall.*

*f Tempo lmo.*

aye! But we are free to fol - low Where that mad wind doth

But we are free to fol - low Where that mad wind doth

But we are free to fol - low that wind ; It

earth for aye! But we are free to fol - low that wind ; It

*Tempo lmo.*

call; It sings of the seas When the frail barque flees A-way in

call; . . . It sings of the seas When the frail barque flees A-way in

sings of the seas, of the seas When the frail barque flees A-way in

sings of the seas, of the seas . . . When the frail barque flees A-way in

fear from the treacherous squall; When the wa-ter and the welkin

fear . . from the treacherous squall; When the wa-ter and the wel-kin,

fear, . . . When the wa-ter and the welkin

fear . . from the treacherous squall; When the wa-ter and the welkin

*Meno mosso.* Min - gle in one dark pall. . . .

*p* *rall.* Min - gle in one dark pall. . . .

*p* *rall.* Min - gle in one dark pall. . . .

*p* *rall.* Min - gle in one dark pall. . . .

*p* *rall.* Min - gle in one dark pall. . . .

*Meno mosso.* Min - - gle in one dark pall.

*p* *rall.* *pp*

*Meno mosso.* *p* *dolce.* *più p*

Mad wind, sad wind, No rest for thee, no rest for

Mad wind, sad wind, No rest . . . for thee, no

Mad wind sad wind, No rest for thee,

Mad wind, sad wind, No rest for thee,

*Meno mosso.* *f* *p* *più p*

me! O bear me on thy cool - ing

rest . . . for me! O bear me on thy cool - ing wings, thy cool - ing

*più p* no rest for me! O bear . . . me on . . . thy wings

no rest for me! O

wings To that far bourne where ev - er

wings, To that far bourne where ev - er,

To that far bourne where ev - er lie, where ev -

bear me on . . . thy wings, To that far bourne . . . where

lie, . . where ev - - er lie Un - ruf - fled wa - - -

ev - er lie Un - ruf - fled wa - ters, un - ruf - fled

- - - er lie . . Un - ruf - fled wa - ters, un - ruf - fled

ev - er lie Un - ruf - fled wa - ters, un - ruf - fled

*pp*

- - ters 'neath a per - - - - - fect sky. . . .

wa - ters 'neath a per - - - - - fect sky.

wa - ters 'neath a per - fect sky. . . .

wa - ters 'neath a per - fect sky. . . .

*pp*

# BIOGRAPHICAL SKETCHES

WITH SPECIAL PORTRAITS

OF THE FOLLOWING

EIGHTY-ONE MUSICIANS—PROFESSIONAL AND AMATEUR

HAVE APPEARED IN

## THE MUSICAL TIMES

FROM

JULY, 1897 TO JULY, 1906.

MADAME ALBANI ... ..	March, 1899.	DR. E. J. HOPKINS ... ..	Sept., 1897.
LORD ALVERSTONE ... ..	June, 1904.	CHARLES JENNENS ... ..	Nov., 1902.
PROFESSOR ARMES ... ..	Feb., 1900.	DR. JOACHIM ... ..	April, 1898.
DR. ARNE ... ..	Nov. and Dec., 1891.	PROF. KLINDWORTH ... ..	Aug., 1898.
THOMAS ATTWOOD ... ..	Dec., 1900.	DR. C. H. LLOYD ... ..	June, 1899.
JOAH AND MRS. BATES ... ..	Jan., 1905.	MR. EDWARD LLOYD ... ..	Jan., 1899.
SIR W. STERNDALÉ BENNETT		DR. MacDOWELL ... ..	April, 1904.
	May, June, and Aug., 1903.	WALTER MACFARREN ... ..	Jan., 1898.
DR. JOHN BLOW ... ..	Feb., 1902.	SIR ALEXANDER MACKENZIE	June, 1898.
DR. BOYCE ... ..	July, 1901.	DR. McNAUGHT ... ..	March, 1903.
SIR FREDERICK BRIDGE ... ..	Aug., 1897.	SIR AUGUST MANNs ... ..	March, 1898.
DR. BRODSKY ... ..	April, 1903.	SIR GEORGE MARTIN ... ..	July, 1897.
DR. BURNEY ... ..	July, Aug., and Sept., 1904.	DR. THOMAS MUIR ... ..	Feb., 1906.
DR. HENRY COWARD ... ..	Jan., 1902.	PROF. NIECKs ... ..	Sept., 1899.
DR. F. H. COWEN ... ..	Nov., 1898.	HERR NIKISCH ... ..	Feb., 1905.
J. B. CRAMER ... ..	Oct., 1902.	VINCENT NOVELLO	Sept., Oct., and Dec., 1903.
DR. CROFT ... ..	Sept., 1900.	DR. HORATIO PARKER ... ..	Sept., 1902.
MISS ADA CROSSLEY ... ..	May, 1905.	SIR WALTER PARRATT ... ..	July, 1902.
DR. W. H. CUMMINGS ... ..	Feb., 1898.	SIR HUBERT PARRY, BART. ... ..	July, 1898.
HERR EUGEN D'ALBERT ... ..	Nov., 1904.	PROF. PROUT ... ..	April, 1899.
DR. FRANK DAMROSCH ... ..	Dec., 1904.	MR. ALBERTO RANDEGGER ... ..	Oct., 1899.
EDWARD DANNREUTHER ... ..	Oct., 1898.	DR. HANS RICHTER ... ..	July, 1899.
FERDINAND DAVID ... ..	July, 1906.	MR. GEORGE RISELEY ... ..	Feb., 1899.
MR. BEN DAVIES ... ..	Aug., 1899.	M. EMILE SAURET ... ..	Jan., 1900.
MISS FANNY DAVIES ... ..	June, 1905.	HENRY SMART ... ..	May, 1902.
JOHN DAY ... ..	March and April, 1906.	FATHER SMITH ... ..	Aug., 1905.
SIR EDWARD ELGAR ... ..	Oct., 1900.	SIR JOHN STAINER ... ..	May, 1901.
DR. MICHELE ESPOSITO ... ..	Nov., 1903.	SIR CHARLES STANFORD ... ..	Dec., 1898.
DR. EATON FANING ... ..	Aug., 1901.	DR. STEGGALL ... ..	July, 1905.
MISS MURIEL FOSTER ... ..	March, 1904.	DR. RICHARD STRAUSS ... ..	Jan., 1903.
MANUEL GARCIA ... ..	April, 1905.	SIR ARTHUR SULLIVAN ... ..	Dec., 1900.
MR. EDWARD GERMAN ... ..	Jan., 1904.	T. W. TAPHOUSE ... ..	Oct., 1904.
MR. ALFRED GIBSON ... ..	April, 1900.	MR. FRANKLIN TAYLOR ... ..	Dec., 1899.
SIR JOHN GOSS ... ..	April and June, 1901.	MR. JOHN THOMAS ... ..	Nov., 1899.
DR. MAURICE GREENE ... ..	Feb., 1903.	REV. JOHN TROUTBECK ... ..	May 1899.
SIR GEORGE GROVE ... ..	Oct., 1897.	VERDI ... ..	March, 1901.
SIR JOHN HAWKINS ... ..	Feb., 1904.	HERR FELIX WEINGARTNER ... ..	May, 1904.
MR. GEORGE HENSCHÉL ... ..	March, 1900.	SAMUEL WESLEY ... ..	Aug. and Dec., 1902.
DR. HENRY HILES ... ..	July, 1900.	DR. S. S. WESLEY ... ..	May, June, and July, 1900.
ALFRED J. HIPKINS ... ..	Sept., 1898.	HERR WILHELMJ ... ..	June, 1901.
MR. ALFRED HOLLINS ... ..	Oct., 1901.	HENRY WILLIS ... ..	May, 1898.

## Reviews.

*Life of Richard Wagner.* By Wm. Ashton Ellis. Vol. V. [Kegan Paul, Trench, Trübner & Co., Ltd.]

The mere fact that this biography has already filled 2361 closely-printed pages gives it a claim to be called gigantic, and yet Mr. Ashton Ellis has still twenty-eight not uneventful years of Wagner's life to chronicle! The present instalment, up to the summer of 1855, is of special interest to English readers as, with the exception of forty pages devoted to the 'Faust' overture, the entire volume (460 pages) is occupied with the master's eventful visit to London (in 1855) as conductor of the Philharmonic Society's concerts. Not only does Mr. Ellis give a microscopical account of those distressful four months—only 100 pages per month—in Wagner's career, but he quotes column after column of London newspaper criticisms on Wagner during his sojourn in London. These quotations make this volume the most amusing of those hitherto issued; in reading them one wonders if a similar laugh will be turned against present-day critics by those who, fifty years hence, will read their critical delirerances. At all events no one can accuse Mr. J. W. Davison of having been a dull writer, for J. W. D.'s amusing onslaughts against 'the music of the future' are most entertaining in their readability, while the redoubtable musical critic of *The Times* had a no less formidable and mirth-provoking ally in Mr. H. F. Chorley, of the *Athenæum*: verily Vol. V. of the 'Life of Richard Wagner' furnishes an interesting study in English musical criticism.

Mr. Ashton Ellis fully sustains his reputation for industry and love of detail in this volume of his apparently exhaustive task. But are not his attacks on Ferdinand Praeger tinged with malice? As the poor man is dead, and therefore cannot reply to the charges made against him, it is only fair in the interests of accuracy, and as a warning to other biographers and historians of music, to take up the cudgels on Praeger's behalf, although he himself was not above reproach in regard to reliability. In his relentless pulverizing enthusiasm Mr. Ellis has, by inference, accused Praeger of deception; and this not on the foundation of fact, but on the thin ice of supposition, with the result that Wagner's biographer not only gets a ducking, but he will have to re-write pages 72 to 74 of his book. Without going into details, it may suffice to say that the *English Gentleman* of 1845-46 is at the British Museum (Newspaper Room), and that it has been on the shelves there for half-a-century! In the issue of November 15, 1845, p. 497, Mr. Ellis will find Praeger's letter describing the first performance of 'Tannhäuser,' upon the existence of which he (Mr. Ellis) casts 'the gravest suspicion': he will also find that it is signed 'From yours, F. P.' and that it is prefaced with an editorial endorsement: 'We have been favoured with the following extracts from a letter from Dresden.' Moreover, if Mr. Ellis had taken the ordinary precaution of consulting the issues of Mitchell's 'Newspaper Press Directory' for 1845 and 1846, he would have found that the *English Gentleman* was running its course in those years—No. 1 issued April 26, 1845—a discovery that should have led him to make further investigations before casting an imputation upon Praeger's veracity anent the production of Wagner's 'Tannhäuser' at Dresden in 1845. By the way, in the letter above referred to, 'Tannhäuser' is misprinted 'Tambhäuser'!

### NEW ANTHEMS.

*The Lord hath done great things for us.* Composed by John E. West.

*Hear, O My people.* Composed by Joseph Holbrooke.

*Cast me not away.* Composed by C. Lee Williams.

[Novello & Co., Ltd.]

Mr. John E. West's anthem, 'The Lord hath done great things for us,' was composed by request for the Jubilee festival of the Lichfield Diocesan Choral Association, held on June 27. Laid out on broad lines and constructed on a diatonic basis, the part-writing is perfectly clear and eminently singable. In the concise first movement excellent use is made of vocal unison and unaccompanied phrases, and the music is well

knit together in a pæan of praise. The next section, beginning 'Our help standeth in the name of the Lord,' is assigned to a semi-chorus for the first fifteen bars, when the full chorus interjects with unrestrained jubilation the opening vocal phrase of the anthem, this time in tones of strenuous unison. The last movement—more developed than those which precede it, but not over worked-out as too often happens—is cleverly designed in its contrasting elements. Here we find 'Tone III., 2nd ending,' given out by tenors and basses, answered by the Hallelujahs of the sopranos and altos; this and other commendable features go to make up a movement which worthily sets its seal on a first-rate festival anthem—one which should make its way by reason of musicianship and effective construction. The independent organ part is well laid out for the instrument, and Mr. West has written independent parts for cornets, trombones and drums, which may be used if desired, though these are not necessary to the rendering of an anthem which does credit to its composer.

Choirmasters in search of a festival anthem possessing distinction may be recommended 'Hear, O My people' composed by Mr. Joseph Holbrooke. Essentially modern in character, the harmonies in several instances are somewhat extreme for church use; a well-trained choir is also absolutely necessary, but the part-writing will interest good singers and, well-rehearsed, the anthem will be impressive. An *Andante* movement, laid out for quartet, provides an effective contrast to the dignity of the opening and the vigorous conclusion of the anthem.

'Cast me not away,' composed by Mr. C. Lee Williams, although specially applicable to Lent, is also appropriate for other seasons. The music is thoroughly devotional in character, smoothly written, and possesses that tranquil beauty that might well stir the souls of the listeners to prayer.

*Les Symphonies de Beethoven.*—By J.-G. Prod'homme.

[Paris: Librairie Ch. Delagrave.]

M. Edouard Colonne, the well-known conductor, has written a preface to this volume which 'by making known to us Beethoven enables us the better to understand him.' The nine Symphonies of the master are carefully analysed with copious musical examples—about which a word or two anon—together with long extracts from critical notices and various comments and historical details. The author in his preface alludes to biographies and other works on Beethoven and his music which have appeared in France, and remarks that hitherto an 'étude' on the nine Symphonies has been lacking in that country. He refers, of course, to the English work by the late Sir George Grove, 'Beethoven and his Nine Symphonies,' and, as the contents of his book show, he has made liberal use of it.

An appreciation of Beethoven's symphonic art-work on the plan of this new publication will of course attract the notice of young French students and lovers of music who wish 'to know and to understand,' just as here in England Sir George Grove's work was welcomed, and still remains the best book on the subject. A German edition, by-the-way, has just appeared: the translator is Max Hehemann.

Although there is much that is useful and interesting in M. Prod'homme's work, there are features in it which greatly detract from its value. Already on page 5 there is a statement which acts as a danger signal. It does not concern Beethoven, but Mozart. We there read that the latter did not use the clarinet in his Symphonies. That instrument certainly was not represented in the score of the Symphony in G minor as first written by Mozart, but he afterwards added parts for two clarinets. Again, on p. 41, we find a foot-note to the effect that the three famous letters thought to have been addressed to the Countess Guicciardi were, *en réalité*, written to Theresa of Brunswick. The matter is of some importance, as the supposed engagement between Beethoven and Theresa crops up again in the chapters on the fourth and fifth Symphonies; a foot-note, therefore, might surely have mentioned Dr. A. Kalischer's 'Die unsterbliche Geliebte,' in which the author stoutly maintains the 'Guicciardi' theory. From M. Prod'homme's book no reader would suspect that there was a shadow of suspicion attaching to Miriam Tenger's account of the matter. Other

inaccuracies might be pointed out, but the most serious blemishes occur in the musical examples. In No. 11 of the first Symphony, by making the entry of the oboes three bars too soon, unutterable confusion is caused, while in the next example there are ties added which destroy the rhythm of the phrase. No. 3 of the 'Eroica' has a wrong clef in the lower stave. Then, once more, in the illustration from the bass recitative in the ninth Symphony a mistake at the end is noted among the errata, but one near the beginning has not been corrected. Passing from extracts from the Symphonies, let us notice (pp. 291-2) examples F, G, H, I from the sketches in Nottebohm's 'Zweite Beethoveniana.' There are mistakes in all; in the last eight simple bars of Ex. F there are no fewer than five! The errors we have pointed out are only specimens; the book literally swarms with them. The author after his small table of errata at the end of the book, adds 'Malgré plusieurs révisions, quelques fautes moins importantes se sont glissées dans les textes musicaux'!

*Eastern Dance. Intermezzo.* Arranged for the pianoforte from the music to 'Nero' by Mr. S. Coleridge-Taylor. [Novello & Co., Ltd.]

Those who witnessed Mr. Tree's production of Stephen Phillips's drama 'Nero' will certainly have a lively recollection of Mr. Coleridge-Taylor's music which added no little to the effectiveness of the performance, and one of the most memorable numbers was the 'Eastern Dance' executed by Nautch girls at the gorgeous feast in Nero's palace. The composer is never happier than when he gives musical expression to any elemental emotion, and his Eastern dance is one of his most distinctive efforts. The *Intermezzo* is also a captivating number, typically characteristic of Eastern idiom and suggestive of dusky forms in citron groves. The pieces will not be found difficult to play, but their unconventional character must be realized by the executants. Equally effective arrangements of both the Eastern Dance and the *Intermezzo* have been made for violin and pianoforte.

*Dreaming.* A Reverie for violoncello (or violin) and pianoforte. By Noel Johnson.

*Serenade. Spring Song. Dance in the Ancient style.* For violin and pianoforte. By S. von Leer. [Charles Woolhouse.]

Mr. Noel Johnson always writes tastefully, and his 'Dreaming' is a pleasant reverie that steals on its way with harmonious footfall, the music suggesting the deepening shadows on a summer's evening. There is a strong family likeness amongst serenades, but that by M. von Leer possesses some distinction and has a hopeful air. The 'Spring Song' is a gladsome melody not without grace, and the 'Dance in the ancient style' is a good example of the minuet. All the above pieces are unpretentious and easy to play.

#### BOOKS RECEIVED.

*The Cathedrals and Churches of the Rhine and North Germany.* By T. Francis Bumpus. Pp. xii. + 356; 6s. net. (T. Werner Laurie.) A re-issue, with new matter and fresh illustrations, of an interesting book, of which an illustrated review article appeared in THE MUSICAL TIMES of October, 1903.

*English Music, 1604 to 1904.* Being the lectures given at the Music Loan Exhibition of the Worshipful Company of Musicians, held at Fishmongers' Hall, June-July, 1904. Illustrated. Pp. xx. + 540; 3s. 6d. net. (The Walter Scott Publishing Co., Limited).

*The English Hymnal: with tunes.* Pp. xxviii. + 968; 3s. net. (Henry Frowde.)

*Ueber Heimat und Ursprung der mehrstimmigen Tonkunst, mit Vorrede Keltische Renaissance.* Erster Band. Von Dr. Victor Lederer. Pp. xiv. + 429, and viii. + 56. (Leipzig: C. F. W. Siegel's Musikalienhandlung.)

*Bach-Jahrbuch, 1905.* Herausgegeben von der Neuen Bachgesellschaft. Pp. 116. (Breitkopf & Härtel.) In the bibliography which fills thirty-four pages of this book, no mention is made of the articles on 'Bach's Music in England' which appeared in THE MUSICAL TIMES from September to December, 1896, although other Bach articles contributed to this journal are duly entered.

## Obituary.

Full of years, like a shock of corn fully ripe, MANUEL GARCIA, aged 101 years, passed away in his sleep at his residence Mon Abri, Cricklewood, on July 1. Thus calmly and naturally ended a long, long life devoted to the art of music. As on the occasion of his centenary celebration last year we gave an illustrated biographical sketch of the venerable musician (MUSICAL TIMES, April, 1905), there is no need to repeat, in this simple record of his death, the details of his remarkable career. The remains of the eminent singing-master were quietly laid to rest on July 4, in a private burying ground attached to the Roman Catholic chapel of St. Edward's, Sutton Place, near Woking.

The death is recorded with regret of GEORGE MOUNT, on July 11, at 9, Cleveland Mansions, Highgate, aged eighty-two. Born at Canterbury on November 17, 1823, Mr. Mount became a student at the Royal Academy of Music in 1847, his professors being Sterndale Bennett (composition), F. B. Jewson (pianoforte), and James Howell (double-bass). As an excellent double-bass player he played for many years in the Opera and Philharmonic orchestras, in the latter under Wagner in 1855: he was also a member of Queen Victoria's private band. He became favourably known as an orchestral conductor, beginning with an amateur society at St. John's Wood (in 1866) and afterwards as conductor of the British Orchestral Society (1872), which he founded, and the Royal Amateur Orchestral Society (1871-1897). For the twenty-fifth anniversary of the latter organization Mr. Mount composed an Overture, performed at Queen's Hall, November, 1897. His other conducting experiences included the orchestras of the Royal Aquarium, Westminster, Alexandra Palace, and (occasionally, 1884-87) the Philharmonic Society.

MR. CHARLES DAVISON, senior member of the firm of Messrs. Gray & Davison, organ-builders, died suddenly at Cromer on July 8. For many years he had charge of the Liverpool branch of the business, and in 1889 took over the management of the London factory.

As supplementing the obituary notice of Mr. S. S. Stratton in our last issue we may quote from a letter he wrote us (April 9, 1901) in which he referred to the biography of Arthur Sullivan in 'British Musical Biography' compiled by him and Mr. James D. Brown. He said: 'You may, or may not, be aware that Sullivan played the bass drum in Broadwood's band about 1857-8, and that his first organ appointment was at Covent Garden Theatre, when, in 1863, he played in the church scene in "Faust." The same letter contains a reference to his (Mr. Stratton's) hobbies and industry: "Thanks for the date of Fred Sullivan's birthday: that makes seventeen on my list for Christmas Day, and I have seventeen for Boxing Day. Why are more musicians born from October to March, than from April to September? . . . I have ceased my laborious indexing of musical papers with the close of the century; it has taken all my spare time for twenty years.' Two papers that he read before the Musical Association furnish additional proof of his versatility and industry: (i.) 'On the Gymnastic Training of the Hand for Performing on Keyed Instruments' (May 7, 1877), and (ii.) 'Woman in Relation to Musical Art' (May 7, 1883). The last named included a long list—perhaps the longest that has been compiled—of lady composers.

The twelfth season of Promenade Concerts at Queen's Hall is announced to extend from August 18 to October 26, under the conductorship, as heretofore, of Mr. Henry J. Wood. Of the twenty-three novelties which are to be performed, six are by native composers, as follows:

A NORFOLK RHAPSODIE	- - -	Vaughan Williams.
OVERTURE, In spring time (Op. 21)	- - -	Norman O'Neill.
PRELUDE, Sappho	- - -	Granville Bantock.
MUSIC POEM, Epithalamium	- - -	J. H. Foulds.
OVERTURE, In Memoriam	- - -	Geor. Halford.
ORCHESTRAL SUITE No. 6, Bohemian	- - -	Joseph Holbrooke.

## THE HANDEL FESTIVAL.

This triennial event took place with time-honoured success at the Crystal Palace on June 23, 26, 28 and 30. To the first day was assigned the full rehearsal at which the fine condition of the festival choir manifested itself, one of the best, if not the best, of all the choirs that have given distinction to the festival since its inauguration nearly half-a-century ago. On the second day the 'Messiah' was rendered with an impressiveness confirming the conviction that this oratorio is unapproachable in its divine supremacy. The soloists were Madame Albani, Miss Ada Crossley, Mr. Ben Davies and Mr. Santley, a quartet of experienced vocalists from whom much was expected and from whom much was received. The veteran baritone—who has appeared at all these festivals since 1865—received a very warm reception when he rose to sing the recitative 'For behold, darkness,' and his rendering of 'Why do the nations?' was charged with that artistic fervour which has distinguished the whole of his long career. It need only be said that Madame Albani invested her solos with devotional fervour; that Madame Ada Crossley in 'He was despised' touched the depths of feeling; and that Mr. Ben Davies interpreted the Passion music with pathetic tones which went to the hearts of his hearers. It should be stated, by way of record, that the recitative 'Thus saith the Lord' and the air which follows it were omitted, that the duet 'O death, where is thy sting?' was sung, and that 'Since by man came death' and the three succeeding numbers were rightly given to the choir and not sung as quartets.

The programme of the Selection Day is subjoined in full for future reference:

## PART I.—A SELECTION FROM 'ISRAEL IN EGYPT.'

Recitative .. ..	Now there arose a new King.	
	Mr. CHARLES SAUNDERS.	
Double chorus .. ..	And the children of Israel sighed.	
Double chorus .. ..	He spake the word.	
Double chorus .. ..	He gave them hailstones for rain.	
Double chorus .. ..	He rebuked the Red Sea.	
Double chorus .. ..	He led them through the deep.	
Chorus .. ..	But the waters.	
Double chorus .. ..	And Israel saw that great work.	
Chorus .. ..	And believed the Lord.	
Duet .. ..	The Lord is a man of war.	
	Mr. WATKIN MILLS and Mr. KENNERLEY RUMFORD.	
Double chorus .. ..	Thy right hand, O Lord.	
Air .. ..	The enemy said.	
	Mr. CHARLES SAUNDERS.	
Air .. ..	Thou shalt bring them in.	
	Madame ADA CROSSLEY.	
Double chorus .. ..	The Lord shall reign.	
Recitative .. ..	For the horse of Pharaoh.	
	Mr. CHARLES SAUNDERS.	
Double chorus .. ..	The Lord shall reign.	
Recitative .. ..	And Miriam the prophetess.	
	Mr. CHARLES SAUNDERS.	
Solo and chorus .. ..	Sing ye to the Lord.	
	Miss AGNES NICHOLLS and CHORUS.	

## PART II.—MISCELLANEOUS SELECTION.

Overture .. ..	*Siree .. ..	
Air .. ..	Return, O God of Hosts .. ..	<i>Samson.</i>
	Madame KIRKBY LUNN.	
Chorus .. ..	*See the proud chief .. ..	<i>Deborah.</i>
Air .. ..	*More sweet is that name .. ..	<i>Semele.</i>
	Mr. KENNERLEY RUMFORD.	
Air .. ..	O had I Jubal's lyre .. ..	<i>Joshua.</i>
	Miss AGNES NICHOLLS.	
Recitative and {	I rage, I melt, I burn .. ..	<i>Acis and Galatea.</i>
Air .. ..	O ruddier than the cherry .. ..	
	Mr. WATKIN MILLS.	
Chorus .. ..	*Then round about the starry throne .. ..	<i>Samson.</i>
Air .. ..	Lord, to Thee .. ..	<i>Theodora.</i>
	Madame ADA CROSSLEY.	
Minuet .. ..	Berenice .. ..	
Air and Chorus .. ..	Still caressing and caressed .. ..	<i>Alceste.</i>
	Miss AGNES NICHOLLS and CHORUS.	
Recitative and {	Where shall I fly? .. ..	<i>Hercules.</i>
Air .. ..	See, see they come .. ..	
	Madame KIRKBY LUNN.	
Air and Chorus .. ..	The trumpet's loud clangour {	<i>Ode for St. Cecilia's Day.</i>
	Mr. CHARLES SAUNDERS and CHORUS.	
Chorus .. ..	Gird on thy sword .. ..	<i>Saul.</i>
	* First time at a Handel Festival.	

As 'Judas Maccabæus' displaced 'Israel in Egypt' on the third day, it was fitting that the latter oratorio should be well represented on the Selection day, for what would a Handel Festival be like without those colossal double-choruses from 'Israel' which thrill those who have ears to hear? The virile music again made itself felt: e.g. 'He rebuked the Red Sea' and the 'Hailstone,' the latter so magnificently sung that an encore was insisted upon. Was it necessary to spoil the eloquence of the silence in 'He rebuked the Red Sea' by the intrusion of organ chords? In these days of the higher education in music it surely ought to be possible for a Handel Festival choir to change from a major to a minor chord, or from the chord of E flat to the first inversion of the chord of G minor, without being prompted by the organ. This blemish on an otherwise commendable rendering of the chain of noble choruses should be removed at the next festival.

There is no need to enter into details concerning the manner in which the whole of the second part of the programme was interpreted. The orchestra embraced their full opportunity for refined and expressive playing in the charming Minuet from 'Berenice,' an opera which (according to Burney) 'in spite of its excellence, could not go beyond four representations.' It seems strange that the well-known 'Samson' chorus 'Then round about the starry throne' should not hitherto have been heard at a Handel Festival. The splendid singing of the choir in this short, imposing, and melodious chorus was beyond all praise, and fully justified its selection. Of the soloists Mr. Charles Saunders had to repeat 'The enemy said,' not that the audience (and the gentlemen of the choir) doubted anything the enemy did say, but that they wanted the full-voiced tenor to pursue the subject farther. Miss Agnes Nicholls, by her fine singing of the unaccompanied phrases in 'Israel in Egypt,' no less than in 'O had I Jubal's lyre,' again made her mark as an artist of the highest rank (though we did not like that top A), and Madame Ada Crossley sang 'Lord, to Thee each day and night' ('Theodora') most beautifully.

At the first (preliminary) festival held in 1857 'Judas Maccabæus' was performed in its entirety on the second day, when Queen Victoria, the Prince Consort, and our present King (then Prince of Wales) listened to Handel's martial oratorio, the concert terminating with the 100th Psalm sung, to the familiar strain, at the personal request of the Queen. A good precedent was thus set for appropriating one day of the recent festival to 'Judas,' a work which provides full scope for choir and soloists alike. The chief singers on June 30 were Miss Agnes Nicholls, Miss Perceval Allen, Madame Ada Crossley, Mr. Ben Davies and Mr. Robert Radford, the mention of their names being sufficient to class them as of good report. True Handelian choruses glorify this oratorio, and they were grandly sung by the choir, who simply revelled in the pleasure-giving strains of the old master whose music they love so well.

Throughout the festival the orchestra gave proof of their efficiency, though the strings and wood-wind were ill-balanced against the stupendous volume of tone from the choir; and at times, through lack of numbers, the bass of the solo orchestra (the London Symphony Orchestra) was scarcely audible. Mr. Walter W. Hedgcock rendered efficient service at the organ, and Dr. F. H. Cowen is to be very warmly congratulated upon the skill he again showed as conductor of the huge forces under his control. Not only did he keep band and chorus well in hand, but he infused the spirit of artistic feeling—expression, phrasing, and so on—into performances which made memorable the Handel Festival of 1906.

The Hereford Musical Festival is announced to be held on September 9, 11, 12, 13 and 14, under the conductorship of the cathedral organist, Dr. G. R. Sinclair. The following works will be performed for the first time and conducted by their respective composers: 'Lift up your hearts,' a sacred symphony in F (H. Walford Davies); 'The soul's ransom,' a psalm of the poor (C. H. H. Parry); and orchestral Suite No. 2 (Joseph Holbrooke); in addition to two songs composed by Mr. Ivor Atkins (of Worcester), and Three Elizabethan Pastorals, by Dr. A. Herbert Brewer (Gloucester). The festival programme includes Messiah, Mass in B minor (Bach), Elijah, Hymn of Praise, Te Deum (Berlioz), Dream of Gerontius and The Apostles.

## BRITISH-CANADIAN FESTIVAL CONCERT.

QUEEN'S HALL, JUNE 27.

## Programme :

Overture—'Britannia' .. .. .	A. C. Mackenzie.
'Irish Rhapsody' No. 2 (Op. 84) .. .. .	C. Villiers Stanford.
'Blest Pair of Sirens' .. .. .	C. H. H. Parry.
Overture—'The Butterfly's Ball' .. .. .	F. H. Cowen.
Choric Idyl 'Pan' .. .. .	C. A. E. Harriss.
Overture—'Cockaigne' .. .. .	E. Elgar.
'Canadian Rhapsody' (Op. 67) .. .. .	A. C. Mackenzie.

The presence of His Majesty the King gave the highest distinction it was possible to give to this important concert: moreover, the works selected for performance not only typified what is best in British music, but with one exception they were conducted by their respective composers. Dr. Charles Harriss, of Ottawa, who had organized this enjoyable music-making, secured the invaluable co-operation of the London Symphony Orchestra and a capital chorus of 250 voices, in addition to a quartet of excellent solo vocalists in the persons of Mlle. Pauline Donalda (by permission of the Grand Opera Syndicate), Miss Ida Kahn, Mr. John Harrison and Mr. Ffrangcon-Davies.

The orchestral works are so well known and were so admirably played as to need no detailed criticism, excepting to say that they were all warmly received, and that in the unavoidable absence of Sir Edward Elgar (through an accident to his knee), the 'Cockaigne' overture was conducted by Sir Alexander Mackenzie, who discharged a similar duty when the National Anthem was played upon the King's arrival and departure. Sir Hubert Parry received a specially hearty welcome, even a boisterous reception, by the choir, when he came forward to conduct his 'Blest pair of Sirens,' a work that grows in interest and importance upon each re-hearing of its Miltonic strains.

The novelty of the evening was the first performance in England of the Choric Idyl 'Pan,' the words by Josephine Preston Peabody, the music by Dr. Charles A. E. Harriss, Director of the McGill Conservatorium of Music, Montreal, and a former Tenbury chorister. This melodious work was composed for the Farewell State Concert given at Ottawa in honour of the Earl and Countess of Minto, on the night previous to the Viceregal departure from the capital, October, 1904. In the words of the analytical programme, 'the music of "Pan" is imaginative, picturesque, and atmospheric, rather than dramatic. Its musical expression is continuous, and it is in more than one way an interesting essay in what may be termed the symphonic style of choral composition.' The interpretation of the work proved the correctness of this judgment; the music steers clear of psychological perplexities and metaphysical mystification, with the result that it gives pleasure by its melodic flow and cheerful atmosphere. Mlle. Donalda rendered the music assigned to Syrinx with all due impressiveness, and Mr. Ffrangcon-Davies, in the rôle of Pan, excelled himself. A word of praise is due to Miss Ida Kahn for her singing in the subordinate part of Echo, and Mr. John Harrison in the tenor solos sang splendidly. The work was very warmly received, and Dr. Harriss must have been highly gratified by the success attending his efforts, here and in Britain-beyond-the-Seas, in the cause of British-Canadian music.

## VIENNA PHILHARMONIC SOCIETY.

The visit to London of the orchestra of the above-named Society in June was one of no small interest. Many foreign conductors come to London, while a few seasons ago French orchestras appeared at Mr. Robert Newman's festivals, a Dutch orchestra at the 'Strauss' festival of 1903, and still more recently the orchestra from the Ostend Kursaal at the Belgian festival, but this is the first time that the famous orchestra formerly associated with Dr. Richter has visited us.

The Viennese band enjoys a great reputation, and of this it proved worthy. In the matter of orchestral playing and of conducting, the London public has had great experience,

and at the first of the concerts in question—at Queen's Hall on June 28—the audience soon perceived that the band was an excellent one, and Herr Schalk an able and enthusiastic conductor. There was some fine playing in Mozart's G minor Symphony, and seeing that there were 117 members in the band, the soft passages were rendered with remarkable delicacy. But what would Mozart have said to such an orchestra? The impetuous performance of Weber's 'Oberon' overture may be named the high-water mark of the evening. It was a graceful compliment to British art to include Sir Edward Elgar's 'Orchestral Variations,' which were given with marked, at times indeed overmarked, refinement, but a work by an Austrian composer by way of novelty would perhaps have been wise. At the second concert—Queen's Hall, June 28—a vivid performance was given of Beethoven's 'Leonore' Overture No. 3. The third concert took place in the Albert Hall on June 30, and was honoured by the presence of the King. If the performances were less impressive than at the two previous concerts, this was owing to the hall, which was not well suited to the Tchaikovsky 'Pathétique' and the other works performed.

## THE OPERA.

## "EUGÈNE ONÉGHIN."

Two interesting revivals have taken place at Covent Garden since our last notice. On June 22 Tchaikovsky's three-act opera 'Eugène Onéghin' was mounted and sung in Italian, with a cast which placed the work in a most favourable light. It may be mentioned that the opera was suggested by the celebrated singer Madame E. A. Lavrovsky, the libretto being prepared by the composer and K. S. Shilovsky from the novel in verse of the same name by Poushkin. Composed during 1877-78, 'Eugène Onéghin' was first performed March 29, 1879, by the students of the Moscow Conservatoire. After having been played in several Continental cities, it was first performed in England at the Olympic Theatre on October 17, 1892. The character of the heroine Tatiana, an ingenuous minded girl of romantic disposition, greatly appealed to Tchaikovsky, and his letters show that he took great interest in his work. It is not, however, until the last act of the opera, in the impassioned scene between Onéghin and Tatiana, that Tchaikovsky would seem to have been stirred to write real dramatic music. The chorus of peasants and their dances in the first scene are typically Russian, and the whole of the ball-room music is captivating. Mlle. Destinn as Tatiana and Madame Kirkby Lunn as Olga did all that was possible to excite interest in the sisters; Signor Battistini was excellent as Onéghin; M. Alchevsky sang the music of Lensky with due fervour; and other parts were efficiently sustained by Mlle. Grimm, MM. Journet, Artus and Crabbé. Signor Campanini conducted, and the mounting and ensemble were excellent. The performance was repeated on July 5 and 10 with the same cast.

## GLUCK'S 'ARMIDE.'

Considering the prominent position held by Gluck in the history of operatic art, it is remarkable that the work in which are embodied his greatest reforms should not have been performed in England until July 6, particularly when it is remembered that the opera was produced on September 23, 1777, at the Académie Royale, Paris. The credit however is all the greater to the Covent Garden Syndicate, especially as the work is a costly one to mount adequately, and no expense was spared. Several of the best artists of the company were engaged, and a beautiful series of new scenes was painted by Mr. Harry Brooke. The result was to present the opera with probably greater completeness than ever dreamed of by the composer, and so favourably to impress the present generation with the genius of the old Master that it has been decided to place the work in the Covent Garden repertoire. From an artistic point of view this is highly satisfactory, for it cannot fail to persuade many doubters of the importance of old music, and the best numbers possess a dignity and commanding repose valuable as an antidote to the feverish tendency of modern music.

It is certainly curious that for his supreme effort Gluck should have selected a libretto by Quinault which had been used by another composer ninety-one years earlier; but probably Gluck, although far in advance of the musical ideas of his time, had not realised the importance of operatic libretti, and had unlimited belief in the power of his music to invest any subject with interest. Moreover, it must be admitted that the story of 'Armide' presents a series of emotional conflicts which are as the breath of life to operatic composers.

The character of Armide was very finely embodied by Mlle. Bréval, specially engaged from the Paris Opera House, and the intensity of her acting and singing greatly contributed to the success of the performance. Madame Kirkby Lunn's impersonation of Hate was also memorable. M. Laffitte, although somewhat short of stature as an exponent of the redoubtable knight, Rinaldo, sang the heroic music of his part with true perception of its nature, and the other characters were admirably sustained by Mesdames Gilibert-Lejeune, Gleeson-White and Das, and MM. Crabbé, Altchevsky, Dognies and Artus. The dances were beautifully executed by the *corps de ballet* from the Brussels Opera House, and the ensemble attested to the skill of M. Mésager, who conducted a capital performance.

'Traviata' was mounted on July 7, with Madame Melba and Signor Caruso in the principal parts; 'Aida' on July 14, with Mlle. Destinn, Madame Kirkby Lunn, Signori Caruso and Battistini and M. Journet; and an exceptionally fine performance of 'Don Giovanni' took place on July 17, the cast consisting of Mesdames Destinn, Agnes Nicholls and Donalda, Signori Caruso and Battistini, and MM. Journet, Gilibert and Marcoux.

#### JOHN BARNETT'S 'THE MOUNTAIN SYLPH.'

A touch of antiquarian interest was imparted to the performance of the students of the operatic class of the Guildhall School of Music on July 5, in that the work selected was 'The mountain sylph' composed by John Barnett. The opera was produced on August 25, 1834, at the English Opera House (Lyceum Theatre); it proved so greatly to the taste of the period that it ran 100 nights, and was regarded by Sir George Macfarren as an epoch-marking work in the history of English Opera. In general character, however, 'The mountain sylph' belongs to the same order as Weber's 'Der Freischütz,' the libretto being much concerned with supernatural doings, and the music being impregnated with the romantically heroic.

Much of the music is as naïve as the text, but melodic grace is seldom absent, and the phrases are always well laid out for the voice. The songs for Æolia are tender and suave, and the Wizard has two excellent solos. Much skill is shown in the ensemble writing, and the *Finale* to the first Act shows keen dramatic perception. The performance, under the direction of Mr. Richard H. Walthew, reflected great credit on all concerned. Two interpretations were given, thus enabling some of the characters to be played by different students. Thus the name part was sustained by Miss Enid Cummings and Miss Emmerline M. Coffin, both of whom sang and acted with skill and intelligence. Jessie was impersonated by Miss Barwell-Holbrook and Miss Frances M. Langton, both young people showing promise. Mr. E. Lewis appeared as Donald, and exceptional vocal skill and histrionic ability were shown by Mr. E. R. Carr as Hela, the Wizard. Minor characters were efficiently sustained by Miss Lillian J. Smith, and Messrs. W. L. Solique, C. Pope, E. J. Davies, and R. Moore. Honourable mention is also due of the sprightly dancers trained by Mr. B. Soutten.

The Musical Association of Kimberley, South Africa, gave the first concert of their sixth season on June 7. A popular programme was presented, including Mozart's 'Figaro' overture, the last movement of a Haydn Symphony in B flat, Charles Hoby's orchestral suite 'Childhood,' the part-songs 'In this hour' (Pinsuti) and 'Hunting song' (Benedict), in addition to Smieton's cantata 'Ariadne.' Mr. J. Frank Proudman conducted.

## London Concerts.

M. SAINT-SAËNS.

Special interest attended the recital given by M. Hollman, the violoncellist, at Bechstein Hall on July 12, in that the programme consisted entirely of music by M. Saint-Saëns, and that the eminent French composer actively participated in the interpretation thereof. Moreover, a new sonata for pianoforte and violoncello (in F, Op. 125), by M. Saint-Saëns, was performed for the first time in England. A product of the winter of 1904, the sonata shows that the hand which penned it has lost none of its cunning. This is especially demonstrated in the *Scherzo* with a set of variations on the opening theme, a movement full of poetic grace and unbroken charm. M. Hollman performed the violoncello part with all resourcefulness, and the pianoforte part was most beautifully played by the composer—touch, technique and phrasing being faultless. This pleasure-giving pianoforte-playing by a man seventy years of age was not only remarkable for its unalloyed beauty, but furnished a welcome contrast to the noisy poundings of young and unrestrained virtuosi.

#### PATRON'S FUND CONCERT.

Much excellent music was heard at the sixth Royal College of Music Patron's Fund concert held on July 3 at Queen's Hall. The concert opened with an overture entitled 'When the heart is young,' by Mr. Cecil Hazlehurst, who has studied privately in England and abroad. The title is merely indicative of the general character of the music, which is full of young life and energy, with the exception of a central episode in which the young spirit would seem to have a glimpse of the thread of tragedy which runs through life; but this is as a passing cloud on a summer day, and serves to intensify the general brightness and humour of an engaging work, one that testifies to a lively imagination and musical feeling. A Symphonic Rhapsody by Mr. Henry Gibson, of the Royal College of Music, was less satisfactory. The instrumentation testifies to knowledge of effect and resource, but the thematic material is deficient in significance, and although certain passages are impressive, the work in its entirety leaves an impression of patchiness and diffuseness. The third orchestral novelty, a Symphony in C minor by Mr. A. von Ahn Carse, of the Royal Academy of Music, proved the most important production. The symphony opens with an energetic subject of pronounced and despotic character, which is vigorously treated and effectively contrasted with other thematic material, the result being an interesting and effective first movement. The second section, an *Adagio*, possesses considerable poetic charm. Very effective use is made of the horns, which provide a touch of romance that stirs the imagination of the listener. This is followed by a *Scherzo* full of life, which sparkles on its way with an occasional touch of humour brightening its course. The *Finale* opens with a brief introduction, *Adagio maestoso*, which gives place to an *Allegro vivo*, and brings the symphony to a vigorous conclusion. The scoring is well balanced, admirably varied and picturesque, while a special merit of the work is its clearness and terseness of expression, the entire composition only occupying half-an-hour in performance. Of two violoncello solos, severally named 'Evensong' and 'Spinning-song,' by Mr. J. Speaight, of the Guildhall School of Music, the former is the most attractive, being expressive and melodious. The solo part was tastefully played by Mr. Charles Warwick Evans. 'Two Characteristic Pieces' for violin and orchestra, by Mr. Thomas F. Morris, of the Royal College, are worthy of being published. The music is graceful and full of character, and the solo part, excellently rendered by the composer, is effectively laid out for the instrument. The remainder of the programme consisted of vocal items, the most ambitious being four vocal quartets by Mr. F. C. S. Carey, of the Royal College of Music. These are settings of lines from 'Hawthorn and Lavender' by W. E. Henley, and the music allied to the third poem,

'The rain and the wind,' shows dramatic feeling, but otherwise the music cannot claim distinction. Two songs, severally named 'When the lad for longing sighs' and 'The recruit,' by Mr. H. Balfour Gardiner, who has studied privately, shows commendable avoidance of the conventional. 'The recruit' is a manly ditty with a swinging rhythm, and, sung by Mr. Frederic Austin, so pleased the audience that it had to be repeated. With the exception of the violin solos, when the orchestra was conducted by Sir Charles V. Stanford, each work was directed by its respective composer.

#### ROYAL ACADEMY OF MUSIC.

The only novelty at the Students' concert on June 27 at Queen's Hall was a composition entitled 'Orpheus and the sirens,' a sea-picture, for solo, chorus and orchestra, by Mr. Hubert Bath (Goring Thomas Scholar). The composer has selected his text from Book XIV. of 'The life and death of Jason,' by William Morris, and the music bears witness to melodic inventiveness, a lively imagination, and considerable power of expression combined with much knowledge of effect. The work may be described as a small cantata for soprano and tenor soloists and female chorus. The solo parts were neatly sung by Miss Olive Clare and Mr. John Bardsley, and the ensemble testified to careful rehearsal. Several other vocalists sang. Miss Marie Isabel Wadia showed much intelligence in her rendering of 'Aus tiefe des Grames,' from Max Bruch's 'Achilleus'; Mrs. Alice G. Prowse attacked the exacting *scena* 'Ocean, thou mighty monster' (Weber); Miss Ida Kahn gave a dignified reading of Schubert's 'Die Allmacht'; and Mr. Leslie Mackay brought forward Mozart's 'Mentre ti lascio, O figlia.' The instrumentalists were Miss Christian O. Carpenter (pianoforte), Mr. Rowsby Woof, Wessely exhibitor (violin), and Mr. Frederick W. Hodgkinson (violinoncello), all of whom showed skill in their several performances. The orchestra, conducted by Sir Alexander C. Mackenzie, gave sympathetic support to the soloists, and opened the afternoon's music with a vivacious rendering of the overture to Auber's 'Marco Spada.'

The annual prizes were distributed at Queen's Hall, on July 20, by H.R.H. the Duke of Connaught, President of the institution.

The following awards have been made: the Melba Prize (sopranos) to Ida Kahn (London); the Melba Prize (contraltos) to Isabel F. Harvey (Bournemouth); the Heathcote Long Prize (male pianists) to Francis Hutchens (Christchurch, New Zealand); the Joseph Maas Prize (tenors) to Thomas Gibbs (Ystradgynlais); the Frederick Westlake Memorial Prize (female pianists) to Myra Hess; the Walter Macfarren Gold Medals (pianists) to Christian Carpenter and Percy Wilson; the Hannah Mayer Fitz-Roy Prize (male violinists) to Francis Joseph Thorns (Weston-under-Lizard); the Charlotte Walters Prizes (elocutionists) to Dorothy Webb and James McNaughton Duncan; the Parepa-Rosa Gold Medal (contraltos) to Edith Kirk; the Julia Leney Prize (harpists) to Elizabeth Bellaby; the Schloesser Prize (accompanists) to Percy Wilson.

Ten scholarships or exhibitions will shortly be competed for, full particulars of which can be obtained upon application to the Secretary.

#### ROYAL COLLEGE OF MUSIC.

At the orchestral and choral concert on July 19 were produced two short pieces for orchestra by Mr. Gustav von Holst which deserve praise. The first, entitled 'Country song,' is a pleasing little pastorella, a musical example of impressionism which happily suggests the green fields and village interests. The second piece, called 'Marching Song,' is a stirring and manly composition that merits publication. The music is based on a strong and well-defined melody, and its development and treatment are highly effective. Full justice was done to these novelties by the College orchestra, conducted by Mr. von Holst, who was twice recalled to the platform by enthusiastic applause. Under the direction of Sir Charles V. Stanford an excellent rendering was given of Strauss's 'Don Juan,' and a special feature of the evening

was the performance of Part III. of Schumann's 'Scenes from Goethe's "Faust."' Miss Maria Yelland's fine voice was advantageously heard in the air 'Ah! mon fils,' from Meyerbeer's 'Prophète,' and Mr. F. G. Parkington played Max Bruch's 'Canzona' for violoncello solo with notable skill and refined expression.

#### MR. W. J. TOLLEMACHE'S CONCERT.

The composer submits himself to a severe test who gives a concert consisting entirely of his own compositions, and Mr. Tollemache would have been more discreet had he presented fewer of his works at Æolian Hall on July 2. The programme comprised a Scherzo in C for string quartet, a Theme and variations for violin and pianoforte, a Sonata in G minor for the same instruments, a Sonata in A minor for violoncello and pianoforte, a Pianoforte trio, and six songs. Beginning his musical education at St. Michael's College, Tenbury, and completing it in Germany, Mr. Tollemache has acquired a facility of expression and command of academical devices which enable him to present his ideas in scholarly and acceptable form. He has also a certain gift of melodic invention, but the academic influence is too manifest in his writing. His art is not sufficiently concealed, and although his music possesses some individuality, it lacks the spontaneity and freedom expected by modern music lovers to-day. The composer was capably assisted by Miss Winifred Christie (pianoforte), Madame Nettie Carpenter (violin), Mr. E. A. Yonge (second violin), Mr. Russell Turrell (viola), and the Hon. Mrs. Julian Clifford and Herr Ludwig Lebell (vocalists).

Miss Irene Ainsley is a young artist with whom Dame Fortune would seem to be singularly prepossessed. Three years ago Madame Melba, while on tour in Australia, heard Miss Ainsley sing, and was so impressed by the quality of her voice that she undertook to defray the cost of her musical education. Thereupon Miss Ainsley was placed for two years under Madame Fisher in London, and for a twelvemonth under Madame Mathilde Marchesi in Paris, and finally Madame Melba arranged a concert for her *protégée* at the Bechstein Hall on July 10, which was honoured by the presence of the Prince and Princess of Wales. Few young artists have been so favoured, and Miss Ainsley's future career will certainly be watched with interest. Her voice is of fine quality, contralto in timbre with brilliant upper notes. She sang Handel's 'Ombra mai fu,' Bemberg's 'Chant Hindou,' and Böhm's 'Still wie die Nacht' with intelligence and in a manner that testified to careful training, but it was manifest that the young artist has yet a good deal more to learn. Madame Melba played the accompaniments to the above songs, and subsequently presented Madame Marchesi to the Prince and Princess of Wales. Songs were contributed by Miss Parkina, and violin and harp solos, played respectively by the little fairy fiddler, Vivian Chartres, and by Miss Sassoli, completed the programme.

Master Lionel Ovenden, the extraordinarily gifted boy violinist and pianist, gave a concert at Queen's Hall on June 26, when, supported by the London Symphony Orchestra (conducted by Mr. Landon Ronald), he attacked the solo part of Beethoven's Violin concerto and the pianoforte part of Mozart's Concerto in D. It need scarcely be said that he was overweighted in the first-named classic, but the playing of the little fellow was wonderful in its intelligence and executive ease. He is decidedly more advanced as a violinist than as a pianist, but his interpretation of Mozart's music was sympathetic and marvellous for a boy of his tender years.

Record is due of the highly successful début on July 12, at Æolian Hall, of Miss Marguerite Claire, a native of Atlanta, Georgia. Miss Claire has a soprano voice of pure and brilliant quality, which has been so well trained and is so flexible that her rendering of Handel's 'Sweet bird,' with its exacting *fiorture*, was quite enjoyable. Familiar scenes and songs were interpreted with like success, and there can be little doubt that Miss Claire has only to sing to win the hearts of her listeners.

## Musical Competition Festivals.

### THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

The Second Annual Conference of this Association was held on June 27 at Messrs. Broadwood's. In the unavoidable absence of Lady Mary Forbes-Trefusis, Chairman of the Committee, Miss Mary Egerton presided. Miss Wakefield and Dr. W. G. McNaught, the Hon. Secretaries, in submitting the annual report, said the movement continued to make satisfactory progress throughout the country. The festivals already established had been in most cases more successful than ever before, and six new festivals had been started: Bury (Lancashire), Morpeth, Hull, Newcastle, Rutland, and Witham (Essex). The committee for the new year was elected and was constituted as follows: President, Her Grace the Duchess of Norfolk; Chairman of Committee, Lady Mary Forbes-Trefusis; Mr. J. A. Fuller Maitland, and as Secretaries Miss Wakefield and Dr. McNaught, and Treasurer Mr. W. H. Leslie.

A series of interesting and valuable papers, followed by discussions, were read on the following subjects:

#### MUSIC FOR COMPETITIONS AND FOR CONCERTS.

Mr. J. A. Fuller Maitland: 'Old music' }  
The Hon. Everard Feilding (Brigg): 'Modern music' } For competitions.  
Dr. R. Vaughan Williams: 'Concert music' (The competitors as audience).

#### THE ORGANIZATION OF COMPETITIONS.

Mrs. T. A. Argles (Westmorland Festival).

#### CHOIR TRAINING.

Dr. Percy Buck.  
Mr. John James (Nesley Cauldon Choir).  
Mr. Walter S. Nesbitt (conductor of the Manchester Orpheus Glee Society).  
Dr. Henry Coward.  
Digests of these papers will be found in the August issue of *The School Music Review*.

The speakers in the various discussions following the reading of the papers were: Mr. Hatchard (Pontefract), Mrs. Massingberd (Spilsby), Mr. J. Graham (Stratford), Mr. Cooper (Blackpool), Miss S. A. Blunt (Berks, Bucks and Oxon), Canon Rawsley, Mr. Mansell, The Hon. Everard Feilding, The Hon. Norah Dawnay, Lady Winefride Cary-Elwes, Dr. Percy Buck, Miss Wakefield and Dr. W. G. McNaught and Mr. W. H. Leslie.

### SOUTHPORT, LANCASHIRE.

(July 6 and 7.)

After an experience of the results of the first competitive musical festival that has taken place in this very pleasant seaside town, it is a matter for wonder that such a popular event has not been held here before. The town rejoices in the possession of one of the handsomest halls in the kingdom, and generally the surroundings are favourable to a competitive festival.

A strong committee, aided by a remarkably energetic secretary in the person of Mr. F. W. Jackson, made adequate arrangements to attract the numerous musical organizations in Lancashire and the North generally, with the result that there were about 2,200 competitors. There were twenty classes, including some for violin and pianoforte, soloists of all kinds, and choirs mixed, male voice and female voice. There were in all 140 vocal soloists, and many were really first-rate performers. The chief choral results were as follows:

#### Mixed-voice choirs.—Challenge shield class.

Tests { 'Tell me, O love' .. .. C. H. H. Parry.  
'I love the jocund dance' .. .. F. Corder.  
Nine entries. 1st, Burnley Co-operative (Mr. T. Booth);  
2nd, Padiham Vocal Union (Mr. E. Hitchon).

#### Female-voice choirs.

Test—'The Lord is my shepherd' .. .. Schubert.

Ten entries. Southport (Mr. Tattersall) and Blackpool Orpheus (Mr. Clifford Higgin) tied for first place (the adjudicators differing), and Slaithwaite (Mr. T. E. Pearson), second.

#### Male-voice choirs.—Challenge cup class.

Tests { 'Counsel' .. .. Spohr.  
'Feasting I watch' .. .. Elgar.  
'The beleaguered' .. .. Sullivan.

Eleven entries, including several of the finest North of England choirs. 1st, Manchester Orpheus (Mr. W. S. Nesbitt), and 2nd, Southport (Mr. J. C. Clarke).

The evening audiences were large, and the festival generally was an artistic and a financial success. The Countess of Lathom attended for many hours and gave away the prizes. Dr. McNaught and Dr. Varley Roberts were the chief adjudicators.

### MANCHESTER NONCONFORMIST CHOIR UNION.

(June 23.)

The solo singing and choral competitions organized by this enterprising body were held this year in the Royal Botanical Gardens, and attracted a large audience. Eighteen choirs competed in three classes. In the local class Oxford Road Wesleyan (Mr. W. Mottram) gained the first-prize in the small choir section; Moss Side Baptist (Mr. J. W. Turner) that in the larger choir section; and in the open class the Salford Select Choir (Mr. Fred. W. Blacow) was the winner. The test-piece in this class was Elgar's part-song 'My love dwelt in a northern land.' Dr. McNaught adjudicated; Mr. H. Lees Dawson was the official accompanist. The Union announces a performance of 'Elijah' on December 1 in the Free Trade Hall.

### TEMPERANCE FÊTE AT THE CRYSTAL PALACE.

(July 14.)

Two great choirs and their friends made the Crystal Palace busy on the occasion of this fête. A juvenile choir of 5,000 voices sang under Mr. Seemer Betts, and an adult choir of 3,000 voices sang under Mr. F. Stone. Both conductors succeeded in keeping their forces together, and the audience was duly gratified. Portsmouth choirs were successful in a choral competition for mixed-voice choirs. In one section the Excelsior was first, and in another section the Clarion was first and the Stamford Street choir second. In the junior section choirs from the same town gained the first and second places. The Mountain Ash choir was first in the male-voice section.

The Blackpool Competition Festival will be held on October 3, 4, 5, and 6. This is one of the leading festivals of the North, in which many of the finest choirs will take part.

Mr. James Bates, the founder of the London School of Choristers, announced recently that he would give at the London Polytechnic an invitation lecture to school teachers on the training of children's voices. As responses came from nearly 5,000 teachers, it was found necessary to transfer the venue to the Queen's Hall, which, on July 21, was nearly filled by an attentive and appreciative audience, mainly of the female sex. It speaks volumes for the interest the scholastic profession takes in this section of their work, that they were willing in such numbers to hear what Mr. Bates had to say. The lecture, which was attractively illustrated at every stage by the admirable performances of 100 boys trained in Mr. Bates's School, was thoroughly educational. What to do and what not to do was made abundantly clear. Ways to get children to place tone and to shape the mouth for the various vowels, the proper manner of breathing, the method of attaining easy production, sweet tuneful tone and of gaining flexibility, were all aptly shown. The larger number of persons interested in this branch of education will be glad to know that an instruction book by Mr. Bates, dealing with the whole matter in detail, will be issued shortly in Novello's Primer series. The chair was taken by Dr. Somervell, and there were on the platform many well-known musical educationists.

## Foreign Notes.

### BADEN (NEAR VIENNA).

At the second symphony concert of the Kur orchestra, a symphonic poem 'Die Jägersbräut,' by Gustav Grube, was successfully produced.

### BERLIN.

Dr. Carl Muck has been chosen to conduct the concerts of the famous Boston (U.S.A.) Symphony Orchestra in succession to Herr Gericke. Dr. Muck's contract with the Royal Opera does not expire for some years, hence he was only able to obtain a six months' leave to conduct the Boston season, from May to October, 1907, after which he returns to his post as Court Kapellmeister at the Berlin Opera. — Berlin will soon have a Wagner quarter, the Town Council of Friedenau (a suburb of the metropolis) having decided to name the streets of a newly-opened district after Wagner works, characters, &c. — After the usual trial-conducting, Dr. Ernst Kunwald has been unanimously elected conductor of the Philharmonie orchestra. He will enter on his duties on June 1, 1907. He is at present first Kapellmeister at the new Royal Opera Theatre. A German 'Brahms Society' has been formed with a capital of 80,000 marks and with Prof. Josef Joachim as honorary President and Kommerzienrath Alexander Lucas as chairman, Court Counsellor Dr. Josef Reitzes deputy chairman, and Prof. Max Friedländer, Dr. Victor Schnitzler, and Herr Hans Simrock as members of the committee. The Society has for its object the acquisition of the copyrights and performing rights of Brahms's works, the spreading of the knowledge of his music, and the preserving of his memory and of everything which bears on his life and work.

### CASSEL.

At the last symphony concert the interest centred in the revival of a Symphony in E flat and an overture to an opera 'Undine,' dating from 1805 and 1813 respectively, by E. T. W. A. Hoffmann (1776-1822), a man of genius who might have done great things in music if he had devoted himself wholly to the art instead of dissipating his energies by excursions into literature, criticism, teaching, conducting, painting, singing, theatre management—in fact, anything and everything. Hoffmann is now chiefly known as the author of the 'Views of life of Murr the tomcat, with fragments of the biography of Johann Kreisler, the Kapellmeister,' which inspired Schumann to compose his 'Kreisleriana.' Musicians bear his memory in kindly remembrance, because in 1810 he wrote an essay on Beethoven's fifth Symphony which even in these days compels admiration for its wonderful insight into the character, and appreciation of the greatness, of that work.

### DRESDEN.

A concert with a very unusual programme was recently given by the 'Philharmonie,' a Society of some seventy Post Office employes, all of them former members of military bands. Intended to illustrate 'music at the Saxon Court' the programme included a chorus with organ, 'Laudate Dominum omnes gentes,' by elector Johann Georg II. (1673), an overture to 'Siroe,' by Johann Adolf Hasse (1763), a gavotte by Johann Christoph Schmidt (1719), an overture to 'La casa disabitata' (The uninhabited house) by Princess Amalie (1835), four Court ball dances composed by King Anton when still Crown Prince, and songs by Hasse, Hurka, &c. Prof. Otto Schmidt, of Dresden, is the editor of these old-fashioned and yet in their quaint way fascinating pieces.

### FRANKFURT-ON-MAIN.

The directors of the famous Museumsgesellschaft concerts decided at their recent annual meeting to invite a number of the most distinguished conductors as 'guests,' each to conduct one of next season's concerts. Mottl, Mahler, Strauss, Nikisch, Steinbach, Toscanini (Turin), Mengelberg (Amsterdam), Wolfram (Heidelberg), Rottenberg (Frankfurt), Andree (Zürich), Suter (Basle), and last, but not least, Wood (of London), are named as those to whom invitations have been sent.

### HAMBURG.

In the fire which recently destroyed the Michaeliskirche, the fine old organ, founded by Mattheson in 1748, also fell a prey to the flames.

### KISSINGEN.

Cyril Kistler, who some years ago was put forth as the true successor of Wagner in the domain of music-drama, celebrated his forty years' jubilee as an artist on June 25. A concert devoted entirely to his works was arranged by his friends, and included the overture to his latest work, the comic-opera 'Die Kleinstädter,' a menuet from the stage-idyll 'Im Honigmond,' the prelude to Act III. of the opera 'Kunihild,' a valzer-serenade (prelude to Act IV.) and 'Die Hexenküche' (The witch's kitchen) from the music-drama 'Faust.' Needless to say the veteran master was greatly fêted.

### LEIPZIG.

The Town Council has at last voted the sum of 15,000 marks towards the 50,000 marks required for a Bach monument that shall be worthy of the master and of the town with which his great name is so intimately connected. Prof. Karl Seffner—already favourably known to all Leipzig visitors by his excellent monument 'Goethe as a youth' in the Naschmarkt—has been chosen as sculptor. His work will be erected in the Thomaskirchhof, which, on account of the characteristic old houses surrounding it, should form a very appropriate background. The statue of Leibnitz, which stands in the Thomaskirchhof, will be removed. Thus the great savant has to make room for the greater musician, and content himself with a corner in the Nicolaikirchhof.

### LIVORNO.

A new one-act opera 'Malia,' by Alfredo Manini, was recently produced at the local Goldoni Theatre and well received.

### MILAN.

The very latest thing in musical Italy is an 'Automobil hymn' for chorus and orchestra, which was recently produced here with success. The composer, who conducted, is Signor Carlo Gallone, a highly-talented pupil of Josef Rheinberger, and his hymn claims to be a serious work of art.—At a concert of the Scala Orchestra a symphonic poem 'Faith,' by Amilcare Zanella, Mascagni's successor at Pesaro, was very favourably received.—A 'complete' collection of Verdi's letters is being prepared for publication by Signori Mazzatinti and Alessandro Luzio. Some of them, dating from 1849, have already been printed in the *Giornale d'Italia*.

### MUNICH.

Herr Max Reger has resigned his post as professor of organ, counterpoint and composition at the Royal Academy of Music, in order to devote himself wholly to composition and the concert platform. Herr Reger is a splendid pianist, and much in request as a performer of his own enormously difficult compositions.

### OFFENBACH.

At the recent annual meeting of the 'Society for folk-lore in Baden' it was decided to prepare a collection of Badensian folk-songs. Since the German Emperor at a great male-voice choir meeting some years ago advocated a return to the rich store of German folk-song, a great deal is being done in the Fatherland to collect and publish suitable material.

### OSTEND.

A series of international concerts has been inaugurated by M. Léon Rinskopf with his orchestra of 125 performers. It commenced on July 14 with a French concert (d'Indy, Fauré, Debussy), and was followed on July 21 by two Belgian concerts (Daneau, Dubois, Mestdagh, Guricx, Blockx, Mathieu, and Tinel). Polish, German, Italian, English, Scandinavian, Russian and Finnish concerts will follow in due course.

### PALERMO.

A new opera, 'Angelica's flight,' by Alessandro Billi, has been produced here with much success.

## PARIS.

A monument at Passy to Benjamin Godard was unveiled on June 14. The sculptor, M. J.-B. Campbell, has taken for his chief 'motive' a scene from the composer's prize-work, the dramatic symphony 'Tasso,' which he never surpassed. A marble bust of Godard crowns the whole, and the inscription reads simply 'A Benjamin Godard, 1849-1895.'—*Le Monde musical*—which, by-the-way, printed a biography of Sir Edward Elgar in its issue of June 15, and as a supplement a pianoforte arrangement of the Prelude to 'Gerontius'—has arranged to do a brave thing. With a view to testing how far the press and public will agree with the jury's verdict in the recently decided competition for the Cressent prize, it has decided to bear the expense of publicly producing the *whole* of the works sent in for competition, prized or unprized! The concerts, under the title of 'Festival (*sic*) de la musique symphonique Française,' will most likely be given in November. The jury consisted of MM. Camille Saint-Saëns, G. Fauré, Vincent d'Indy, Ch. M. Widor, Gédalge, Alfred Bruneau and Georges Hüe.—A new manuscript 'Dixtuor' for wind instruments, by the young Roumanian composer George Enesco, was recently produced by the Society for wind instruments in the Salon de l'avenue d'Antin. According to M. Jean Huré, in *Le Monde musical*, the work is in reality 'a superb Symphony in D, and a masterpiece, each of the three movements being remarkable for charm, originality, spontaneity and colour, the ten instruments being treated with consummate knowledge of their individual genius.'—'Le Clos' (The farm), a new four-act opera by M. Charles Silver, libretto by M. Michael Carré after Amadée Achar'd's novel, was produced at the Opéra Comique on June 6, and well received. M. Silver is a Prix de Rome prize-holder, and already known by an opera 'The sleeping beauty,' produced at Marseilles, and a number of graceful and poetic orchestral pieces.—The result of the Prix de Rome competition has been published. M. Louis Dumas, a pupil of M. Ch. Lenepveu, has gained the first prize with a cantata 'Ismael,' and M. André Gailhard, a son of the director of the Grand Opera, and also a pupil of M. Lenepveu, the first 'second' grand prize, the second 'second' grand prize going to M. Le Boucher, a pupil of M. Widor and M. Fauré. M. André Gailhard also has been awarded the Chamageran-Hérolt prize of 1800 francs.—The Municipality has decided to build a 'Philharmonic Palace' in the Champs Elysées, in order that the city may at last possess a hall worthy of high-class concerts. At present both the Lamoureux and Colonne orchestral concerts have to be given in theatres.

## PRAGUE.

A festival performance of F. Smetana's comic opera 'The bartered bride' was given in the Bohemian National Theatre on May 30, to celebrate the fortieth anniversary of its original production on May 30, 1866, since which the charming work has been given no less than 440 times. One of the members of the original cast, Pan Heinrich Mošna, took part in the festival performance in question.—A. Dvořák's grand opera 'Dimitrij' was revived with new scenery on May 1, the anniversary of the great composer's death.

## ROME.

The Royal Academy has instituted a prize after the model of the famous Prix de Rome (Paris), which shall enable talented young composers to spend some years in the precincts of the inspiring Eternal City. The present holder of the prize is Signor Gennaro Napoli.—The Philharmonic Academy offers a prize of 50 lire for a requiem for mixed choir (four parts) *a capella*. The successful work will be produced at the In Memoriam celebration for King Humbert in the Pantheon, in 1907.—A Signor Augusto Corsini claims to have invented an apparatus for improving brass instruments, which will make it possible to avoid all impurities of intonation, increase the volume of tone, and enable performers to execute all shakes faultlessly and with less exertion.

## STOCKHOLM.

The first purely Swedish musical festival on May 31 and June 1 was an unqualified success. A choir of 600 voices and an orchestra of eighty performers were heard in a small

choral work by Ludwig Norman, on a Latin poem 'Rosa rorans bonitatem,' of the 14th century, a 'Christmas oratorio' by Andreas Hallén, Emil Sjögren's 'Iceland journey' for male chorus and orchestra, Wilhelm Stenhammer's 'One people,' for soli, chorus, and orchestra, and a charming work by Miss Valborg Aulin. The instrumental works were a festival overture by August Södermann, a 'Symphonie singulière' by Franz Berwald—composed in 1845, and not heard again till last season—a festival overture by Karl Valentin, a prelude to Ibsen's 'Brand' by Richard Henneberg, a 'Spring' overture by Ellberg, a 'Northern Symphony' by Adolf Hägg, a symphonic poem, 'Fortune,' by Bror Beckman, and two works by Hugo Alfvén, 'A tale from the Schären' and 'St. John's eve.' There were further included in the programme a ballad 'The Kobold,' for baritone solo and orchestra, by Knut Bäck, a concert piece for pianoforte and orchestra by Adolf Wiklund, a concert piece for five violoncelli and three double-basses, by Andersen, a cantata for chorus and two pianofortes, by Erik Akerberg, a pianoforte trio by Gustav Hägg, a string quintet by Johan Lindegren, Tor Aulin's third Violin concerto, besides songs, unaccompanied choruses, &c., by Lindblad, Josephson, Beckman, Norman, Södermann, Liljeford, Sjögren, Stenhammer, Körling, Jacobson, Peterson-Berger and Morales. So little is known of contemporary Swedish music that the above lengthy list of native composers, and their evidently high and serious aim come as a revelation. Of all these names Emil Sjögren's seems the only one known in England by actual performances of his violin sonatas. Lindblad and Södermann may have appeared in the programmes of song recitals, but that is all. This neglect of the art-work of a young and vigorous nation whose musical history dates back only 200 years should be remedied.

## TILSIT.

Performances of operas in concert form are frequent enough, but it is not often that a choral society excels in a scenic representation of a dramatic work. The local oratorio Society, conducted by Musikdirektor Wolff, has, however, performed Gluck's 'Orpheus' at the town theatre with such success that two further performances had to be given. Frä. Liane Brischär was a splendid Orpheus.

## VENICE.

A 'dissectible' theatre is at present being built under the direction of Signor Vittorio Bressanin in the local Lyceum. It will be opened during this summer with—it is hard to believe!—Pergolesi's 'La Serva Padrona.'

## WEIMAR.

The second Bundersfest (Association Festival) of the 'Chargierten-Convent Verband deutscher Sängerschaften,' under which formidable title we fancy we recognize a 'Students' Choral Union,' took place on June 13 to 15. A choir of 500 voices, conducted by Prof. Jüngst, of Dresden, and Dr. Paul Klengel, of Leipzig, assisted by the Weimar Court Orchestra, was heard with superb effect in the 'Gaudeamus igitur' concluding Brahms's Academic Festival Overture, which opened the proceedings. The programmes included Wagner's 'An die Kunst' (To Art), Rheinberger's 'Mailed,' Attenhofer's 'Sankt Michael,' Kreutzer's 'Frühlingsnähnen,' Klengel's 'Wo klare Brunnlein fliessen,' Marschner's 'Liedesfreiheit,' Zöllner's 'König Sigurd Rings Brautfahrt,' for chorus and orchestra, and three 17th century students' songs by Schein and Adam Krieger. The last-named, originally written for baritone solo, with choral refrain, cembalo, and five-part instrumental *ritornelli*, were sung in a modern arrangement by O. Richter. The festival concluded with Reinecke's unison chorus with orchestra, 'Deutscher Sang.'

The Moody-Manners Opera Company inaugurated a season of grand opera in English at the Lyric Theatre on July 21 by a performance of 'Lohengrin,' under the conductorship of Herr Richard Eckhold.

Mr. Granville Humphreys, of Manchester, has been appointed musical director of the South London Wesleyan Mission.

'The Council School Hymn Book' has been approved by the Bradford Education Committee for use in their schools.

## Answers to Correspondents.

**INQUIRER.**—(1) *Cornets* are hybrid instruments, in character between the trumpet and bugle. They are usually in B $\flat$  or A $\sharp$  and agree in pitch and compass with the valve bugle or flügel horn, but the extreme upper notes are rather easier. The modern *Flügel horn* is virtually a bugle with valves, but as it is usually made of rather smaller bore, the tone is more 'horn-like' or mellow than that of the bugle. The difference in quality between the flügel horn and the cornet may be compared to that between the contralto and soprano voices. In brass bands the instrument is often referred to simply as the 'alto,' but flügel horns are sometimes made of tenor pitch, in F or E $\flat$ . The term *Saxhorn* covers a wide range of instruments, among them being the flügel horn as described above, any difference between the alto flügel and the alto saxhorn being one of outward form rather than of quality. The family comprises the :

E $\flat$ Soprano saxhorn.	
B $\flat$ Alto	(Flügel.)
E $\flat$ Tenor	} also known as Althorns.
B $\flat$ Baritone	
B $\flat$ Bass	} also known as
E $\flat$ " "	
B $\flat$ Contrabass	
	or Euphonium } " Bombardon } " Tubas.

(2) In reply to your question about the *bass trumpet*, we cannot do better than quote what Prof. Prout has to say on the subject in his treatise on 'The Orchestra' (Augener). 'This is an instrument the pitch of which is an octave lower than that of the trumpet, and therefore in unison with the horn. It is provided with three valves, like the ordinary valve-trumpet. Its tone, however, has none of the nobility of the true trumpet, but rather resembles that of an inferior trombone. Wagner writes for it in the keys of E, E flat, D and C, noting the part in the G clef. . . . Those who are curious about it can consult the scores of the "Ring des Nibelungen." We know of no other works in which it is to be found.'

**W. L. W.**—(1) The title 'Moonlight' as applied to Beethoven's Pianoforte sonata in C sharp minor (Op. 27, No. 2) is an absurd one and wholly unwarranted. The designation is said to have been derived from an expression of Rellstab, the critic, who compared the first movement to a boat wandering by moonlight on the Lake of Lucerne. There is absolutely no reason why a sonata should not be a tone-poem or a tone-poem a sonata. (2) A piece of music is the copyright (not 'copywrite') of a composer unless he assigns it away; but in order to secure the copyright of a composition in America, it is necessary to enter it at Washington.

**E. F. F.**—(1) Sir Hubert Parry's 'Studies of great composers' (Routledge) will probably meet your requirements, as the preface says they 'were originally written for a periodical for young people.' (2) A 'Hexachord' is a series of six sounds, so disposed as to place a diatonic semitone between the third and fourth notes of the series, the remaining intervals being represented by tones, e.g., G A B C D E. (3) The German name for sharp (in music) is *Kreuz*; for flat it is *Be*. Keys, however, are designated by the affixes *is* and *es*—e.g., F sharp = *Fis*; D flat = *Des*.

**C. R. A. M.**—(1) Your friend departs not from the truth when he tells you 'that it is possible for a beginner at harmony to study counterpoint along with that subject,' as you express it. (2) As to whether you could 'become a teacher of these subjects in an academy or college either in England or Glasgow,' would depend upon your qualifications, as would the 'salary' (as you put it) appertaining to such an appointment.

**H. B. T.**—(1) You will find Stainer's 'organ primer' a useful book wherewith to begin the study of the instrument: it contains a series of pieces. (2) It might be difficult to compile a complete catalogue of Clementi's compositions; a long list is, however, given in Eitner's *Quellen-Lexikon* under 'Clementi.' An edition of the 'Gradus ad Parnassum' containing the original fingering could only be obtained second-hand.

**A COMPETITOR.**—We cannot possibly adjudicate upon adjudicators, whether they be men of mark, or marks, Tapleys included.

**POSITION OF PARTS.**—We have always been under the impression that it is easier to read hymn-tunes in short score than in vocal score: anyhow, it would seem to be less difficult to read a vocal score when the parts are placed in their usual order (soprano at the top, and so on) than it it were written alto, tenor, soprano and bass, but, for your encouragement, we may be wrong.

**OVERAWED.**—'The cause of the marvellously solemn effect of the concluding vocal bars of 'The Lord is a man of war' ('Israel in Egypt') may be attributed to their simplicity, the two voices in diatonic thirds, heightened by the fine effect of the discord (the dominant major ninth) at bars 1 and 2 of the phrase.

**F. G. H.**—As Faber's hymn 'Faith of our fathers' was published in 1849, and the author has been dead more than seven years, the words are non-copyright. There are various settings of it in different hymnals, but one of the best is that by Sir George Martin, named 'Holy Faith,' No. 890 in 'Additional Hymns with tunes' (Novello).

**H. G.**—Kindly excuse us from passing judgment on the hymn-tune you have composed; to do so would be to open the flood-gates to similar inquiries, the answers to which would be devoid of general interest and perchance not untended with pain to the composers.

**DON QUIXOTE.**—You are quite right in your surmise as to our inability to give the names of teachers. There are sure to be some of good report in the town to which you are removing, and you should have no difficulty in finding out 'who's who' and 'which is which' after due inquiry.

**E. M.**—You are to be warmly congratulated upon having '12 chimes! a new set carols for Christmas publication! Tunes wait engraver. Text will be from plate supplied.' But the question, 'Why not special MUSICAL TIMES issue?' needs special thinking about.

If C. H. W., to whom we replied on p. 494 of the July issue, will communicate with Mr. William Hoyle, Town Hall, Luton, that gentleman may be able to trace from his chant thematic index the composer of the chant in question.

**W. G. E.**—Too much Czerny is not desirable. Have you looked at 'Selected Pianoforte Studies' (sets 1 and 2), progressively arranged by Franklin Taylor? These short courses of pianoforte technique may be of service to you.

**M. S.**—The only competition to be held during August of which we have information is the Royal National Eisteddfod at Carnarvon, August 21 to 24, an event well worth your patronage.

**H. R.**—Dr. Wareing's Harvest Anthem ('He sendeth the springs into the valleys') appeared (as an extra supplement) in THE MUSICAL TIMES of July, 1904: it is published as No. 794 in Novello's series of Octavo Anthems.

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DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

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| 7. SONATA IN F MAJOR (MOZART). For Violin (First to Third Position) and Pianoforte   | I | 6 |
| 8. PHANTASIESTÜCKE, Op. 73 (SCHUMANN). For Violin (First to Third Position) and Pianoforte   | I | 6 |
| 9. SONATA IN E MINOR (MOZART). For Violin (First to Third Position) and Pianoforte   | I | 6 |
| 10. THREE PIECES:—Funeral March, Prelude in E minor, and Waltz in B minor (CHOPIN). Arranged for Violin (First to Fifth Position) and Pianoforte   | I | 6 |
| 11. THREE ROMANCES, Op. 94 (SCHUMANN). For Violin (First to Third Position) and Pianoforte   | I | 6 |
| 12. SIX DUETS FOR TWO VIOLINS, Op. 8 (PLEYEL). First Position  | I | 6 |
| 13. SIX DUETS FOR TWO VIOLINS, Op. 48 (PLEYEL). First to Third Position  | I | 6 |
| 14. SCALES AND ARPEGGI (C. EGERTON LOWE)   | I | 6 |
| 15. SIX SONATINAS FOR VIOLIN (WEBER). Nos. 1 to 3. First to Fourth Position  | I | 6 |
| 16. SIX SONATINAS FOR VIOLIN (WEBER). Nos. 4 to 6. First to Fourth Position  | I | 6 |
| 17. EIGHT MOVEMENTS, from the String Quartets (MOZART). Arranged for Violin (First to Third Position) and Pianoforte (with 2nd Violin <i>ad lib.</i> ). Nos. 1 to 4                                  | 2 | 0 |
| 18. EIGHT MOVEMENTS, from the String Quartets (MOZART). Arranged for Violin (First to Third Position) and Pianoforte (with 2nd Violin <i>ad lib.</i> ). Nos. 5 to 8                                  | 2 | 0 |
| 19. SONATA IN F MAJOR (KÖCHEL, No. 376) (MOZART). For Violin (First to Third Position) and Pianoforte  | 2 | 0 |
| 20. RONDO IN G MAJOR (BEETHOVEN). For Violin (First to Third Position) and Pianoforte  | I | 6 |
| 21. FIVE CELEBRATED PIECES (SCHUMANN: "Lonely Floweret"; HANDEL: Largo; HANDEL: Sarabande; CLEMENTI: Adagio; SCHUMANN: "Slumber Song.") Arranged for Violin (First to Third Position) and Pianoforte | 2 | 0 |
| 22. FOUR CELEBRATED PIECES (TSCHAIKOWSKY: Chanson Triste; HAYDN: Menuet and Trio; RUBINSTEIN: Melody in F; HAYDN: Gipsy Rondo.) Arranged for Violin (First to Third Position) and Pianoforte         | 2 | 0 |
| 23. SONATA IN C MAJOR (KÖCHEL, No. 296) (MOZART). For Violin (First to Third Position) and Pianoforte  | 2 | 0 |
| 24. FOUR CHARACTERISTIC PIECES:—Romance, Humoreske, Intermezzo, Arioso (HERMAN KOENIG). Arranged for Violin (First Position) and Pianoforte  | I | 6 |

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COMPOSED BY

FREDERIC H. COWEN.

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### THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

### DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

### MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

### EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

### DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

### THE DAILY CHRONICLE.

These attractive pieces merit popularity.

### SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

### WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

### SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

### GLASGOW HERALD.

They should please popular audiences all over the country.

### GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

### GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE PHILHARMONIC SOCIETY'S CONCERT, JUNE 14, 1906.

# SYMPHONIC VARIATIONS ON AN AFRICAN AIR

BY

S. COLERIDGE-TAYLOR.

*Full Score and Wind Parts, MS. String Parts (5), 7s.**Arrangement for Pianoforte Solo, 2s. 6d.*

## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALM MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

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"JOAN OF ARC"

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## REFEREE.

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## WESTERN TIMES.

"The Exeter Oratorio Society last night achieved a brilliant success, and it may safely be said, without fear of exaggeration, that never before have they performed a work more satisfactory to themselves or more interesting to the audience than 'Joan of Arc.'"

## THE SHIELDS DAILY NEWS.

"One of the most delightful concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."

## LEAMINGTON SPA COURIER.

"St. Paul's Choral Society brought their season to a close with a performance in the Town Hall of 'Joan of Arc.' The cantata, both in verse and music, is essentially fascinating and contains all the elements necessary to make it one of the standard works for performance by musical societies, the choral writing and orchestration being simply charming."

## TEWKESBURY REGISTER.

"The Conductor of the Philharmonic Society is to be congratulated on his selection of a Cantata possessing such attractive music as that which goes to make 'Joan of Arc' what it undoubtedly is—viz., the best work I remember having heard in Tewkesbury."

## NORWICH DAILY PRESS.

"By the invitation of the Head Mistress of the High School, a large company assembled to hear a performance of 'Joan of Arc.' There is probably no living English composer who has obtained more popularity with provincial choral societies than Mr. A. R. Gaul. His sacred cantata, 'The Holy City,' is more extensively known than any other modern English composition of a similar character, and 'Joan of Arc' has already been successfully performed in London and many of the largest provincial towns. Mr. Gaul's writing is characterised by the most perfectly neat workmanship and spontaneity, combined with a never-failing resource of melodic invention."

## CRYSTAL PALACE REPORTER.

"The music throughout is of a very high order, and full of beauty and interest, so much so that it is hardly possible to single out any numbers for special praise. The various movements are widely contrasted in style, in some considerable dramatic power being manifest, but all overflow with melody, and there is a happy absence of the restlessness of tonality which disfigures so many modern works. The vocal parts, whether for soli or chorus, are written within the range of average vocalists, and are therefore grateful alike to the singers and hearers. The cantata is a credit to English art, . . . one of the most interesting works yet given by the Anerley Society."

## SHEFFIELD INDEPENDENT.

"Will further enhance the reputation of the composer of 'The Holy City,' as a writer of bright, melodious, attractive, and musicianly Cantatas."

## STRATFORD-UPON-AVON HERALD.

"In 'Joan of Arc,' particularly in the latter part, there are some exquisite passages—some charming descriptive pieces. The lovely 'Hark! thy spirit voices call,' carried one away in the spirit into veritable realms of dreamland, and the chorus, 'Fret not thyself to-day,' is picturesquely beautiful, graceful, and effective."

## THE WESTERN NEWS.

"Few cantatas are as rich in chaste melodies, charming choruses, and exquisite orchestration as Alfred R. Gaul's 'Joan of Arc,' performed for the first time in Plymouth by the Vocal Association in the Guildhall last evening."

## THE WESTERN DAILY MERCURY.

"Proved an unqualified success. . . . the bulk of the Cantata is allotted to the chorus. In fact, the choir of this Association has seldom had such a good opportunity for giving their sterling worth a good display."

## LEEDS MERCURY.

"Drew forth enthusiastic plaudits. . . . Of the Cantata, as interpreted last evening (in the Town Hall, Leeds, with a band and chorus of 250 performers), it is impossible to speak in terms of anything but praise. Solos and choruses alike are full of melody, while the orchestration is descriptive to a degree. For each of the principal vocalists there is one song that singles itself out, and each received an encore."

## HERTS AND CAMBRIDGE REPORTER.

"The theme is one of the most romantic in the pages of history. In the earlier and poetic passages there is something of the charm of Sir Sterndale Bennett's 'May Queen.' The last chorus is set to music which would be not unworthy of the great masters."

## LIVERPOOL COURIER.

"Must enhance the high reputation of its composer."

## HUDDERSFIELD EXAMINER.

"The inspiration of a highly-refined musician. . . . The Cantata is even a more masterly and beautiful work than 'The Holy City.'"

## NEWCASTLE-ON-TYNE DAILY CHRONICLE.

"No more charming Cantata than 'Joan of Arc' could have been chosen. It abounds in delicious music. There is not a tedious note in it."

## BRADFORD OBSERVER.

"Gives the listener a vivid and realistic impression, its attractiveness being continuous instead of spasmodic."

## BIRMINGHAM DAILY TIMES.

"It would not be surprising if it attained to even the almost phenomenal popularity of 'The Holy City'; contains a similar wealth of melody and effective part-writing."

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Number of Candidates, 213. Total Number of Passes, 102.

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# The Musical Times.

SEPTEMBER 1, 1906.

## WAGNER'S MUSIC IN ENGLAND.

Richard Wagner had not passed out of his teens before his name appeared in an English journal devoted to music. This is contrary to common belief; but the fact remains that seventy-three years ago the Bayreuth master received favourable mention in the columns of the *Harmonicon* of May, 1833. Here is the extract:

LEIPZIG.

The principal novelties produced at the subscription concerts were, an overture by M. Hartknoch, of original construction and clever in point of instrumentation, and a symphony by Richard Wagner, scarcely twenty years of age, which was much and deservedly applauded.

The Gewandhaus concert at which the Wagner symphony (in C) was performed took place on January 10, 1833. The production of 'Rienzi'—at Dresden, October 20, 1842—was recorded in the *Musical World* of November 3, 1842, in these words:

DRESDEN. Oct. 24 [1842].

The hundredth representation of 'Der Freischütz' took place on the 13th, and proved a very interesting spectacle. The widow and children of the universally lamented Weber were present.

A new opera, by Wagner, entitled 'Rienzi,' was produced at the Royal Theatre on the 20th, with most complete success. Wagner, who is also author of the libretto, was called for at the end of each of the five acts, and received with enthusiastic plaudits. Madame Schroeder Devrient and Herr Tichatschek were very great in the principal solos, and the *mise en scène* surpassed all previous productions in this part of the world.

The event was also noticed in the *Musical Examiner* of November 12, 1842:

'*Rienzi*,' a grand opera in five acts, the words and music by Herr Richard Wagner, has been produced with immense success at the Court Theatre in Dresden. Madame Schroeder Devrient and Herr Tichatschek (both well known in London) sustained the principal parts.

Further extracts from English musical periodicals of that period—1842 and 1843—will speak for themselves:

DRESDEN. Nov. 20 [1842].

The new opera of Richard Wagner, entitled 'Cola Rienzi,' produced on the 20th of last month at the Royal Theatre, has been triumphantly successful. The poem is by the composer; and the work altogether is highly creditable to modern Germany. The getting up is on the most liberal scale, and in excellent taste; and nothing can exceed the splendid impersonation of the hero by Tichatschek, and Adrian by Schroeder Devrient; the enthusiasm of the audiences has been immense. (*Musical World*, December 15, 1842.)

DRESDEN. Dec. 12 [1842].

Wagner's 'Cola Rienzi' continues its brilliant success, the theatre being crowded nightly. The opera of 'The Flying Dutchman,' by the same composer, has been put into rehearsal, and will be performed, for the first time in this city, in the course of the present month. (*Musical World*, December 29, 1842.)

DRESDEN. Dec. 28 [1842].

Joseph Rastrelli, Music-director, died here on the 15th of November. He is much esteemed for his four Masses, for several successful Operas, and for his voluminous miscellaneous compositions. It is expected that Richard Wagner (*sic*), whose opera of 'Cola Rienzi' has excited so much sensation, will succeed him in his directorship. (*Musical World*, January 26, 1843.)

DRESDEN.—Wagner's 'Rienzi' is played twice a week to crowded houses. (*Musical Examiner*, March 11, 1843.)

The *Musical Examiner*, from which two extracts have been given, was a short-lived but entertaining journal edited by J. W. Davison, who had not then drawn his sword in the anti-Wagnerian crusade. Although no performances of Wagner's music were given in this country during the first half of the 19th century, the foregoing quotations are sufficient to show that, in a quiet, non-controversial way, the name of the composer thus early found its way into English musical journals.

The first public performance in England of a Wagner composition appears to have been by the Amateur Musical Society, April 10, 1854, at the Hanover Square Rooms, at a concert conducted by the late G. A. Osborne, of which, according to the *Musical World*, Henry Leslie selected the programme. The Wagner novelty, which formed the last piece in the first part of the concert, was entitled:

MARCH, *Tannhäuser* . . . . . Wagner.

That the March was very much diluted Wagner may be judged from the criticism passed thereupon by the *Musical World*, evidently from the pen of Mr. Davison, then editor of that journal:

The march of Herr Richard Wagner, the Mahomed of modern music, though eccentric, has some curious and striking points. It laboured under a great disadvantage, however. The original score and parts not being at hand, a new orchestral arrangement was made for the occasion; and this fact may possibly have militated to its disadvantage. We cannot say that it was entirely understood.

It would be interesting to know who made this 'new orchestral arrangement for the occasion.' Under the circumstances is it any wonder that 'it laboured under a great disadvantage,' and that it failed to be 'entirely understood'?

At the concert of the New Philharmonic Society of May 1, 1854, given at St. Martin's Hall and conducted by Dr. Henry Wylde, the overture to 'Tannhäuser' was first performed in England. The *Musical World* (J. W. D.)—which spoke favourably of Dr. Wylde's 'music to Paradise Lost,' performed at the concert—thus anathematised the Wagner novelty:

After all the talk that has been, at home and abroad, about Herr Richard Wagner's overture to *Tannhäuser*, we certainly were led to expect something better than we heard. It is enormously difficult to play, and taxed the powers of the magnificent band, under Herr Lindpainter's direction, to the utmost. With regard to the music, it is such queer stuff, that criticism would be thrown away upon it. We never listened to an overture at once so loud and empty. And Richard Wagner, according to Franz Liszt, is entrusted with no less important a mission than the regeneration of the musical art.

*The Times*—through the pen of J. W. D.—said: ‘The almost impossible overture [*Tannhäuser*] would do very well for a pantomime or Easter piece. It is a weak parody of the worst compositions, not of M. Berlioz, but of his imitators. So much fuss about nothing, such a pompous and empty commonplace, has seldom been heard.’ These extraordinary criticisms of one of the most popular orchestral compositions now in vogue typify those fusillades which, half a century ago and even later, bombarded the Wagnerian stronghold, with the result that ‘the music of the future’ has vanquished the criticisms of the past.

It was in the natural order of things that when Wagner conducted the Philharmonic concerts during the season of 1855, his music should have found a place in the programmes. In the course of the eight concerts the ‘*Tannhäuser*’ overture was twice performed, the second time by royal ‘command.’ At the second concert—Hanover Square Rooms, March 26, 1855—‘*Lohengrin*’ made its first appearance in an English programme thus:

Selection from ‘*Lohengrin*, the Knight of the Grail’; Introduction, instrumental;  
Bridal Procession, Wedding Music and  
Epithalamium ... .. Wagner.

At that time analytical programmes were unknown at the Philharmonic concerts, only the words of the vocal pieces being printed. On this occasion, however, brief explanatory annotations, without music-type examples, were furnished to the ‘*Lohengrin*’ excerpts; moreover, as Beethoven’s Choral Symphony was also performed, an English translation of Wagner’s ‘analysis’ (written at Dresden in 1846) increased the size of the programme to the unusual dimensions of twelve pages, presented gratis to the audience.

We must now change the venue to the Crystal Palace, where Sir August Manns conducted his first concert on October 20, 1855, and where, on April 26, 1856, a selection from ‘*Tannhäuser*’ was performed under his direction. In this connection the veteran conductor has kindly supplied the following autobiographical information specially for this article. Sir August writes:

‘The selection from *Tannhäuser* performed at the Crystal Palace on April 26, 1856, consisted of extracts *stealthily copied by me* from a printed full-score of the opera brought by a young Polish Count to Posen in 1848, where the Prussian infantry regiment No. 5, in the band of which I was at that time one of the first clarinets, had its garrison. These excerpts—of which a good many were in a sort of “short-hand-copy” of my own invention—comprised the beginning, ending, and some of the Venusberg music of the overture; *Tannhäuser*’s pilgrimage; the festive tournament-march; Wolfram’s “evening star” song; and other selections which caught my fancy. These sketches I did not utilise until the autumn of 1852, when I, as Herr von Roon’s bandmaster of the 33rd regiment stationed at Cologne, had to attend the autumn manoeuvres with the regiment. I took my *Tannhäuser* sketches with me and filled up my

spare time arranging them for orchestra in the form of an ordinary “opera selection,” retaining as much as possible of the composer’s original orchestration. This “Fantasia from *Tannhäuser*”—as I christened it for my subsequent “Concerts à la Strauss” at Cologne, and Amsterdam—became and remained one of my most popular pieces in my programmes, even at the Crystal Palace, from 1856 to the end of the daily concerts in May, 1900.’

‘I conducted my first performance of the *Tannhäuser* overture from the actual score which I had copied at Posen in 1848, during the three days and nights in which the said full-score (printed) was in my temporary possession. It seems that I had fallen asleep on the third night and that something must have gone wrong with my tallow candle, as my MS. had caught fire and burned the right-hand corner rather conspicuously. This damaged MS. was—to my great regret—destroyed in the fire at the Crystal Palace in 1868: it was to me a cherished memento of my youthful Wagner-enthusiasm. I should add that the cause of my stealthy and urgent copying of the *Tannhäuser* overture was due to the fact that the young Polish Count very earnestly urged speed and secrecy, on account of his having left Dresden hurriedly, he being under the impression that his participation in the revolutionary movement had stamped him as an active political suspect: this revolutionary movement, at that time agitating the whole of the Continent, shortly afterwards compelled Richard Wagner to fly for his life to Switzerland.’

‘My daily programmes from the very beginning (in 1855) included the Overture and the Battle-hymn from *Rienzi*, arranged by myself for a military band; but with the sole exception of the *Tannhäuser* selection and overture, my early Wagner sympathies met with so little encouragement that works like the *Meistersinger* overture had to be avoided.’

The concert to which Sir August Manns refers at the beginning of his interesting Wagneriana does not seem to have been noticed in the newspapers of the day—in fact it does not seem to have been considered worthy of being called a *concert*, judging from the following advertisement in the *Morning Post* of April 26, 1856, although the musical menu was one not to be despised. Here is the advertisement:

#### CRYSTAL PALACE SATURDAY CONCERTS.

In consequence of the numerous works now in progress for the ensuing season, the usual concert cannot be given this day, but the following selection of music will be performed by the Company’s Band, commencing at 3 o’clock: Marche ‘*Hongroise*,’ *Berlioz*; Overture ‘*Olympia*,’ *Spontini*; ‘*Benediction des Poignards*,’ *Meyerbeer*; Waltz ‘*Guirlande*,’ *Strauss*; Overture ‘*La Gazza Ladra*,’ *Rossini*; Selection from the Opera ‘*Tannhäuser*,’ *Wagner*; ‘*Invitation to the Waltz*,’ *Weber* and *Berlioz*; Mazurka ‘*Des Polen Traum*,’ *A. Manns*; Allegretto and Finale, Symphony 8, *Beethoven*; Overture ‘*Athalia*,’ *Mendelssohn*.

The overture to ‘*Rienzi*’ was first performed (in England) at the Philharmonic concert of June 12, 1865, conducted by Sterndale Bennett, who had

previously (May 4, 1863) conducted the 'March from the opera of *Tannhäuser*.' We must, however, return to the Crystal Palace—the scene of so many 'first performances in England'—for our next contribution to this Wagnerian survey. The programme-book of the Saturday concert on October 10, 1868, opened with the following quotation, which tells its own tale:

MARCH (*Meistersinger*) .. .. . Wagner.  
(*First time*.)

This is the first piece of music from Wagner's new opera of 'Die Meistersinger von Nürnberg' that has reached this country. It is not perhaps strictly speaking a march, but is intended to accompany a procession of the 'Mastersingers,' their disciples and others, through the market-place to the stage on which they are to declaim their poems. It occurs in the 'Fifth Scene'—near the close of the opera. It is a bold and spirited piece of music, but Wagner's genius is so essentially dramatic that even a march by him can hardly make its full effect away from the scene to which it belongs.

Concerning the reception accorded to the 'Meistersinger March,' Sir August Manns says: 'I only remember that it disappointed everybody.' At the Philharmonic concert of April 25, 1870, the *Preislied* from 'Die Meistersinger' was sung for the first time here. It seems strange, indeed almost incomprehensible, that so beautiful an example of Wagner's genius should have met with an unfavourable reception, even in the columns of THE MUSICAL TIMES! As we have quoted the onslaughts of Mr. Davison, it is only fair to mete out the same treatment to this journal; if nothing else, it may serve as a warning to critics. We read—in the issue of June, 1870, p. 491:

If the 'Preislied,' sung by Dr. Gunz, be really a favourable specimen of Wagner's 'Die Meistersinger,' we trust that our duty will not compel us to hear the rest of the Opera, for assuredly our pleasure will not prompt us to hazard such an experiment.

No complete opera of Wagner's was performed in England until the representation of 'The Flying Dutchman' at Drury Lane Theatre on July 23, 1870. The work was given in Italian ('*L'Olandese Dannato*') under the conductorship of the late Signor Arditì, and the cast included Mlle. Ilma di Murska (Senta), Signor Foli (Daland), and Mr. Santley (the Dutchman). The *Musical World* reported that 'the house was not very full,' and added, 'In revenge, however, the audience was uproarious from first to last.' THE MUSICAL TIMES said: 'That every one of the audience felt under the influence of a man who had struck out an original path for himself, and had power enough to make others accompany him, was apparent by the deep interest with which every note was listened to, and the enthusiastic applause with which the various pieces were received.'

Two marches must now claim our attention—(i.) the 'Kaisermarsch,' performed at the Crystal Palace concert of April 29, 1871—conducted by Mr. Wedemeyer, assistant-conductor of the band, in the absence, through illness, of Mr. Manns—and (ii.) the 'Huldigungsmarsch,' played at the concert given by Mr. Walter Bache, St. James's Hall, February 28, 1873, and conducted by the

concert-giver. It should be noted that the 'Kaisermarsch' was performed at the Crystal Palace only a fortnight after its production at Berlin, on April 14, 1871.

The seventies of the last century witnessed a Wagnerian warfare that waged fierce and long. Wagnerians and anti-Wagnerians girded on their stoutest armour, and having sharpened their swords they came forth in battle array to settle the question 'To be or not to be?' Much ink and paper were used (and wasted) by the party who attacked 'the music of the future' and the man who created it. '*Not to be*,' shouted they in strident tones, while those enthusiasts who acted upon the defence not only had no thought of capitulating, but took full tactical advantage in performing the master's music.

Foremost among the small number of Wagner disciples at that time and in this country was the late Edward Dannreuther, a distinguished man whose memory will long be revered by those who were fortunate enough to enjoy his friendship. An interesting contribution to the Wagner propaganda in England is furnished by the following extract from the biographical sketch of Mr. Dannreuther which appeared in THE MUSICAL TIMES of October, 1898:

#### THE WORKING MEN'S SOCIETY.

Mr. A. J. Hipkins kindly supplies an interesting side-light by the loan of a little memorandum book recording the operations of 'The Working Men's Society.' The members forming this Society were Karl Klindworth, Edward Dannreuther, Frits Hartvigson, Walter Bache, and Alfred Hipkins, the last-named being a non-performing member, but by no means a disinterested listener. The weekly meetings, held at the houses or lodgings of the members in turn, began on July 27, 1867, and lasted for two years. At these gatherings much of Liszt's pianoforte music, in addition to Chopin, the later sonatas of Beethoven and Schumann, was played by the members, who freely criticised each other, except in the case of Klindworth; he, being so much the senior of the other enthusiasts, was looked upon as the mentor of the party. 'Arrangements' were by no means tabooed, as witness the first programme of the Working Men's Society as recorded in Mr. Hipkins's little red book:

- July 27, 1867.  
At Klindworth's, 74, Cambridge Street, Pimlico.  
K. and D. Beethoven's 9th symphony, for 2 pianos, arranged by Liszt. First three movements.  
K. and D. f 'Fête chez Capulet' (Romeo and Juliet), Berlioz.  
H. and B. l Arranged for 2 pianos, 8 hands, by Klindworth.  
H. Rubinstein's 4th concerto in D minor, accompanied by B. (Rubinstein played this concerto at Hartvigson's, June 22, 1867.)  
\*.\* Abbreviations: K. = Klindworth. D. = Dannreuther.  
H. = Hartvigson. B. = Bache.

But of special interest is the record that, beginning on January 18, 1868, Wagner's 'Das Rheingold' was played by Karl Klindworth week by week, except once, when Dannreuther was in Dublin. Later on, March 20, Klindworth treated 'Die Walküre' in a similar manner; and in the following year, when Klindworth had gone to Moscow, Dannreuther played through 'Tristan.' Thus we get this interesting historical fact: that the earliest performances in England of two sections of Wagner's 'Ring' took place, without orchestra, vocalists, or scenery, at the residences of Messrs. Klindworth & Co.

The Wagner Society (London), initiated by and kept going with the whole-hearted enthusiasm of Edward Dannreuther, gave its first concert at the Hanover Square Rooms on February 19, 1873, with so much success that it was repeated at

St. James's Hall on March 6 following. The programme included the Overture and the Introduction to the Third Act of 'Die Meistersinger,' both performed on this occasion, so far as we can discover, for the first time in England; and at the concert of November 14, 1873, the 'Meeting of the Meistersingers' (Act 1) was played, all under the inspiring conductorship of Dannreuther. To the year 1873 also belongs a little known concert performance of 'Lohengrin.' This was given by the New Philharmonic Society, conductor Dr. Wylde, at St. James's Hall, on June 7 (public rehearsal) and June 11 (performance). The *Musical Standard* thus criticised the performance:

As we fully expected, the opera as a whole is felt to be heavy. Professor Ella has picked out the plums, after the fashion of 'little Jack Horner,' and left the 'stick-jaw' for Dr. Wylde to masticate and digest as best he may.

And the notice concluded thus:

The orchestra and chorus were most efficient, and Dr. Wylde has rendered a real service to art by producing a great work. The opera is sung in Italian, an English version, by Mr. Oxenford, being printed in parallel columns. The reason for this lingual travestie we cannot give; but we do not like it.

Among the soloists who took part in this non-stage performance of 'Lohengrin' was Mr. Maybrick, who impersonated Count Frederick, but who has since won his laurels in another rôle.

At the Crystal Palace, on October 10, 1874, the 'Faust Overture' obtained its first hearing in England, conducted by Sir (then Mr.) August Manns. 'G'—i.e., Sir George Grove—after referring to Hans von Bülow's pamphlet 'Ueber Richard Wagner's Faust-Overture,' concludes his analysis of the Overture thus:

The Introductions to Cherubini's overtures, however, with which Dr. von Bülow compares it, are hardly fit subjects of comparison, their aim being so much less serious, and their whole character and sentiment more restricted and subdued. It would have been more to the point if he had mentioned the opening of Beethoven's 'Leonora' Nos. 2 and 3, of Schumann's 'Genoveva and Manfred,' or of Mendelssohn's 'Scotch' Symphony. How far Wagner's Overture can maintain its equality with those great works, it will be for a thoughtful audience to decide. It is at any rate a work of remarkable interest and significance, and must shortly make its way into English concert rooms.

Wagner's opera 'Lohengrin' had to wait twenty-five years before it received its stage representation in this country. Produced at Weimar, under Liszt's direction, August 28, 1850, it was first performed here, in Italian, at Covent Garden Theatre on May 8, 1875, conducted by Signor Vianesi. Madame Albani proved to be an ideal Elsa, and among the huge and spell-bound audience on that occasion were our present King and Queen, then Prince and Princess of Wales. In the course of a long and not unfavourable notice of the performance, *The Times* (J. W. D.) said:

... this singularly interesting drama, in feeling so truly poetical, in simplicity of design, in purity of conception and logical symmetry of form, so beautiful that, from a certain point of view, it seems almost

incredible that Wagner the poet should also be Wagner the composer. Whatever may be said, and from whatever point of view, about the music of Wagner, and the theory upon which he constructs it, as a necessary element of the drama, to deny his high poetical tendency, even in the musical treatment of the subjects he appropriates—would be absurd. We may question the soundness of his theories; we have often questioned it, and see no reason, even while acknowledging the genuine beauties that save *Lohengrin* and *Tannhäuser* (whatever may be urged against *Tristan und Isolde*, and the Trilogy, hovering in the distance) from the charge of unceasing monotony, why we should not question it again.\* But what cannot fail to enlist sympathy is an earnestness which carries him, with more or less artistic self-contentment, through every task he sets himself. No libretto manufacturer would be satisfied with Wagner, and with no libretto manufacturer would Wagner feel satisfied. For this reason he makes his poems for himself, and in their way these poems are unexampled. The style in which they are made to submit to the exigencies of music will, however, always be discussed.

The year 1876 was a memorable one in the life of Wagner, in that 'Der Ring des Nibelungen' reached its full fruition by the performances of the Trilogy during the month of August at Bayreuth. This great event furnished English writers with abundant material for their views on the art creed of Wagner as exemplified in his wonderful creation. Although Wagnerian interest was chiefly centred in the little Bavarian town which the master had made his own, the year was not barren of first performances in England. On May 6 (1876), at Covent Garden Theatre, 'Tannhäuser' received its first representation here. Like unto 'Lohengrin,' performed in the previous year, the opera was sung in the Italian language, Signor Vianesi conducted, and 'the Elizabeth of Mlle. Albani was in every way equal to her Elsa.' The Centennial March composed for the opening of the Philadelphia Exhibition is said to have been first performed here in the summer of 1876 at the Alexandra Palace, conducted by the late H. Weist Hill; but the exact date cannot at present be ascertained. At the Birmingham Festival—September 1, 1876—'The Holy Supper of the Apostles' (*Das Liebesmahl der Apostel*) was sung under the direction of Sir Michael Costa. On October 4 the Funeral March from 'Götterdämmerung' found a place in the programme of the Promenade Concerts at Covent Garden Theatre, conducted by Signor Ardit, and performed 'by the full orchestra and band of the Coldstream Guards.' It was encored and repeated. The *Musical World* said:

The theatre was crammed, and the audience enthusiastic. Wagner, whose march was played three nights in succession, is assuredly now on his trial among us. His prospects look fair enough.

Mention must be made of a performance of the 'Flying Dutchman,' sung to an *English* text, given by the Carl Rosa Opera Company at the Lyceum Theatre on October 6, 1876, conducted by Carl Rosa.

At St. James's Hall, on March 16, 1877, an orchestral concert was given in aid of the

\* The last seven words of this sentence do not appear in the original (*Times*) notice, but were added to the reprint of it in the *Musical World*.

Royal Normal College and Academy of Music for the Blind (Norwood), on which occasion the last piece in the programme was stated thus :

Der Ritt der Walküren ... .. Wagner.

(As specially arranged for concert purposes.)

(First performance in London.)

Sir August Manns, who conducted this concert, says that the above well-known piece may have been previously played, perhaps by way of a public rehearsal, at the Crystal Palace; but as, unfortunately, the daily programmes have been destroyed, it is impossible to confirm this.

In the year 1877 Wagner paid his third and last visit to England in order to conduct the Wagner festival held at the Royal Albert Hall. Six concerts were given—on May 7, 9, 12, 14, 16, and 19—the composer being greatly assisted in the conductorship by Hans Richter, his first visit to England. As a matter of fact, although Wagner was announced as conductor of the festival, the actual duties of directing the orchestra were discharged by his valued friend, Hans Richter, to whom the master wrote: 'For the accomplishment of my London scheme, you are indispensably necessary to me; yes, without your help I really could not think of undertaking these concerts.' In addition to compositions that

had been previously performed in England, the programmes included excerpts from 'Rienzi,' 'Die Meistersinger,' 'Tristan' and the 'Ring' trilogy. During his sojourn in London, Wagner was the guest of Mr. Edward Dannreuther at his house, 12, Orme Square, Bayswater, which caused *Punch*, in an article signed 'Hooky Walkyre,' to say :

Orme ! Orme ! Orme ! sweet Orme !

Ho ! Mynheer von Wagner, there's no place like Orme !

The opera 'Rienzi' obtained its first representation in this country in an English version of the text made by John P. Jackson, when it was performed by the Carl Rosa Opera Company at Her Majesty's Theatre, January 27, 1879. Carl Rosa conducted, and the cast included the late Georgina Burns and Joseph Maas. Later in the year the 'Siegfried Idyll' received its first performance here at the hands of Sir August Manns, at the Crystal Palace Saturday Concert of May 3, 1879.

We may now pass on to the memorable year 1882, which saw the first stage representations in England of 'Der Ring des Nibelungen' (under Anton Seidl), and 'Die Meistersinger' and 'Tristan und Isolde' (under Hans Richter). It may be convenient for reference if we give the opera representations—except 'Parsifal,' which has not yet been seen on the stage here—in tabulated form :

Opera.	Date of performance.	Place.	Conductor.
Der fliegende Holländer (in Italian)	July 23, 1870	Drury Lane Theatre	Arditi.
Lohengrin (in Italian)	May 8, 1875	Covent Garden Theatre	Vianesi.
Tannhäuser (in Italian)	May 6, 1876	Do.	Do.
Rienzi (in English)	January 27, 1879	Her Majesty's Theatre	Carl Rosa.
Der Ring des Nibelungen			
Das Rheingold	May 5,		
Die Walküre	" 6,		
Siegfried	" 8,	Do.	Anton Seidl.
Götterdämmerung (in German)	" 9,		
Die Meistersinger (in German)	May 30, 1882	Drury Lane Theatre	Hans Richter.
Tristan und Isolde (in German)	June 20, 1882	Do.	Do.

The Prelude to 'Parsifal' was played at the Crystal Palace Saturday Concert of October 28, 1882 (conducted by Sir August Manns), and concert performances of the opera were given by the Royal Choral Society, at the Royal Albert Hall, on November 10 and 15, 1884, conducted by the late Sir Joseph Barnby. On February 15, 1887, at one of his London Symphony Concerts at St. James's Hall, Mr. Henschel conducted the 'first public performance in accordance with the MS. score' of 'Träume' (Dreams), a study for orchestra to 'Tristan und Isolde'; and on November 29 in the same year (1887), under the same auspices and at the same place, Mr. Henschel brought to a first hearing in England Wagner's early Symphony in C. The duet from the opera 'Die Feen' was sung by

Mr. and Mrs. Henschel at their vocal recital at St. James's Hall on February 15, 1889, and four days later Mr. Henschel conducted the overture to 'Die Feen' at one of the London Symphony Concerts, also held at St. James's Hall. Finally—although no attempt has been made to exhaust the subject—Wagner's Pianoforte sonata in E flat was performed by Sir Charles Hallé on May 24, 1889, at one of his Chamber Concerts given at St. James's Hall.

The portrait of Wagner which forms one of the extra supplements to our present issue is reproduced, by special permission, from a photograph taken by Messrs. Elliott & Fry in 1877, during the last visit of Wagner to England, at the age of sixty-four.

F. G. E.



THE CHURCH FROM THE EAST END.

(Photograph by Mr. Chester Vaughan, Acton.)

### THE ABBEY CHURCH OF WALTHAM HOLY CROSS.

*Once more the gate behind me falls,  
Once more before my face  
I see the moulder'd Abbey-walls,  
That stand within the chace.*

TENNYSON.

In the time of King Canute there lived a smith at Montacute who dreamed that he was bidden to take the parish priest and some neighbours to dig on the summit of the adjoining hill. The fruit of their labours was the discovery of a flint cross. Earl Tovi at once harnessed twelve red oxen and twelve white cows to a cart, in order to convey the relic to a fitting home. The beasts would not move, till the priest hit upon the expedient of calling out the names of various estates, and, on the mention of Waltham, they fortunately began their journey. Earl Tovi was steward of the household, and had his weald-ham or country house in the woodlands here beside the river Lea; hence the name of Waltham and Holy Cross, its affix.

So the story goes. Let us look a little further into the origin and history of a fine Norman church situated thirteen miles from London and

close to that river from whose banks Izaak Walton was wont to pursue his favourite pastime.

Upon his recovery from an attack of paralysis, King Harold II. (then Earl) visited the manor of Waltham and, on the site of a church built by Tovi, he erected the noble building which is now known as Waltham Abbey Church. With Edward the Confessor, the Founder was present at the consecration of the sacred edifice on Holy Cross day, May 3, 1060. Six years afterwards, at the memorable battle of Hastings, Harold met his death; his body was ultimately interred within the stately edifice he had caused to be built. The place of sepulture is, however, unknown; but there is preserved in the church a piece of ironstone which is traditionally believed to be part of Harold's tomb. This relic is about sixteen inches long, and ten inches broad at its widest part, and upon it is carved a curious representation of a warrior's face, underneath which is the name 'Harold,' cut in modern letters. Harold's foundation was collegiate, not monastic; but in 1177 Henry II. transformed the minster into a monastery, or abbey, with prior, abbot and Augustinian monks, and it had the distinction of being one of the richest and most powerful monasteries in the kingdom, which is saying a great deal. Like his grandfather, King Henry III. showed his love for Waltham. He

advanced the abbot to the dignity of a Lord of Parliament, and further swelled the coffers of the Abbey by granting the monks the privilege of holding in the town two annual fairs and a weekly market; these commercial institutions flourish to this day, though not under ecclesiastical auspices.

We may now pass on to the time of the Reformation, which is said to have had its inception at Waltham, and curiously enough in a house in the Romeland! In the year 1528 Henry VIII. visited Waltham, at which time Cranmer, then a Cambridge Doctor of Divinity, was tutor to the sons of a Mr. Cressy who lived in the Romeland, now a market square and used as the Cattle Market. On that occasion Mr. Cressy entertained Fox and Gardiner, the famous statesmen of that reign, and Cranmer. At supper the Cambridge D.D. sounded the note of the Reformation under the shadow of the venerable Abbey.

Twelve years later (in March, 1540), by order of Thomas Cromwell, vicar-general, the monastery was dissolved, after having existed for 363 years. The endowments—realizing an annual income of £1,000, *i.e.*, £10,000 to £12,000 according to the present value of money—were diverted to other uses, whereby the original idea of the king to found at Waltham a cathedral for Essex, and to place Waltham at the head of the proposed new bishoprics, was not carried out. Within the age-crowned walls of the nave—the present church—divine worship has been uninterruptedly celebrated for the long period of 846 years.

In addition to the historical incidents already mentioned it should be remembered that in 1290

the body of Queen Eleanor rested at Waltham Abbey on its way for interment in Westminster Abbey, and that in 1307, for seventeen weeks, the Abbey sheltered the body of her husband, King Edward I., prior to its removal to Westminster. At Waltham, Bishop Joseph Hall, a former incumbent, preached his famous sermons which gained for him the title of 'The English Chrysostom,' and another 17th century incumbent was Thomas Fuller, an eminent divine and historian. John Foxe, the martyrologist, formerly resided at Waltham, where he is said to have partly written his famous book; and in addition to Izaak Walton already mentioned, the literary associations of the place are enriched by the fact that at one time Tennyson resided in the parish, at Beech Hill Park, where, about the year 1837, he wrote his poem 'The talking oak'—of which the opening stanza is given at the beginning of this article—'the moulder'd Abbey-walls' being those of Waltham. In this connection the poet's 'Harold' will be called to mind, and it is said that the thrilling stanzas in Tennyson's masterpiece *In Memoriam*, beginning 'Ring out, wild bells, to the wild sky,' were inspired by the sound of the Abbey Church bells as they greeted the dawn of the New Year.

From an architectural, no less than from an ecclesiastical point of view, Waltham Abbey has undergone great changes during its existence of 846 years. The sacred edifice was formerly double or treble its present length by reason of the choir forming its east end. At the dissolution of the monastery the choir was demolished, as was also a central tower which separated the choir from the nave. Between 1556



THE OLD ABBEY GATEWAY.  
(Photograph by Mr. Chester Vaughan, Acton.)

and 1558 a new tower, the present erection, was built at the west end of the nave—that portion of the building which has always been used as a parish church—with the result that the original west front was deprived of its architectural features. Two years ago this massive west tower was successfully restored, whereby its uppermost stage has been strengthened and greatly improved in appearance. The lady chapel, erected in the 13th or 14th century—the exact date is not known—is on the *south* side of the church, not at the east end, where it is usually found. After having served the purposes of a schoolroom for many years, the lady chapel was restored in 1876. On removing the bricks from the windows fragments of the former elegant tracery were found, and on taking down the plaster from the east wall, remains of an ancient fresco representing the Last Judgment were discovered.

The interior of the building may be judged from the photograph on the opposite page. Should the visitor remark that the magnificent pillars are like those of Durham Cathedral, the genial vicar will reply, 'Yes, but Durham copied from us'! The easternmost pillars on the north and south sides of the church show the spiral ornament, while two other piers are enriched with the chevron or zig-zag embellishment, as in the northern cathedral. The Rev. J. H. Stamp, in his interesting and informing lectures on the Abbey, says:

The nave consists of seven bays on each side, the mystic number signifying completeness. The clear space of the bays measures 10 feet 3 inches. There are three tiers of arches—nave or arcade, triforium, and clerestory, the three forming one composition—an evident allusion to the doctrine of the Holy Trinity proclaimed by the Apostles, for ancient architects, who were frequently monks, worked out their theological tenets even in the materials which they handled, thus preaching sermons in stones.

Fourteen arches exist in this second stage [triforium], nine being Norman and five Gothic or pointed. The five arches were altered by the architect first engaged by Abbot Reginald at the end of the 13th century, who also most foolishly cut away four of the nave arches, so that there are now only ten in the lower stage (called the arcade) instead of fourteen. In the upper stage or clerestory, sixteen smaller arches rest on twenty-four pillars, nine being Norman and seven pointed.

In 1859-60 the church underwent a complete restoration at a cost of £5,000, under the architectural supervision of the late William Burges. The floor of the church was reduced to its original level; the pillars and walls denuded of their plaster; the Norman windows restored and filled with stained glass; two hideous galleries were removed; and the high-backed pews were replaced by low oak seats. On each side of the Communion Table, and painted on a ground-work of blue, were two curious effigies of Moses and Aaron. Moses was represented as holding a staff, and Aaron in the act of swinging a censer which had a close resemblance to a pepper-box. These two patriarchs and an escutcheon of Charles II.—painted on a large square board at a cost of £24 in 1662—disappeared at the restoration of the

Abbey. In regard to other changes then made at the east end, further quotation may be made from Mr. Stamp:

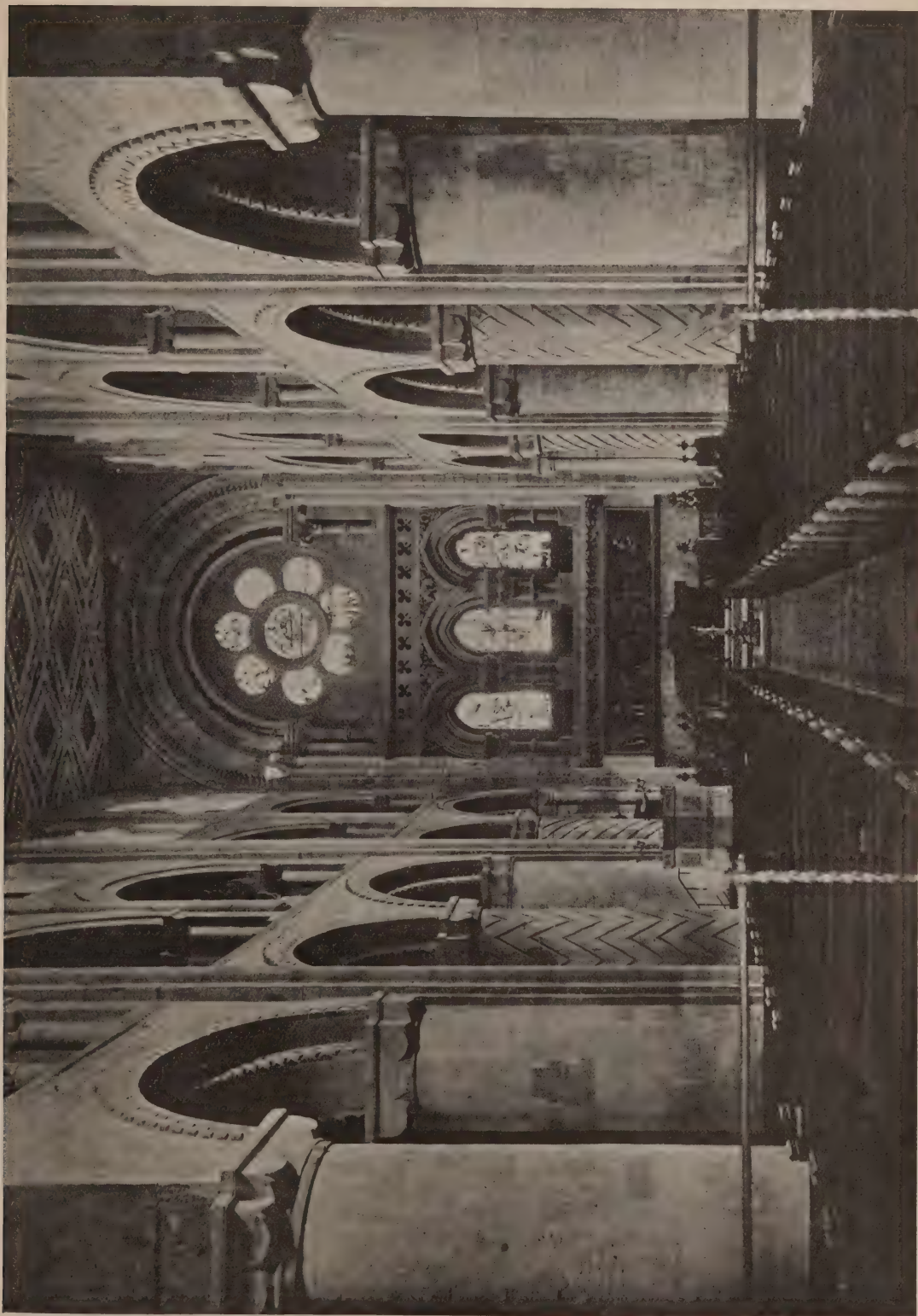
The rough stonework and small window which had been placed under the grand tower arch at the east end were displaced by the present magnificent structure. The rose window depicting the work of Creation, and the Jesse window with three lights, representing patriarchs, kings and prophets, were inserted under the arch. The cartoons for the windows were designed by the famous artist the late Sir Edward Burne-Jones.

It is of special interest to mention that, at the same time (1860), the flat ceiling was painted, after the manner of Peterborough Cathedral, by Sir Edward J. Poynter, Bart., P.R.A., then a rising young artist of twenty-four.

Of the antiquities not previously referred to, mention should be made of the old carved post, dated 1598, which served the double purpose of whipping-post and stocks, and also the pillory. These punishment relics have found a place on the wall of the tower, after having for many years done their duty in the Market Place. The registers date back to 1563; in the churchyard is a quaint old lych-gate and a venerable elm tree measuring twenty-two feet round its base, which, despite its great age of five or six hundred years, still provides 'a shadow from the heat' to those who sit under its branches. And then we must not forget to draw attention to the old Abbey gateway (photograph on p. 595), *temp.* 1370, which formerly led to the conventual buildings: the armorial bearings of Edward III. may still be discerned on the label of the spring of the great arch on the south side. Inside the church, on the south of the altar, is the monument to Sir Edward Denny (died 1600), who was attached to the court of Queen Elizabeth, one of whose maids of honour he married. His remains were interred in the chancel and his widow erected the fine marble monument shown in the photograph on p. 600. The valiant knight—he fought Queen Elizabeth's battles with Sir Philip Sidney and the poet Spenser as his comrades in arms—is represented, armour clad, lying on his left side, while the recumbent effigy of Lady Denny, who survived her spouse for nearly half a century, is seen below. The six boys and four girls, on the lower part of the monument, are the ten little Dennys saying their prayers.

The reader may be disposed to ask: Are there any musical interests associated with the Abbey Church of Waltham Holy Cross? To this natural interrogation the reply is an emphatic 'Yes,' and one that needs no apology; not that the Abbey can in this respect claim rank with cathedrals and other 'quires and places where they sing,' but by reason of a former organist. But first a few words about the organs. In the 'Inventory of Church Goods, A.D. 1540'—that is at the dissolution of the monastery—we find the following items:

OUR LADY CHAPPELL.—A Table of ymagery of the xij apostells . . . . . x.s.  
A lytell payre of organes . . . . . xxs.  
IN THE QUYRE.—A greate large payre of Organes above, on the northe of the Quayre, a lesser payre beneath.



*Photograph by*

**The Abbey Church of Waltham Holy Cross.**

*[Mr. Chester Vaughan, Acton.]*

It would be very interesting to possess the specifications of these *three* instruments, especially the 'greate large payre of Organes in the Qyure.' The above entries only refer to the organs belonging to the monastic part—the choir—of the church; but it is interesting to know that early in the 17th century the parishioners of Waltham Abbey sold to the churchwardens of Cheshunt an old organ. This instrument, said to have been constructed by the monks of Waltham, is still preserved at Cheshunt Great House in the neighbouring parish. For nearly a hundred years the church appears to have been without an organ, during which time the services were doubtless accompanied by divers instruments—violin, flute, hautboy, clarinet, bass viol, &c.—the players of which, in consort with enthusiastic singers, made 'a joyful noise unto the Lord.' In the year 1819, one Thomas Leverton presented an organ to the Abbey Church. This instrument, built by Messrs. Flight & Robson and

and the pedal organ adding the requisite dignity to the instrument.

GREAT (8 stops).			
	Feet.		Feet.
Open diapason (large, forming		Harmonic flute	.. 4
chancel front) .. ..	8	Fifteenth	.. 2
Open diapason (small) ..	8	Mixture (3 ranks).	.. 8
Wald flute .. ..	8	Trumpet	.. 8
Principal .. ..	4		

SWELL (14 stops).			
Double diapason .. ..	16	Fifteenth	.. 2
Open diapason .. ..	8	Mixture (3 and 4 ranks).	.. 16
Gamba (lieblich bass) ..	8	Contra fagotto	.. 8
Vox angelica (tenor C) ..	8	Horn .. ..	8
Stopped diapason .. ..	8	Oboe .. ..	8
Principal .. ..	4	Orchestral oboe	.. 8
Flute .. ..	4	Vox humana	.. 8

CHOIR (6 stops).			
Salcional (tenor C, grooved		Flute .. ..	4
bass) .. ..	8	Piccolo .. ..	2
Dulciana (lieblich bass) ..	8	Clarinet .. ..	8
Lieblich gedact .. ..	8		

PEDAL (4 stops).			
Open diapason .. ..	16	Quint .. ..	10 $\frac{1}{2}$
Bourdon .. ..	16	Principal (forming west front)	8

Manual compass, CC to A = 58 notes: Pedal compass, CCC to F = 30 notes.

COUPLERS, &c.			
Swell to great.		Swell to pedal.	
Swell to choir.		Great to pedal.	
Choir to great, unison.		Choir to pedal.	
Choir sub-octave to great.		Tremulant to swell.	

Three composition pedals to great organ.  
Three composition pedals to swell organ.

The organistship of Waltham Abbey was formerly held by a no less eminent musician than Thomas Tallis, or Tallys, as he signed his name. This interesting fact, unknown to Burney and Hawkins, was discovered about thirty years ago by the late Mr. W. Winters, the historian and antiquary of Waltham, in a document preserved at the Public Record Office. This document, one of those connected with the dissolution of the monastery in 1540, is headed 'Wages and Rewards,' and contains a list of payments to those who were then and there displaced. The fourth name on the list is:

THOMAS TALYS - - - - - xx $\frac{1}{2}$ .; xx $\frac{1}{2}$ .

The payment of xx $\frac{1}{2}$ . for wages was more than the other gifted men connected with the Abbey received, except the priest, and the 'reward' (compensation for loss of office) was equally liberal. In what year Tallis became organist of Waltham Abbey is not known, but he certainly held the post in 1540. It may well be surmised that Henry VIII., a frequent visitor to Waltham, became acquainted with the skilled musicianship of Tallis, and that when his services were no longer required at the Abbey the King appointed him a Gentleman of the Chapel Royal. This office Tallis worthily held for forty-five years, serving under four sovereigns—Henry VIII., Edward VI., Mary, and Elizabeth, the last named queen having bestowed upon him the additional appointment of organist to Her Majesty's Chapel Royal.

During his organistship at Waltham, or at the dissolution of the monastery, Tallis became the possessor of a valuable manuscript volume, now preserved in the British Museum (*Lansdowne MS.*, No. 763). The last folio of this interesting tome contains the only known autograph of its former owner, 'Thomas Tallys,' written in the ordinary



THOMAS TALLIS (1510?-1585).

ORGANIST OF WALTHAM ABBEY.

(From Mr. Myles B. Foster's 'Anthems and Anthem Composers'.)

placed in a high gallery at the west end of the building, contained seven stops: open diapason, stopped diapason, principal, fifteenth, sesquialtera and cornet. The absence of pedals may or may not have been compensated in a barrel attachment—'one of the finest of barrels,' according to a local enthusiast—which could play eight tunes. Enlarged and reconstructed by J. W. Walker in 1860, the instrument was removed in 1879 to its present position at the north-east corner of the chancel.

In 1893, the organ, which had been left unfinished, was completed by Messrs. J. W. Walker & Sons, according to the original specification as given below. And here mention must be made of the fine churchlike tone of this organ, the diapasons being of the right quality, rich and devotional,

running hand of the period : beneath it the name is re-written in large Roman-shaped characters, to which succeeds the following note :

- xxix. gilt bookes in quarto and octavo.
- x. bookes in folio.
- iii. fayre sets gilt bookes.

This note, which may or may not be in the handwriting of Tallis, possibly refers to other books which came into his possession or that of someone else at the dissolution of the monastery.

And now for a few words about the book itself. The volume bears the following title in rubric :

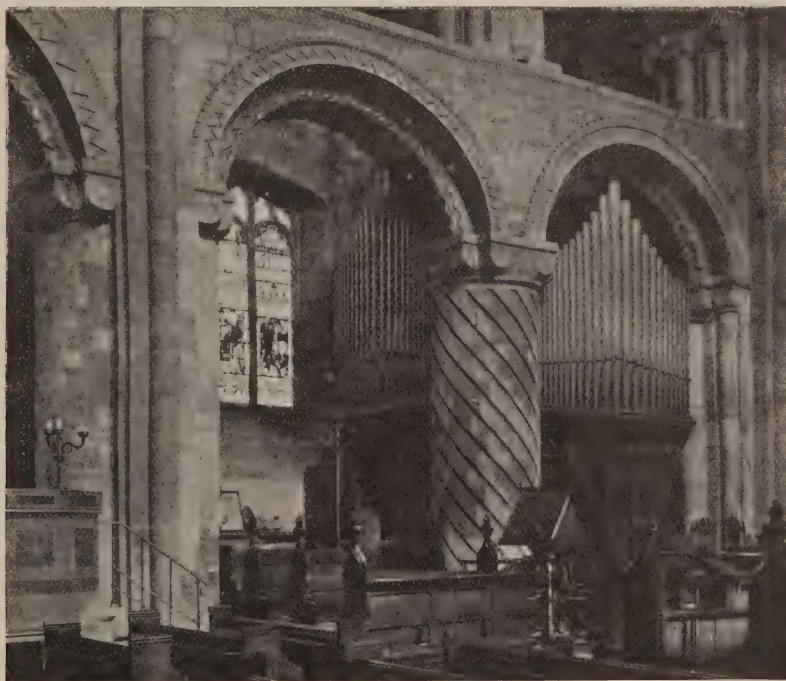
*Hunc librum vocitatum Musicam Guidonis, scripsit Dominus Johannes Wylde, quondam exempti Monasterii Sancte Crucis de Waltham Precentor.*

found in Sir John Hawkins's 'History of Music' (p. 240 *et seq.*, Novello's Edition), but a few extracts of a more or less quaint nature may be given. A discourse on the practice of descant concludes thus :

But who wil ken his gamme [gamut] well, and the imaginations thereof, and of hys accordis, and sette his perfyte accordis wyth his imperfyte accordis, as I have rehersed in thys tretise afore, he may not faile of his conterpoynt in short tyme.

In another essay it is stated that 'the tone and semitone may be very aptly compared to Leah and Rachael' :

For as Jacob was first joined in marriage to Leah, and afterwards to Rachael, thus sound, the element of music, first produces a tone, and afterwards a semitone, and is in some sense married to them. The semitone, from which the symphony of all music principally is generated,



THE ORGAN.

(Photograph by Mr. G. F. S. Chalk, Waltham Abbey.)

This is followed by the usual anathema found in most early MSS. belonging to religious houses, and imparts no less a curse on any who should steal or injure the book :

*Quem quidem librum, vel hunc titulum, qui maliciose abstulerit vel deleverit, anathema sit.*

The volume, consisting of 131 folios, is beautifully written on vellum, probably either late in the 14th or early in the 15th century. It seems to have been the work of the said John Wylde, an old-time precentor of Waltham Abbey, the bearer of a name unknown in the musical world except as the author, compiler, or transcriber of this book. It contains a curious *olla podrida* of learning—scientific, religious, heraldic, astronomical and musical. Copious quotations therefrom will be

as it tempers the rigour and asperity of the tones, may aptly be assigned to Rachael, who chiefly captivated the heart of Jacob, as she had a beautiful face and graceful aspect.

Some verses of St. Bernard (12th century) are quoted, these having reference to the disgraceful manner in which the Psalms were sung. The old monk calls the chanters 'jangers cum jappers,' (probably those who sing too quickly and irreverently), 'nappers and galpers' (sleepers and yawners), 'drawers' (drawlers), 'skippers, overenners and overhippers' (those who skip over the words). Are not some of these terms of St. Bernard applicable to psalm chanters of the present day? Before leaving this old MS. volume we must not forget to mention that at one time it was in the possession, either as his own book or as

a loan, of Thomas Morley, who largely availed himself of a portion of its contents in his 'Plaine and Easie Introduction to Practicall Musicke,' first published in 1597.

To return to the organists of Waltham. It appears that there was a second organist at the time of the dissolution in the person of John Boston, a Waltham man. He died sometime before the year 1564, as his wife, who died 'a widow,' was buried January 30, 1564, and there are several other entries in the parish registers of the Boston family. At the dissolution of the monastery

Waltham and the bearer of a name that achieved fame terpsichorean rather than in ecclesiastical music. Mr. Coote's tenure of office lasted only one year, when a competition took place and a Miss Thompson was elected to the office. This lady suffered so much from ill-health that she was unable to officiate for some years. Several organists were engaged to discharge the duties that Miss Thompson could not perform. In this connection we may quote from a very interesting pamphlet containing a letter from the then vicar (the Rev. James Francis) to his



THE TOMB OF SIR EDWARD DENNY (DIED 1600).

(Photographed specially for this article by Mr. G. F. S. Chalk.)

John Boston received the sum of 6s.—as against the sum of 40s. paid to Tallis—for his 'wages and reward'; and he had previously been paid the sum of 20*d.* 'for mending the organs.' Mr. Boston may have played the 'lytell payre of organes' in the lady chapel, while Tallis officiated at the 'greate large payre of Organes' in the choir.

The first organist who officiated at the Flight & Robson organ, erected in 1819, was a Mr. Coote, one of a musical family, natives of

parishioners, which preludes some particulars of the various parochial institutions. It is dated Easter, 1849, and contains the following reference to the

#### ORGAN FUND.

In May, 1848, at the instance of many persons who felt a great and proper interest in the subject, the following circular was addressed to members of the congregation. 'As it is highly desirable that the Praises of God in the Church should be sung in the most appropriate and devotional manner, and that the whole congregation

should have the opportunity of joining in them, an endeavour has been made to further this object. In accordance, therefore, with the wishes of a large proportion of our congregation, the services of a gentleman connected with the Temple Church, and having excellent testimonials, have been engaged, whose assistance may be retained through the liberality of members of the congregation.\*

*Parsonage, Waltham Abbey, May, 1848.*

This suggestion was so well received, that very soon a sufficient sum of money was contributed to retain for a year the services of the gentleman above referred to. It was felt by all, and especially by those who first moved in the matter, that no arrangement whatever ought to be allowed to interfere with the interests of the organist who had fulfilled the duties of her station for so many years. At the discretion of the minister and churchwardens, and with the permission of the vestry, she has been assisted in her duties, an arrangement which has been undoubtedly a great relief to her under her severe bodily suffering.

The 'gentleman connected with the Temple Church and having excellent testimonials,' referred to by the worthy vicar, was a youth named William Hayman Cummings, now Principal of the Guildhall School of Music, who at the age of seventeen became one of the successors of Thomas Tallis in the organistship of Waltham Abbey. Moreover, it was at this old church that the young organist, more than half a century ago, adapted Mendelssohn's music to Charles Wesley's hymn 'Hark! the herald angels sing.' The young organist eagerly procured everything that Mendelssohn composed directly it was published. While playing over the *Festgesang* chorus (in G), he was at once struck by its adaptability to the familiar Christmas hymn. He copied out the parts, and the tune was sung with great enthusiasm by the congregation of Waltham Abbey before it had found its way into any other churches, not to say hymnals.\*

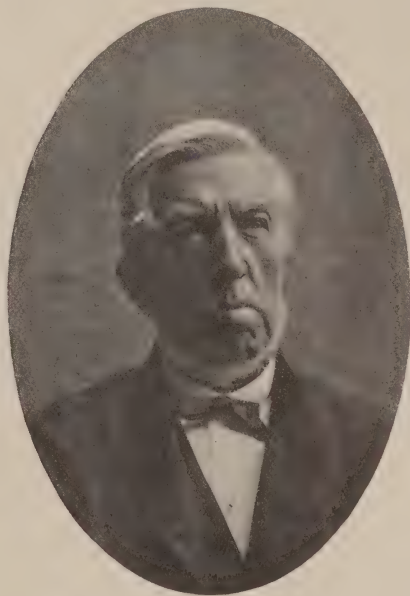
Mr. Joseph Chalk, the present organist, was appointed in 1859. At that time the organ was in an upper gallery at the west end of the church. He gave his first recitals there, on the enlarged and reconstructed organ by Walker, on June 5 and 8, 1860, and as the organ had been opened only a month previously, he did not lose much time in getting used to the C pedal board.

Mr. Chalk has kindly supplied the following notes on the music of the church at which he has officiated for nearly half-a-century:

Going back to the time of Mr. (now Dr.) Cummings, none of the organists who came after him stayed any length of time. The lady organist (Miss Thompson) received her salary until a little more than a year before her death, and I found it recorded at a meeting of the vestry that on a proposition that she should continue to receive it for another year, only two votes were recorded in favour of the recommendation.

In 1850 Mr. J. W. Walker added to the organ a tenor C swell of four stops, viz.: open diapason, stopped diapason, principal, and hautboy, and an octave and a half of pedals which pulled down the keys. This was the organ, reopened by Hopkins, of the Temple, I found here in January, 1858. On either side of the instrument were seated the boys and girls of the Leverton School, and behind the organ seat was a pew large enough for

a few men, who, with the school children formed the choir. The music was in a bad state and the congregational singing was of the poorest kind. I came here on the recommendation of John Hullah to form singing classes in the parish. I also played at the children's and other special services, and superintended the music in all of the schools at that period, so that I have been connected with the musical life of the Abbey for more than forty-eight years. I had permission to practise on the organ, and when the post fell vacant at the end of 1858, I discharged the duties and have played regularly since January, 1859, and at the Easter vestry of that year I was appointed organist. Soon after, the work of restoration of the Abbey began, and with it, in the autumn of 1859, the demolition of the galleries and pews. Although the parish had been scoured for funds for the church I made an effort to improve the organ. My vicar (the Rev. James Francis) gave me assistance, and a good friend, one Colonel Edenborough—to whose memory the reredos was erected—set me going with a donation of £100. I managed to raise with the help of friends £280, whereby the organ was greatly improved, a new CC swell, an



MR. JOSEPH CHALK.

ORGANIST OF WALTHAM ABBEY CHURCH.

(Photograph by Mr. G. F. S. Chalk.)

open diapason on pedal, &c., being added. The reopening services were held on May 3, 1870, the 800th anniversary of the consecration of Harold's church. On that occasion the music was under the direction of Dr. (then Mr.) W. H. Cummings, with myself at the organ, and the anthems included Boyce's 'I have surely built Thee an house,' and Purcell's 'O sing unto the Lord.'

Later on the choir was placed in the chancel, but as the Leverton school children still occupied the gallery, great difficulties arose in securing unanimity. To remedy this unsatisfactory state of affairs my then vicar decided to place an additional small organ in the chancel. This excellent one-manual instrument, built by Walker at a cost of £200, had eight stops, all—except the open diapason and the pedal bourdon—enclosed in a swell box: open diapason, stopped diapason, dulciana, principal, flute, oboe (to tenor C), mixture and bourdon (pedal). This organ was dispensed with when the large (gallery) organ was placed in the chancel in 1879.

When I came here in 1858 the Psalms were not chanted. The first time they were sung was at an ordination service on July 3, 1864. As we had no psalters, I pointed an ordinary Prayer Book for the occasion.

\* See THE MUSICAL TIMES, December, 1897, p. 810; and February, 1898, p. 81.

When Novello's 'Cathedral Psalter' was issued we used that, and I was then saved the trouble of pointing any more prayer-books. For some time the Psalms were chanted only on special occasions, and later on at the evening services only, but since 1885—when the Rev. F. B. Johnston, the present vicar, was appointed—they have been sung at every service. Let me conclude by saying that our congregational service is one which many parishes might envy, most gratifying to listen to and pleasant to accompany.

For kind help in the preparation of this article the writer is indebted to the Rev. F. B. Johnston, M.A., vicar of Waltham Abbey Church; to the Rev. J. Henry Stamp, curate (to whose writings on the subject reference has already been made); and to Mr. Joseph Chalk, organist and choirmaster; also to the photographers whose names appear under their respective photographs.

DOTTED CROTCHET.

### A FORGOTTEN CONCERT ROOM.

Modern London is becoming a new Americanised city, and all its old and peculiarly English characteristics are fast being improved out of existence. If any one who left it during the sixties of the last century return to visit it to-day, he will imagine himself to be in some foreign town, and for the most part fail to recognise the London he knew so intimately of old. The comparatively narrow streets with their respectable if ugly houses have become broad thoroughfares lined with enormous blocks of buildings five or six stories high, and the whole of many well-remembered districts have been completely swept away. He will look in vain for his old landmarks. In the Strand and Fleet Street he will miss Temple-Bar and Holywell Street, and if he turn westward to Piccadilly Circus he will be no better off. Other streets and blocks of houses have disappeared, and in the middle of the great open space remaining, the winged figure over the fountain may stand for the mocking spirit of Modern Progress shooting arrows of scorn at the memories of the past.

The wanderer may be a lover of music and desire to revisit the concert-rooms where in his young days he spent so many happy hours. He will not find them. Exeter Hall still stands, but it is now occupied by the Young Men's Christian Association. On the site of the Hanover Square Rooms is a great block of flats with shops beneath them; and as the traveller walks down Regent Street he sees a hideous gap in the stately curve of the quadrant, and realises with dismay that St. James's Hall, formerly the most perfect concert room in Europe, has utterly vanished after an existence of more than half a century to make room for a new hotel.

It is a long while since fashion began its pompous westward march from London City to its present resting-places in Mayfair and Kensington, through Gray's Inn, Bloomsbury, and Soho, and in the melancholy remains of these old neighbourhoods traces of their former grandeur may still be found. In a narrow, dingy street, once of considerable repute, barely a stone's

throw from Regent Street, stand three old Georgian houses side by side. Plainly built of red brick, they have no architectural pretensions. All three are worthy of respect for the sake of their former inhabitants; but the easternmost is of more than common interest, especially to musicians, for it contains an ancient concert-room that alone of all such places of entertainment has been left to us from the 18th century. Carlisle House, the Great Room in Dean Street, Soho, and the Music Room in Spring Gardens, exist no longer, and the same fate has attended Almack's and the Pantheon, where the concerts and assemblies were so exclusive that great ladies intrigued to gain admission to them. But the long-forgotten old concert-room in Brewer Street has fortunately escaped demolition, and it recalls a chapter of London's musical history little noticed by the general reader. The building now forms part of the premises of the Club Français, but for thirty-five years during the middle of the 18th century it was a much-frequented and fashionable resort, and was known by the name of Hickford's Room.

John Hickford, the proprietor, began life as a dancing-master in the latter part of Queen Anne's reign, and originally had a dancing school in James Street, Haymarket. There was at that time only one other room in the West-end large enough for concerts of any pretensions, and as that was sometimes difficult to secure and its proprietor was not a particularly agreeable man, certain well-known artists began to make use of Mr. Hickford's great dancing-room wherein to give their concerts. The situation was so convenient that the worthy dancing-master found himself besieged with applications for the use of his room, and, being a man of accommodating disposition, his dancing-school soon became the recognized concert-room of the day. Mr. Hickford must also have had a talent for organization, for he quickly acquired a reputation as a concert agent. So successful was he in this capacity that after some years he decided to move into a still more fashionable quarter, and accordingly took up his abode in a fine new house in Brewer Street, or as it was then called, Brewer's Street. Here he was in the best of company, for his next door neighbours were my Lord Mansfield and the Spanish Ambassador.

It may be presumed that the house was designed and built specially for Mr. Hickford, as it is still easy to see how conveniently it was arranged for the use he made of it. The front door opened into a square hall, through which the company proceeded to the concert room built out at the back, and a staircase gave access to a small gallery. Though dignified by the title 'Great,' in common with other music-rooms of the period, Hickford's room is not actually of large size, being only about fifty feet in length and some thirty feet in width. But its proportions are excellent; the ceiling is coved, and the mouldings, cornices, and other decorations are in the simple, elegant style that the brothers Adam improved upon and made their own many years later. This beautiful room appears to have remained so unchanged since it was first built that

it seems still pervaded by the mental atmosphere of its original days. And it is so quiet, that to stand therein on a dull afternoon, hearing nothing but a few distant street cries and the low, ceaseless roar of the traffic in the busier streets, is to be at once transported to that old, peaceful time when life moved more slowly and with more dignity and elegance than now. It needs but little imagination to fill the room with a gay, distinguished company, all airs and graces and rustling silks and rippling laughter, and to call up on to the low platform a shadowy procession of the famous men and women who, with skilled hands and voices, moved to applause and wonder and sometimes to tears the frivolous crowd for whose diversion they were employed. Some of these shadows are but names to us, others have left behind them undying records of their art in works which, if they have ceased to astonish, have still the power to charm and delight.

It is a long procession of men, women, and children, and the familiar faces of some seem to emerge with startling clearness from that misty past. Among the earliest is a tall, thin man, well dressed in velvet and fur, and with ruffles of delicate lace. He is not ill-looking in spite of his long nose and somewhat contemptuous mouth. He composes, and his wife who is with him sings, the gay and tuneful music that even to-day carries with it the echo of her fresh young voice. A tenor singer of noble presence and dignified demeanour thrills the shadowy audience with his wonderful voice. 'Love in her eyes sits playing, and sheds delicious death.' Did John Beard sing that entrancing song to the beautiful woman who gave him fourteen happy years of married life? What delicate music the ghostly players draw from their instruments. The tinkle of the harpsichord, the sighing of the viols, the plaintive pipings of the wood-wind instruments sound faint and thin to modern ears. Loud music was not always wanting in the old days, for the room often resounded with solos and concertos for trumpets and French horns, a testimony to the nerves, or want of nerves, of 18th century audiences.

The children are strange little figures, quaint copies of their elders in dress and deportment, with staid, formal manners. One small girl plays the flute, thereby evoking much applause. The ladies make much of her, tap her cheek with their fans and call her 'sweet miss'; the gentlemen ogle her, and declare the performance 'monstrous fine.' Two other little shadows, brother and sister, play the harpsichord. The boy is eight years old, the girl thirteen, a demure, motherly child, her hair crowned by a mob-cap. The boy's playing is phenomenal, and he bids fair to rival Mr. Handel in composition. But the scanty audience is not interested, it cares no longer for these two children who only a year ago were the spoiled darlings of the whole town. The little boy fulfilled in manhood the brilliant promise of his youth, and London should be proud that it still possesses a room once distinguished by the performance of Wolfgang Amadeus Mozart.

This house, however, was built long before the days of Mozart, probably about 1737 or 1738, and Mr. Hickford settled himself into it at some time during the latter year. Whether he continued to give dancing lessons there is not recorded; the probability is against it, for excepting an occasional ball such as took place at the theatres or some of the other public rooms, there is no mention of dancing in connection with Mr. Hickford and his 'new' Great Room in Brewer Street. The weekly subscription concerts originated by Geminiani seven years previously in the old rooms were announced to take place in the new room on Thursday evenings as usual, and great care was taken that only a very select company should be admitted to them. There were twenty concerts during the season, beginning in December and ending in April, and the subscription was four guineas, each subscriber receiving a silver ticket of admission. Owing perhaps to the rather limited accommodation, people who wished to take friends to those concerts could only do so under certain conditions. They were informed that 'any subscriber by sending the silver ticket may have two printed ones which will admit either gentlemen or ladies paying five shillings each. But no other person to be admitted without a subscriber's ticket under half-a-guinea.' A very pleasant set of concerts must this have been, and the performers, who were of the best, were engaged for the whole season. Festing was leader of the band, Mrs. Arne the chief singer, and solos and concertos on the violoncello were contributed by the famous Caporale. After the first season in the new room the subscription night was changed from Thursday to Friday, and for many years these concerts continued among the chief attractions of the London winter season.

The first benefit concert recorded as having taken place here was given by Valentine Snow, the well-known trumpet player, early in February, 1739. In addition to playing 'Particularly two pieces on the Trumpet' himself, he promised his patrons 'A Concerto on the Organ by Mr. Gladwin, and several Chorus's out of *Acis and Galatea*, *Alexander's Feast*, and *Coronation Anthems*.' The Arnes gave a concert in the following March, described as a 'Grand Entertainment of Musick, with Singing by Mrs. Arne.' Among other things she sang 'Would you taste the Noontide Air, a favourite song in the *Masque of Comus*.' This work, composed by Arne in the previous year, had established his reputation among musicians and with the public; and, beautiful music though it is, there can be no doubt that the brilliant singing of his charming wife contributed not a little to its success.

If Mr. Hickford's old room had been popular, his new one became much more so. It was at once accepted as quite the proper place for all good concerts, and every season the musical entertainments given there increased in number and variety. Many new works were introduced from time to time at the weekly subscription concerts, and about 1740 a form of composition

styled a 'Musical Dramatick Poem' came into fashion. One called 'Proteus' attracted much attention and was performed on several consecutive Fridays, and in 1741 a similar composition in honour of the Prince of Wales's birthday was largely advertised and formed the *pièce de resistance* for no fewer than three concerts. It is difficult to-day to see wherein lay the attraction of this poem. It is written in the stilted, artificial style of that time and is full of the usual classical terms and allusions. Every year saw a fresh crop of these poems and odes addressed to Royalty on special occasions. They were generally first performed before the King, Queen, and Court circle in the drawing room at St. James's Palace, and very frequently afterwards appeared in the weekly programmes at Hickford's Room. It must have been a great relief after such dull entertainments to have a concert of some lighter music such as one given in 1744 with 'The Vocal Parts by Sig. Palma, Sig. Rochetti, and Sig. Fratistanti, who particularly will sing some songs composed by the Best Masters in Italy in Comic Style. And amongst the rest of the Songs will be performed for the first Time in publick the famous Cantata called *Orpheus seeking after Eurydice*, composed by the late Signor Pergolesi.' The names of the comic songs do not appear. Perhaps among them was included Pergolesi's famous 'Tre Giorni,' so often since sung by amateurs as a serious love song, instead of in the mocking style demanded by both words and music. 'Acis and Galatea, composed by Mr. Handel,' was a very favourite work with the public and was given several times at Hickford's Room. Miss Oldmixon selected it for her benefit in 1749, when the vocal parts were rendered by herself, Signora Galli, John Beard, and Mr. Reinhold, 'With all the Chorusses.' The occasion was also of special interest from the promise that 'The Performance will be conducted by Mr. Dubourg who will also play a Solo.' The great violinist had recently returned to England after his long residence in Dublin, to find that his playing could still attract and astonish the London public that had not forgotten the wonderful performance of his youth. 'Acis and Galatea' was again performed some years later 'for the Benefit of the Sister of the late Robert Hiller of Westminster Abbey.' Mr. Hiller was possibly one of the vicars-choral, and as the concert was somewhat in the nature of a charity, the profession rose to the occasion and issued the following notice: 'The Public may be assured that Justice will be done to this excellent Composition, as the capital Performers in England have generously engaged their Assistance on this Occasion.'

Some of the Infant Prodigies of the 18th century made their first appearance before the public at Hickford's Room, and among them little Miss Davies, who played both the harpsichord and German flute. She was only seven years old when she gave her first concert, and she played a flute concerto of her own composition, the principal

flute in a 'Full Piece for two German Flutes, French Horns, Trumpets, &c., a solo on the flute accompanied by French horns, and a Concerto of Mr. Handel's on the Harpsichord.' The list of artists both English and foreign who made their first appearance at Hickford's is a long one, containing several names well known in the annals of music, and many a successful career was begun on that low platform. But from time to time the room has been the scene of the sad occasion of the *last* appearance of old favourites, compelled by age or ill-health to take leave of the public whom they have served so long and who forget them so easily. One of the most pathetic of these farewell occasions was that on which Cuzzoni made her final appeal to a London audience when she visited England for the last time in 1751. During her early days she had an immense vogue at the opera, though her hasty temper made it difficult for her to get on with the other singers. After many years of success in London she went back to the Continent, where she squandered her money, and at last, no longer young, she determined once more to try her fortune with the rich English. That the musical profession rallied round her may be seen from the following announcement of May 23, 1751:

Signor Angelo Morigi, Mr. Miller, Mr. Beneki, and the Rest of the Performers having, in Compassion to my Distresses, generously promised to perform Gratis, enables me to give the following Entertainment for my Benefit This Day at Mr. Hickford's in Brewer Street.

#### PART I.

- The 3d Concerto of Mr. Geminiani's 2d Op.
- Affanni del Pensier by Signora Cuzzoni.
- A Song by Signor Guadani.
- A Concerto on the Bassoon by Mr. Miller.
- A Solo on the Violin by Sig. Angelo Morigi.
- Falsa Immagine by Signora Cuzzoni.
- 6th Concerto of Mr. Geminiani's 3d Op.

#### PART II.

- Violin Concerto by Sig. Angelo Morigi.
- Return, O God of Hosts, by Signora Cuzzoni.
- Song by Sig. Palma.
- Salve Regina, by Signora Cuzzoni.
- 5th of Mr. Handel's Grand Concertos.
- Tickets, 10s. 6d. each, to be had at Mr. Hickford's.

I am so extremely Sensible of the Many Obligations I have already received from the Nobility and Gentry of This Kingdom (for which I sincerely return my most humble Thanks) that nothing but extreme Necessity and a Desire of doing Justice, could induce me to trouble them again, but being unhappily involved in a few Debts, am extremely desirous of attempting every thing in my Power to pay them before I quit England; therefore take the Liberty most humbly to intreat them once more to repeat their well known Generosity and Goodness, and to honour me with their Presence at this Benefit, which shall be the last I will ever trouble them with, and is made solely to pay my Creditors; and to convince the World of my Sincerity herein, I have prevailed on Mr. Hickford to receive the Money, and to pay it to them.

*I am, Ladies and Gentlemen,  
Your very much obliged, and  
devoted humble servant,*

F. CUZZONI.

The poor old singer met with but little success in spite of her piteous appeal and the generous support of the well-known artists whose names

appear in her programme. She had already made various attempts during that season to retrieve her fallen fortunes, singing at other concerts at Hickford's Room and at the New Theatre in the Haymarket, where Guadagni gave his own benefit 'For the Profit of Signora Cuzzoni': but her voice was worn and thin, no one cared to hear her, and she passes from the concert-room a melancholy shadow into the heavy mists of poverty and obscurity.

As time went on Society, ever seeking fresh diversions, began to play at being learned, and was seized with a craze for attending lectures on various subjects, literary, artistic, political, social, and scientific. Thomas Sheridan, famous father of a still more famous son, had just taken up the teaching of elocution as a fresh means of earning a livelihood, and among his earliest ventures in this direction was a course of lectures given at Hickford's Room. A man so well known in town, of such high literary attainments and the friend of Dr. Johnson, could not fail to secure a good attendance for his lectures, especially as the study of literature and the art of reading aloud were becoming fashionable among the ladies.

One May morning in 1761, therefore, the town was informed that:

Mr. Sheridan's Course of Lectures on Elocution, will commence on Monday the 18th Instant at Hickford's Concert Room in Brewer Street. It will consist of Eight Lectures. Four of which he proposes to deliver in Each Week on Monday, Tuesday, Wednesday and Friday, and to begin precisely at One o'clock Each Day. By Desire he will read some piece of Poetry or Prose, after each Lecture; the poetic Passages chiefly from Milton and Dryden: and amongst the prosaic Pieces he will deliver a Sermon of Dr. Swift's, and another of the Rev. Mr. Sterne's.

Proposals at large to be had and Subscriptions received at Mr. Millar's, in the Strand; Mr. Dodsley's, in Pall Mall; Mr. Wilkie's, in St. Paul's Church-Yard; Mr. Davies's, in Russel Street, Covent Garden; and at Tom's Coffee House, Devereux Court, Temple Bar.

That the lectures were a success and gained Mr. Sheridan many distinguished pupils can hardly be doubted. Hickford's Room was still the resort of the 'Quality' and any new venture was sure to be largely patronised if only from curiosity. Mr. Sheridan had to repeat his lectures in other parts of the town, and his fine presence and beautiful voice soon gained him fame in his new calling. He appears to have confined himself strictly to his lectures on these occasions; but some years later an elocutionary display of a different kind was given here by John Lee the actor, celebrated for his adaptations of plays and for his quarrels with Garrick. He was one of those unfortunate persons who always have a grievance, and who find it necessary to pose as being misunderstood on account of their originality. In addition to his acting, he made a great feature of readings from Milton, and in 1772 he advertised an entertainment that should not only allow him to show off his talent as a professor of elocution, but should be different from any previous kind of diversion offered to the public!

His prospectus is worth quoting in full:

Jan. 30th [1772].

Hickford's Room in Brewer Street.

A New Entertainment is prepared for Exhibition, in which the Powers of Music, Poetry and Elocution will be united in several select pieces of Imagery from

MILTON.

First Composition, To-morrow the 31st Instant, between the Parts of a Grand Concert of Vocal and Instrumental Music, will be delivered by Mr. Lee, a short introductory Discourse, with an Ode upon the Passions; illustrated by the Invocation at the Beginning of Paradise Lost and by the Description of the Fall of Satan with the Rebel Angels, to be Spoken and Sung.

Second Composition. At the same Place on Thursday the 6th of February, between the Parts of a Grand Concert of Music, will be continued the Discourse upon the Powers of Poetry, Elocution, &c., illustrated by Milton's description of the Evening and Morning, with the Hymn sung by Adam and Eve at the Entrance of their Bower.

Note: The Airs and Chorusses (which are mostly new, and have been composed solely for these Illustrations) will be supported by a proper number of Voices and Instruments. The doors will be opened at Six, the Performance will begin precisely at Seven o'clock, and the Whole will be concluded about the usual time of resorting to the Pantheon.

At that time the Pantheon had only very lately been opened, and by the splendour of its numerous rooms and magnificence of the entertainments eclipsed almost every other place of amusement in London. Mr. Lee, therefore, doubtful in any case perhaps of a large attendance at his discourse, was exceedingly careful to assure his patrons that his 'New Entertainment' should in no way interfere with their enjoyment of the more luxurious pleasures and enticing gaieties offered by the directors of the Pantheon. He was wise on this account, too, in choosing Hickford's Room for his performances, for Brewer Street is but a short distance from Oxford Street. His auditors, therefore, having performed their moral and intellectual duty by listening to Milton's lofty verse, joyfully set off, a gay procession of chairs and coaches, to the spacious hall and gaily-lighted rooms of the Pantheon, where they danced, played cards, flirted, intrigued, sipped their tea and chocolate, and made mischief among their friends. The 'School for Scandal' was so true a picture of its time that it is no wonder it was at first forbidden by the Lord Chamberlain to be represented on the stage.

BERTHA HARRISON.

(To be continued.)

The long story of the development of music is a continuous and unbroken record of human effort to extend and enhance the possibilities of effects of sound upon human sensibilities, as representing in a formal or a direct manner the expression of man's inner being. The efforts resolve themselves mainly into impulses to find means to produce the effect of design, and to contrive types of expression which are capable of being adapted to such designs. And as the difficulty of coping with two things at once is considerable, men have generally concentrated their efforts on design at one time, and on expression at another.—*Sir Hubert Parry in 'The Evolution of the art of Music.'*

## Occasional Notes.

*King Richard.*—Music do I hear?

Ha, ha! keep time :—How sweet sour music is  
When time is broke, and no proportion kept!  
So is it in the music of men's lives.  
And here have I the daintiness of ear,  
To check time broke in a disord'd string;  
But, for the concord of my state and time,  
Had not an ear to hear my true time broke.  
I wasted time, and now doth time waste me.

SHAKESPEARE.

From THE MUSICAL TIMES of fifty years ago—  
September, 1856:

MENDELSSOHN SCHOLARSHIP. — The successful candidate is Master Arthur Seymour Sullivan, a chorister of Her Majesty's Chapels Royal, fourteen years old. There were twenty competitors.

At what age does a composer bring forth his best work? This question is a difficult one to answer, and opinions may differ as to what should be regarded as the best work of this or that composer. As an attempt to find some solution of the question, we have compiled the following table, setting forth the eleven composers in chronological order, and giving their ages at death:

Name.	Representative work.	Com- posed at the age of	Age at death.
Bach	B minor Mass -	48	65
Handel	Messiah - -	56	74
Haydn	Creation - -	65	77
Mozart	Don Giovanni -	31	35 (nearly 36)
Beethoven	C minor symphony	35-38	56
Weber	Der Freyschütz -	30-33	39
Schubert	C major symphony	31	31 (nearly 32)
Mendelssohn	Elijah - - -	37	38
Schumann	Pianoforte concerto	31-35	46
Wagner	Die Meistersinger -	49-54	69
Brahms	Requiem - - -	32-35	63 (nearly 64)

Except in the instances of Beethoven, Schubert, and Schumann, the representative works that have been selected are those combining orchestra and chorus, and no one will deny that they are masterpieces. The omission of Wagner's 'Der Ring des Nibelungen' is necessitated by the length of time covered by its conception and its full fruition; and in five cases the representative work was on the stocks for various periods. The result of the analysis shows that between the ages of thirty and forty is a good time for productiveness; and yet composers who, like some non-composing folk, think that they are 'too old at forty,' may take courage in the creative output of Bach, Wagner, Handel, and Haydn, at the respective ages of forty-eight, forty-nine to fifty-four, fifty-six, and sixty-five, especially when that output included such monumental works as the B minor Mass, 'Die Meistersinger,' 'The Messiah,' and 'The Creation.' The above table, alas! also brings home to us the fact that four of the chosen masters—Mozart, Weber, Schubert, and Mendelssohn—died before they had reached their fortieth year. And this fact naturally suggests the question: What might each of these have done to enrich the world's music had they lived as long as, say, Bach, Wagner, Handel, or Haydn?

In accordance with our annual custom, we give some extracts from the British Museum Report for the year ending March 31, as contained in the recently-issued Blue Book. During the year no fewer than 8,222 musical publications were added to the national library. Of these, 7,305 were received under the provisions of the Copyright Act; 580 by Colonial Copyright; and 337 were acquired by purchase. As this total (8,222) exceeds that of the previous Report by 1,288 publications, musical composition is considerably on the increase. But what of the quality? The most interesting additions to the collection of printed music are thus stated:

Monte, Filippo di: 'Secondo Libro di Madrigali spirituali a sei Voci.' Venice, 1589.

Dering, Richard, Organist to Queen Henrietta Maria: 'Cantiones Sacrae quinque Vocum.' Antwerp, 1634.

Abell, John: 'A Choice Collection of Italian Ayres.' London, 1703.

Richardson, William: 'Lessons for the Harpsichord.' London, 1708.

Meyerbeer, Giacomo: 'A copy of the full-score of 'L'Africaine,' 1865.

Musical literature has been enriched by Mrs. J. Henniker-Heaton's gift of a huge tome thus described:

Richard Wagner. Engraved throughout by Mr. Allan Wyon for the Honourable Mrs. Burrell on specially manufactured paper, with watermark facsimile of Richard Wagner's autograph signature. One hundred copies only printed.

The Department of MSS. has acquired, among others, the following treasures:

Vocal and instrumental compositions, in score, by the Rev. R. Creyghton, D.D.; 1727.

'Recueil de Vaudevilles,' &c., in score; 1728.

Musical in 'The Tempest,' &c., by H. Purcell, with compositions by Tallis, Blow, Pelham Humfrey, and others; 18th cent.

'Come let us agree,' treble part, by H. Purcell; 18th cent.

Peal-book of the London Society of bell-ringers known as the 'Junior Cumberland Youths'; 1784-1824.

Autograph MS. of Robert Schumann's [Pianoforte] Sonata in F minor (Op. 14); 1836.

'Love's Triumph,' autograph opera by W. Vincent Wallace, in full score; 1862.

Autograph drafts of compositions, vocal and instrumental, by John Liptrot Hatton; 1869-1870.

Among the portraits added to the Department of Prints and Drawings is a mezzo-tint, after J. Downman, of William Jackson, of Exeter, composer of the Te Deum in F associated with his name; and classified under 'Ethnography of Asia' (British and Mediæval Antiquities) are two musical instruments:

A handsome specimen of the stringed instrument known as *Vina*, from Southern India.

A nose-flute from the Loi aborigines of Hainan, China.

The number of 'Readers' has diminished by 11,383, the numbers being:

1904	-	-	-	226,323
1905	-	-	-	214,940
				11,383

Notwithstanding this falling off, the attendance averages 711 readers per day. The fact that all the provincial newspapers, including those issued in Scotland and Ireland—in all 48,000 volumes!—have been removed to Hendon is a natural source of regret to those who have occasion to consult these invaluable sources of information; but in this matter, as in all else, the never-failing courtesy of the Reading Room officials helps to modify an obvious inconvenience to those engaged in serious research work.

Centenaries serve a useful and profitable purpose in reviving the memories of those who have passed into the shadows. One hundred years ago—on September 24, 1806, at Limerick—George Alexander Osborne made his entry into the world. Those who knew this polished, genial, witty, Irish musician will recall pleasant memories of the charming personality of this friend of Chopin and Berlioz. In the early days of the Musical Association Mr. Osborne frequently enlivened the Proceedings by his remarks in the capacity of lecturer, chairman, and speaker in discussions. For instance, an interesting autobiographical paper on Berlioz which he read contained the following reference to Miss Harriet Smithson, afterwards the wife of the great French composer :

Miss Smithson was much admired and sought after. I remember being at a public ball [at Paris], and while walking with her leaning on my arm, we were stopped by Mlle. George, the great French tragedian, who took my other arm, making me look like an urn with two handles as we paced up and down the room. Many were the winks and nods I received ; one gentleman loudly remarking, 'Look at that monopoliser of tragedy.'

Of a more serious nature was his reference to Berlioz at St. Paul's Cathedral, at the annual service of the 'Charity children in 1851. On that occasion Osborne and Berlioz—vested in surplices!—both sang in the choir, when the impressionable French composer was 'dissolved in tears.' Berlioz said to his Irish friend : 'Never during the whole course of my life has music affected me in the same way as the singing in unison of those children.'

In the course of an interesting paper entitled 'Reminiscences of Frederick Chopin,' whom he knew so well during his residence in Paris, Mr. Osborne said :

Residing close by Chopin's residence, I was a frequent visitor, and had the advantage of hearing him play his compositions when still in manuscript. Even when published he would introduce *fioritures*, always varying them when repeated with new embroideries, according to the fancy of the moment. In bravura passages he would sing out as loud as he could, occasionally exclaiming, 'This will require force and dash,' evidently having Liszt in his mind.

A capital specimen of Osborne's humour is found in an interesting paper he read on 'Musical coincidences and reminiscences.' Here it is—one of his amusing 'reminiscences' :

Meeting with old Lablache one day on my arrival in London from Paris, I was surprised at his greeting me with 'Bon jour, Madame Dubrac.' In vain I told him that I did not know what he meant, but he said, 'Oh ! yes, you do ; however, if your memory fails you, ask De Beriot.' After a little reflection, I remembered the circumstance to which he alluded, but did not know that it was made public, and certainly any pleasure it afforded to Lablache's friends must have been entirely due to his great gift of story telling. You shall have it as a plain, unvarnished tale.

On a visit with De Beriot, he being then an unmarried man, we occupied a double-bedded room, and on the morning of our departure for Paris I was much engaged and had scarcely time to close my portmanteau, which during a temporary absence remained open in our room. On my return I put in a few remaining things, and we started for Boulogne-sur-Mer, where we arrived in the afternoon. As usual, our trunks were opened for examination, to see if we had anything liable to duty. When my turn came, I was asked to pay for a half-dozen pairs of stockings. I was astonished, and, having the warmth of an Irishman improved by a residence in France, I asked if the government expected I should

wear my boots without stockings. The chief examiner was then called, who very politely asked my name, which I gave him in rather an excited manner. He then said, 'Excuse me, sir, you are Madame Dubrac ; how do you account for it ?' As I could not account for it—how could I?—I hurriedly said that I supposed it was a name given to me in my baptism. The examiner laughed, made me a bow, and shut up my portmanteau. The next morning in Paris, when arranging my things, I took from the bottom of my trunk six pairs of fine long stockings, marked Madame Dubrac, an old friend of mine and De Beriot, which he placed there unknown to me, and my ignorance of this fact was the cause of the anecdote so embellished by our mutual friend Lablache.

An incident which befel Osborne during his travels in the Holy Land is told in his most graphic manner : the extract is from a paper he read on 'The emotional aspects of poetry, painting, and music' :

As regards primitive music, I had an opportunity when travelling in the East of hearing some remarkable specimens. I will ask you to accompany me a short distance through the desert from the banks of the Jordan to modern Jericho, which consists of a group of squalid huts containing about sixty families. After a couple of hours' rest we mounted our horses, and off they went at a fearful gallop. Mine, which was an Arab steed, came in first, for which I got great credit. Now I don't mind telling you, in strict confidence, that my earnest desire was to come in last, for I felt very uncomfortable, being obliged to hold on my hat with my left hand while pulling as hard as I could with the right ; but all to no purpose, the beast would be first, and I had to receive most unmerited hearty congratulations. These poor blacks in Jericho appear to be a degenerate race, as the hot and unhealthy climate has an enervating effect on them. After supper we were summoned to witness a war dance. About twenty men and women, headed by their Princess holding a sword over her head, were ranged before us. One of the women, who was renowned for having the shrillest voice of the company, was ordered to whisper something to each of us, which she did with a vengeance. It would be impossible to describe the effect of her high soprano on the ear. She screamed on a top shrill note, 'Quacky, quacky, quacky,' the meaning of which words I am unable to give you, but they were very flattering, as I was informed. The war-dance now commenced with a chorus accompaniment, men and women clapping their hands and singing the following, 'Jaya ve, jaya doodley.' This musical phrase was taken up higher and higher with an appalling crescendo that, as we should term it, brought down the house ; indeed, these poor blacks would have gone on till midnight had they not been requested to retire ; and I feel persuaded that had they heard the most pleasing chorus, as we understand one, it would not have given them the pleasure they derived from 'Jaya ve, jaya doodley.' I have given you as nearly as possible the two bars I heard, but when I sung them, which I did after they had finished, it was evident that my rendering of 'Jaya ve' was not appreciated, for they looked unutterable things, seeming to be of unanimous opinion that music was not my vocation, therefore I failed to convey to them their emotional and sympathetic associations. When we come to consider that the Arab scale is divided into eighteen intervals instead of twelve, we can easily imagine that any European notation of Arab music must be at the best a mere approximation. Whenever I hear singing out of tune, and that sometimes happens, I invariably look on the vocalist as being acquainted with the Arab scale. Next morning the chief, a man jet black, with very thick lips and only one enormous front tooth, attended by his prime minister, accompanied us on our way to old, or biblical, Jericho. Here we bade him adieu, presenting him and his minister with two loaves and a few pieces of Arabic money. He smote his breast and shook hands ; we, therefore, considering it the proper thing to do, smote our breasts and shook hands.

'La Pluie de Perles,' a drawing-room pianoforte piece which had an extraordinary popularity, was Osborne's best known composition. In the course of a discussion following the late Charles Salaman's paper 'On music as a profession in England,' Osborne gave the following information concerning his *chef d'œuvre* for the drawing-room: (the quotation is from the 'Proceedings of the Musical Association'):

Many present might know the piece called 'La Pluie de Perles.' He wrote that piece in Paris, and sent it over to Cramer's. The manager wrote back to say that it would be better to send some pianoforte piece on an Italian opera; but he would enter this at Stationers' Hall as Mr. Osborne's property. He did not send a piece at that time, and took no more notice about it. A year afterwards he came to London, taught 'La Pluie de Perles' to several pupils, and, after about a year, when asking for his account at Cramer's, he found there was a charge for entering a piece at Stationers' Hall. He said that was not correct, as he had not the copyright of any of his pieces; however, they insisted that it was, and although the piece could have been had originally for £10, Mr. Beale then offered him £250 for it. He said he must first be certain that it was his property, and having sent to Stationers' Hall, and consulted Serjeant Byles, who was an authority on these questions, and found that it was so, he returned, but instead of selling it to Messrs. Cramer, he went round to all the publishers, and sold it to twelve out of fourteen, who had brought it out, for £10 each. By this means he sold it for £120, instead of £250, but he made every publisher his friend, and by that mere chance he eventually put between £5,000 and £6,000 into his pocket.

In the course of the same speech he humorously referred to cathedral organists thus:

It was a most honourable position to be organist of a cathedral. He heard the very best works there; his body was well cared for, having plenty of exercise, both on the pedals and in pulling out the stops; and not only so, but his spiritual wants were also ministered to; for, besides the great festivals, there were fifty-two weeks in each year, and consequently he had the advantage of hearing one hundred and four sermons.

To return to 'La Pluie de Perles.' This piece, Osborne's Op. 61, which doubtless first appeared in Paris, is dedicated in one of the English editions to 'Miss M. J. Wilson (Pianiste), Sunderland,' and has for its sub-title 'Valse Brillante,' but in another English edition the dedicatee is Miss Grace Chappell! The following is an amusing anecdote of the popular piece which Osborne was wont to tell against himself:

At a fashionable party, at which he arrived very late, he was invited to play, and he accordingly sat down at the pianoforte and began to play 'La Pluie de Perles.' To his great surprise and indignation the assembled guests burst out laughing; but he was easily appeased when he learned that no fewer than four other pianists had already performed the same composition!

That Osborne's memory should not be exclusively associated with a drawing-room pianoforte piece, it should be recalled that he composed two operas, three overtures, a sextet for wind instruments, a quintet for pianoforte, wind instruments, and double-bass, three trios, a clever violoncello sonata, an Andante and rondo for Joachim, and a number of duets with De Beriot for violin.

Warm-hearted, cultured, keen-witted, George Alexander Osborne died in London, November 16th (not 17th, as stated in the 'Dictionary of National Biography'), 1893, aged eighty-seven, and his remains were interred in Highgate Cemetery.

Hundreds of performances of Handel's 'Messiah' are given which are not recorded in London musical journals; but the interpretation of the work on August 14, in the Town Hall, Cambridge, was of exceptional interest. We give the title-page and historical note of the programme in full:

A SACRED ORATORIO  
THE MESSIAH

BY  
MR CHARLES JENNENS  
AS PERFORMED IN THE

TOWN HALL, CAMBRIDGE,

ON

TUESDAY, AUGUST THE 14TH, 1906.

Set to Musick in the year 1741 by

MR HANDEL.

MAJORA CANAMUS.

*"And without Controversy, great is the Mystery of Godliness: God was manifested in the Flesh, justified by the Spirit, seen of Angels, preached among the Gentiles, believed on in the world, received up into Glory."*

*"In whom are hid all the Treasures of Wisdom and Knowledge."*

CAMBRIDGE:

PRINTED AT THE UNIVERSITY PRESS.

1906

The present performance of 'The Sacred Oratorio' has been undertaken to enable the student to realize the conditions under which the work was performed, when conducted by the great master himself.

We are enabled to have a fairly accurate reproduction, as there are still in existence three lists of the Singers and Orchestral players, employed by Handel and his successor Smith, with even the fees each received, at three of the annual performances given in the Chapel of the Foundling Hospital on behalf of the Funds of that noble Institution, and it is from these lists that the numbers employed on the present occasion in Chorus and Orchestra have been arranged.

The first of the lists referred to above, was for the performance on April 27th, 1758, arranged and conducted by Handel.

The second was for May 3rd, 1759. This was probably drawn up by Handel with an idea that he would conduct the work, but he died before the day of performance.

The third list was arranged by Smith (Handel's successor and life-long friend) for Friday, May 2nd, 1760, exactly on the same lines as those previously drawn up, and the work was conducted by him.

There are one or two doubtful points in these lists, which renders it impossible to guarantee an exact reproduction, but everything has been done from the information obtainable, to make the performance as accurate and interesting as possible.

A. H. MANN.

At Cambridge, Dr. Mann, who attempted an exact reproduction of those 18th century performances, came very near to the mark, so far as the letter of the Foundling lists was concerned; the parts for organ and harpsichord—for the latter a pianoforte was substituted—were, according to the custom of the time, left unwritten. Dr. E. W. Naylor, organist of Emmanuel College, Cambridge, and Dr. A. W. Wilson, organist of Ely Cathedral, officiated ably at the pianoforte and organ respectively. But of course it will be easily understood that they had to keep within modest limits; what Handel, with his genius and his conception of his own work made of those parts, it is

scarcely possible to conceive. The soloists were Miss Kate Cherry, Miss Edith Nutter, and Messrs. J. Reed and J. E. Farrington. The main interest, however, centred in the small choir of twenty-four voices. Thanks to the goodwill of the singers and the Handelian enthusiasm of Dr. Mann the choruses were admirably sung, with point, freshness and intelligence. The orchestra consisted of twenty strings, four oboes, four bassoons, one trumpet, two horns and drums. Thus the instrumentalists outnumbered the chorus singers, whereas nowadays the reverse is the case. The effects of the orchestral parts were most interesting: Handel knew the value of contrasts and, after the manner of his time, obtained them. His colouring, too, showed the hand of a master. In conclusion, Dr. Mann may be warmly congratulated on the result of his experiment.

Sir Charles Brett has been presented with a congratulatory address by the Belfast Philharmonic Society on the occasion of the recent honour of Knighthood conferred upon him by the King. Since the formation of the Society in 1874 he has taken a leading part in its affairs, having been one of the honorary secretaries since 1883, and it is in no small measure due to his untiring energy and whole-hearted enthusiasm that this organization has taken the foremost place in the musical life of Ireland. In the course of his reply to the address, Sir Charles said:

I need not attempt to point out the advantages of music as a recreation. In a busy life I have found it productive of the very greatest rest and change for a tired brain. Music was a divine art, and had gone on with the growth of civilization from the earliest times to the present. He hoped and believed that it would continue to do so long after golf and bridge had gone out of fashion.

The Hovingham Musical Festival—the thirteenth of the series—is announced to be held on October 17 and 18. The outline programme forecasts performances of the following works:

*Choral:* The Black Knight (*Elgar*); Te Deum (*Dvorák*); Kubla Khan (*Coleridge-Taylor*); Spring (*Haydn*); and Sleepers, wake (*Bach*).

*Instrumental:* Concerto for violin and violoncello (*Brahms*); Jupiter Symphony (*Mozart*); Ballet Egyptian (*Luigini*); Irish Rhapsody, No. 1 (*Stanford*); Violin concerto (*Beethoven*); and Violoncello concerto (*Saint-Saëns*).

In addition to the above a chamber concert will be given by the Kruse Quartet. The honorary conductor of the Festival is Mr. T. T. Noble, organist of York Minster, but the Rev. Canon Pemberton, founder and former conductor of this interesting Yorkshire music-making, will take charge of the Jupiter symphony and Haydn's 'Spring.'

The preliminary prospectus of the Birmingham Musical Festival—October 2, 3, 4, 5—announces the following quartet of new works, all by native composers. The order of performance is as hereunder stated:

Oratorio—The Kingdom	-	-	Edward Elgar.
The Bells (for chorus and orchestra)	-	-	Joseph Holbrooke.
Sinfonietta in G minor	-	-	Percy Pitt.
Omar Khayyam	-	-	Granville Bantock.

Choral works, other than the above novelties, include the following:

Elijah; The Apostles; Sing ye to the Lord (*Bach*); Messiah; Mass in D (*Beethoven*); The Revenge; and Hymn of Praise.

Orchestral compositions are represented by—

Symphony in C minor (*Brahms*); Symphonic poems Don Juan and Tod und Verklärung; Overtures Le Carnaval Romain, Tannhäuser, and Flying Dutchman; and Violin concertos (soloist, Mischa Elman) by Beethoven and Tchaikovsky.

Dr. Hans Richter occupies his accustomed place as conductor, Mr. R. H. Wilson is the chorus-master, and Mr. C. W. Perkins is the organist, while the soloists are twelve in number.

High falutinism finds favour in the Antipodes. This is the strain in which a Sydney newspaper described an organ recital given by Mr. Edwin (not Edward) H. Lemare:

He sits down in front of the key-board, and at once there is a mighty rushing tidal wave of sound. Edward, with the curly moustache, stands beside it—turns it with one hand from one ocean into another; pats it smooth; puts a white, fat palm on it, and squashes it flat and still; lifts it up with two fingers, and wipes the spray off it with a third; gives it a little shove, till all the roaring, screaming, spouting, trumpeting, hooting monsters in creation are rolling along its crest; then suddenly he puts a thumb in front of it, and stops it dead, so that one foolish little bird in a rose garden may begin to twitter.

Then Edward, with the same plump, placid face, drops the tidal wave down into a gulf of silence, and you go away to consider what a fearsome monster the organ is, and how many things might happen if it broke loose and ran amok, with torn music hanging from its jaws and a froth of wild sound dripping from its mouth.

An addition to the vocabulary of musical terms comes to us from Barmouth in an assertive yellow poster which, in black letters four inches high, is headed:

HADELORIAN  
ORGAN  
RECITALS.

But if Handel's star was in the ascendent at those performances, why not Handelorian?

#### PETER CORNELIUS.

A good, lovable man, a sterling, upright character was Peter Cornelius, whom, after perusing these two portly volumes,\* we seem to know as intimately as if he were a dear, life-long friend. His is the usual story of a genius-gifted composer's struggle for recognition which refused to come, or at any rate to provide the wherewithal of an independent existence until Cornelius had reached the middle-age period of his life. He had to rely upon his brothers and friends to provide him with money whenever he was unable to obtain pupils, or when such work as translating essays, poems and operatic libretti for Liszt, Berlioz and Rubinstein was not forthcoming. Most of his compositions—chiefly collections of songs, now prized as little masterpieces—went the round of many publishers' offices only to be returned or forgotten; indeed, many were not published until after his death! Even his masterpiece, the delightful 'Barber of Bagdad,' which in his lifetime enjoyed one single performance only, brought him in a *tantième* of five double Louis d'or. Cornelius was one of those artists who, knowing in what direction their strength lies, spend the greater part of their lives waiting for something to turn up which shall enable them to exercise their particular gifts to their own fullest artistic satisfaction, and meanwhile refuse to turn

\* Peter Cornelius, Ausgewählte Briefe nebst Tagebuchblätter und Gelegenheitsgedichten. Herausgegeben von seinem Sohne Carl Maria Cornelius. Two vols. Leipzig: Breitkopf und Härtel.

their hand to some other work—uncongenial perhaps, but neither difficult nor degrading—which would secure for them something like independence. Thus we see poor Cornelius continually urged by relatives and friends to obtain some fixed appointment as conductor, organist, or teacher. Once or twice he tries, unsuccessfully; but generally he argues that he is unfit for the post, that he wants liberty, which of course means liberty to wait for something better, something more suited to his hyper-sensitive, independent nature. There is no doubt that he might have gained a better position for himself, both as man and as creative artist, if he had been more energetic, more a man of the world who knows how to embrace an opportunity when it presents itself. But even this weakness in his character fails to spoil the fascinating character-picture drawn by the man himself in these 700 letters, poems and extracts from diaries, totalling no less than 1,600 pages. The charm of his personality is of a rare and fragrant kind, and one never dips into these volumes without feeling refreshed and all the better for having had a chat with and grasped the hand, so to speak, of this good and true, noble-hearted and broad-minded man; for having listened to his deeply-felt and earnestly-expressed views on life, religion and his beloved art, or smiled at his jokes and jingling, humorous rhymes.

Peter Cornelius was the son of an actor, and the godson of a cousin of his father, Peter von Cornelius, the great German painter, in whose honour Mendelssohn composed his spirited 'Cornelius' march. Little Peter—'Pitterchen,' as he called himself, to rhyme with 'Mütterchen'—was destined for the stage, that is to say, his father, the actor, wished to play the part of Destiny for his son who, however, after a few unsuccessful appearances (*e.g.* as Raoul in Schiller's 'Maid of Orleans,' when Peter's legs and chest were 'splendidly stuffed, to give him a manly appearance') was early attracted by music. Thus we find him in 1841, at the age of seventeen, in London, staying at 17, Southampton Street, Covent Garden, as a second violinist in the orchestra of a German Opera Company, playing in Drury Lane Theatre. He cannot have been a very wonderful fiddler, for after the first performance (Weber's 'Freischütz') he writes to his father that he 'got on very well in the orchestra, and did not cause the least trouble.' He revels in the wonders of the London streets, the museums, churches, &c., and lives as cheaply as he can, so as to be able to buy some presents for his relatives. He only complains of the after effects of sea-sickness and of the London water, which is 'bad and dangerous to health.' He has 'coffee and bread for breakfast, costing me 2½d.; for dinner I have some delicious pea-soup, meat and pudding, costing me 8d. or 10d., or at the utmost 1 shilling. In the evening I drink a point (*sic!*) of half-and-half which costs 3d., and if I am hungry I eat a couple of boiled eggs or bread and cheese. I don't like the English beer, but when I do get thirsty I prefer half-and-half!' At Manchester the German opera company came to grief financially. Poor Peter did not like the place at all: 'It seemed too disgusting at first, after London, and even now I cannot work up any enthusiasm over it. It is a very large town, dissected by three filthy, muddy rivers and many canals; people say it rains here for nine months of the year, and snows during the remaining three months,' and so on.

Upon his return to Mayence we find him applying his eager mind to the study of Bach's '48,' Mozart's quartets, and Shakespeare, in English and German, for which purpose he rises regularly at six o'clock. He has lessons in composition from Heinrich Esser

(afterwards conductor at the Vienna Court Opera), who 'is a Brummbar (grumbling bear), always wanting originality; but I fear this early striving after originality is not wise; it is the greatest fault of the modern composers.' And then the seventeen-year-old wiseacre adds the very sage and true remark: 'of course it is best if the compositions are spontaneously original.' True, O wise, young judge, for thus we get a Schubert, Berlioz, Dvorák, or Cornelius! In 1845 he is in Berlin, the guest of his 'swell' relative (always called uncle by him) 'Geheimrath' Peter von Cornelius, the painter, where he meets many distinguished men of the day.

The old gentleman seems to have been kind enough to his struggling young relative, but he was evidently a man to be esteemed rather than loved. 'He is surrounded,' writes Peter to his favourite sister, 'by a host of sycophants, admirers, and patronizing enthusiasts—but friends? He has no friend like his good cousin Carl (Peter's father). His name will ever shine in the history of Art—but in the hearts of loving men? Dear Susanna! If a good genius descended from heaven, and with one hand offered me my uncle's perfection of art, and with the other my father's perfection of love, Oh! I would sorrowfully shut my eyes to the one, and with both hands would grasp such love.'

At the Berlin opera Cornelius heard Jenny Lind, then at the beginning of her wonderful career, and introduced to Berlin by Meyerbeer, who had written his opera 'Ein Feldlager in Schlesien' (1840) specially for her. 'A foretaste of heavenly bliss,' raves Peter, 'worth more than seeing the other puppets dance, or hearing even the most voice-gifted of hens cackle a hundred times.' He makes good progress in his musical studies under S. W. Dehn, whom he likes all the better for displaying certain little human failings and weaknesses. He 'loves the dear old Adam' in him because, seeing the master thus humanly weak on occasions 'makes my affection for him possible.' Amongst attempts at composition some marches for infantry and cavalry bands, an overture for grand orchestra, and a 'Stabat mater' are mentioned, but none of these things have been preserved. He makes plans for going to Paris to study singing under Garcia, though this, like so many of Cornelius's *châteaux d'Espagne*, came to naught. He calls on Taubert, the conductor of the Berlin opera, and on Nicolai, the other court Kapellmeister (composer of 'The Merry Wives of Windsor') for an expression of opinion on his compositions. Their verdicts were depressing. The former recommends 'sticking to song-writing.' 'I had brought a Tragedy and he said "write songs"; I had come with plans for palaces and he said: "go and build pigsties."' Nicolai was even more cruel: 'He says I know nothing, can't write a note correctly, should have studied with Neithardt, Grell, or Taubert—with anybody rather than Dehn. In fact, he kicked me, the load, whereas the kicks were meant for the donkey, *alias* Dehn.' No wonder the verdict of these great men upset poor Peter, and made a longer stay in Berlin distasteful. He speaks of founding a School of singing in some town in America, England or Germany, 'to train talented young people for the operatic stage and revive the old Italian vocal art.' Eventually, he visits Dessau, where Friedrich Schneider lived, one of the greatest theorists of his day and styled the 'Handel of his age' because of his many successful oratorios. Cornelius 'found the old gentleman sitting at the window, reading, suffering from stomach cramp, and with the most extraordinary nose in the world.' Naturally poor dyspeptic Schneider was not in a mood for perusing a nobody's attempts at composition, and so this little excursion proved

fruitless. Soon we hear of plans for a comic opera: 'One road still remains open to us composers; we have had our three great tragic writers in music, but there has not yet been an Aristophanes. I know no purely German comic opera amongst modern works; since Dittersdorf we have not had a real comic writer amongst our composers,' &c., &c. Then he mentions a one-act comic opera; the libretto he has finished, and the music he hopes to complete in the spring. This little work (can it have been a first draft of the famous 'Barber of Bagdad'?) like so many actually completed songs, duets, string quartets, masses, psalms, &c., has disappeared. Cornelius, who applied the severest self-criticism, no doubt himself arranged an occasional *auto-da-fé* at which the unworthy children of his Muse were handed over to the flames. In his last letter from Berlin, dated February 2, 1852, he announces his first appearance as a musical critic. His article, on a concert in the Singakademie, appeared in the *Konstitutionelle Zeitung* on February 1. Needless to say he received nothing for it! But seeing that he afterwards displayed considerable activity and exceptional gifts as a writer on musical subjects, the fact that he became a critic for the said paper, 'quite unexpectedly,' is of interest. He looked upon it as 'an event' in his career, and no doubt he built more castles in the air. However, once again nothing came of the matter. In March we find him in Weimar, knocking at the gate of the Altenburg, the residence of Franz Liszt. His career may be said to have really commenced with this important step.

A. J. J.

(To be continued.)

## MENDELSSOHN'S VIOLIN CONCERTO.

BY SIR GEORGE GROVE, C.B.

This exquisite composition—Mendelssohn's only Concerto for the violin, as Beethoven's was—was finally completed in the year 1844, and first performed by Herr Ferdinand David at one of the concerts at the Gewandhaus at Leipzig, on March 13, 1845. We say 'finally completed,' because there is evidence to show that it occupied the author more or less constantly during more than five years. On July 30, 1838, he informs David that he 'would like to write a Violin concerto for him next winter'—'One in E minor runs in my head, the beginning of which gives me no peace.' And no wonder, if the beginning was the same as we now have it! Later still it is 'swimming about in his head in a shapeless condition,' though 'a genial day or two would bring it into shape.' Not so easy, however; for David has bespoken a 'brilliant' beginning, and how is *that* to be got? The whole first solo must be on the high E!

After this we hear little more of it till 1844. It had, however, been constantly in his thoughts, and the themes and passages are said to have been quoted continually in his (unpublished) letters to the friends whom he was accustomed to consult on such points. The first draft may possibly have been made at Soden, near Frankfort, in the delicious weeks of rest and enjoyment which followed his triumphant but exhausting visit to England; and it was there, says Lampadius his biographer, that he first played it on the pianoforte to Moscheles. The manuscript score is dated (without place) 'd. 16 September, 1844.' It was performed in London, by Signor Sivori, at the concert of the Philharmonic Society on June 29,\* 1846.

That was not, however, the actual first performance of the work in this country. We are indebted to Mr. F. G. Edwards for the following information, which, like all details regarding these great works,

is full of interest, and will be welcomed by our readers:

'The first performance of Mendelssohn's Violin concerto in England,' says Mr. Edwards (*see THE MUSICAL TIMES* for July 1, 1896), 'took place on December 23, 1845, at the Western Institution, 47, Leicester Square, in the room which is now the well-known sale-room of Messrs. Puttick & Simpson, and formerly the studio of Sir Joshua Reynolds. The performer was a Herr Kreutzer, "Director of Music to the Grand Duke of Baden," and the occasion was a musical lecture on "Mendelssohn"—one of a series called "Evenings with the great composers"—given by Mr. Henry J. Lincoln, formerly musical critic of the *Daily News*, who played the pianoforte accompaniment to the concerto. Mr. Lincoln remembers that an old gentleman, seated in the front row of the audience, persistently marked the rhythm of the last movement with his umbrella! The first performance of the Concerto in England *with orchestra* was at the Philharmonic concert, as stated above.

*Allegro molto appassionato* (E minor), ending *Presto* and leading into *Andante* (C major); that into a short *Allegretto non troppo* (E minor), and that into the *Finale, Allegro molto vivace* (E major).

I. The Concerto opens with the prelude of only a single bar, with a passionate subject in the principal violin, of which the following is the commencement:

No. 1. Solo violin.  
*Allegro molto appassionato.*

given out by the flutes and clarinets alone, and accompanied by the solo violin on the low G. Such are the main materials out of which the movement is formed.

But like everything of Mendelssohn's, each movement throughout the entire composition is brought up to the highest perfection of finish, and abounds with beauties small and great, all demanding quotation, if space allowed it. We cannot, however, resist calling attention to the beginning of the second solo—answering to the working-out section in a symphony—where a fragment from the main subject (No. 1) is emitted by the wind instruments (flute and clarinet, flute and oboe, clarinet and bassoon) alternately; these successive pairs calling to one another, somewhat after the fashion of a beautiful passage in the 'Hebrides' overture, the solo violin meanwhile pursuing its way up and down the scale in intervals measured by the theme which forms our second quotation (No. 2):

No. 4.

Solo violin. Fl. Clar. Bva. Strings. V'cello.

&c.

col bassi. (6) (5)

The cadenza, Mendelssohn's own (or rather, as the autograph and correspondence show, his and David's)—for he would not leave anything to chance—comes in earlier than usual, at the end of the third quotation. It begins solo; but before its restless arpeggios cease, is joined by the orchestra.

II. The second portion of the Concerto—*Andante*, 6-8, in the key of C—is not divided from the preceding movement by more than a short pause. The following is the beautiful theme with which it commences, after eight bars of prelude:

No. 5.

Solo violin. *Andante*.

&c.

Another theme, of a more agitated character, of which much use is made, is as follows:

No. 6.

&c.

III. A short movement of fifteen bars, *Allegretto non troppo*, in the original key, serves as a bridge from the calm beauty of the *Andante* to the fiery impetuosity of the *Finale*—*Allegro molto vivace*—which, after a few coquetting bars, dashes into the following graceful and irresistible theme in the major:

No. 7.

Solo violin. *Allegro molto vivace*.

*pp leggiero.*

*sempre pp e leggiero.*

Another theme, worked with great pertinacity by the solo instrument and the entire orchestra, is as follows:

No. 8.

*ff* &c.

A third is given out by the solo violin in G major:

No. 9.

*cres.* &c.

and is then made to do duty, in a manner and with an effect which no one who hears it can ever forget, as accompaniment to the original theme (No. 7) in this fashion:

No. 10.

Solo violin. Viol. 1 & 2. Violas & 'cellos. Bassi pizz. &c.

Here the new theme is given to the whole of the strings (except the basses) in unisons and octaves with much expression, and the result is truly splendid. This is just before the *reprise* of the subject, where the same thing occurs in E major with even still finer effect.

The autograph of the Concerto belonged to the late Ferdinand David, and through his kindness we had the privilege of examining it. The manuscript is an oblong folio volume of sixty-six pages, with twelve staves to a page. At the top of the first page Mendelssohn has written 'Concerto.' . . . 'H. d. M.,\*' and at the end he has dated it 'd. 16 September, 1844.' It is a beautiful specimen of Mendelssohn's neat, clear handwriting, with comparatively few alterations. Here and there a couple of bars are crossed out from top to bottom (evidently done while writing), and there are

\* These letters, or something similar, are found at the head of most of Mendelssohn's manuscript scores, beginning with his early boyhood. They are probably the initial letters of a prayer. Their presence serves to distinguish the original autographs of his works from all subsequent copies by his own hand, in which he never placed them.

constant small corrections, but nothing important. But a comparison of it with the printed score reveals very many interesting changes, testifying to that never-ceasing desire to do his best, and give the thought that was in his mind its very finest and clearest form. In fact, when examined with the help of the letters which passed between Mendelssohn and David, it becomes evident that the time between September 16 and the 13th of the following March was occupied more or less constantly in canvassing various minute changes, all improvements, though not all of equal moment. Two specimens of these letters, given below, convey an idea of the general nature of these changes, and the ultimate result would be seen by a minute comparison of the manuscript with the printed score.

The first movement is marked *Allegro con fuoco* in the autograph; the other movements are as in the printed copy. Of the more important changes in the music the following may be noticed in the part of the solo violin:

Page 9 (of the printed full score\*). The second subject was originally introduced an octave lower than it now stands, thus:

No. 11.

Printed score, p. 9.

MS.

the gain in sonority and brilliancy in the change being obvious.

The well-known passage at p. 18 was originally quite different and far less effective (as will be evident from the quotation), besides missing the present references to the principal theme of the movement:

No. 12.

Printed score, p. 18.

MS. 1st version.

MS. 2nd version.

&c.

The same thing, *mutatis mutandis*, occurs in the recurrence of the passage at p. 33. A more complex alteration has been made at p. 21, involving the excision of two bars, and the sacrifice of an allusion to the rhythm of the original theme in the trumpets and drums—see (a a) below, compared with the three opening bars of the *Allegro*. But then the very

remarkable modulation into C sharp, which follows the quotation, is anticipated by two bars:

No. 13. Solo violin.

Printed score, p. 21.

MS.

Solo violin.

Clar. & Fag.

Viol.

Tr. & Timp. *pp*

Bassi. (a) (a)

Tr. & Timp. *tacit.*

P. 36. Double notes (referring to the first theme) have been substituted in the solo violin for the somewhat commonplace arpeggios, greatly to the advantage of the passage; and the instrumentation has been altered accordingly:

No. 14.

Printed score, p. 36.

MS.

8va.

loco.

8va.....

8va.....

P. 39. The famous passage at bar 4 and onwards of this page is written in the manuscript an octave lower.

P. 41. The solo violin part stands in the manuscript as follows:

No. 15.

\* The pagination references are to the full-score of the *Peters* edition.

Of less important alterations the following may be mentioned :

No. 16.

Printed score, p. 16.

MS.

No. 17.

Printed score, p. 40.

MS.

and the same four bars later to enable the *crescendo* to be more easily and effectively made.

P. 34. The shakes in the flute are in the manuscript an octave lower ; the clarinet rests ; and the drum has a part which is now omitted.

P. 45. In the manuscript the upper notes of the solo violin are reinforced by the flute—now omitted.

P. 45. The parts for flute, clarinets, and bassoons were originally written in the manuscript. Mendelssohn then erased them, and afterwards restored them as they now stand.

P. 29. The *pp* which is so magical in this place (after the double bar) is not found in the manuscript.

P. 47. Here is a change which shows how vast an improvement may reside in a minute alteration :

No. 18.

Printed score, p. 47.

MS.

No. 19.

Printed score, p. 66.

MS.

In the *Finale* the changes are but few, and all apparently with the view of giving more brilliancy to the solo violin—as for instance transposing passages an octave higher. The principal ones are as follows :

No. 19.

Printed score, p. 66.

MS.

at the previous occurrence of the passage (p. 57), it stands as in the manuscript, with a slight modification thus :

No. 20.

Printed score, p. 57.

MS.

Violin players will understand why the interval between the first and second notes should have been changed to an octave in the first case and retained at a fifth in the other :

No. 21.

Printed score, p. 69.

MS.

No. 22.

Printed score, p. 69.

MS.

and so on for two bars more : then

No. 23.

Printed score.

MS.

The following are the letters from Mendelssohn to Ferdinand David above referred to :

Frankfurt, December 17, 1844.

Dear David,

I have now sent the score of the violin concerto to Breitkopf and Haertel and I have made a good many alterations in it : these must be altered in the band parts. There are also a good many alterations in the solo part. I hope they are improvements. Concerning all this I should so much like to have your opinion before giving the concerto to irrevocable publicity. If only I were near you, you would escape with a few afternoon calls, but as it is, I must beg you to write me as explicitly as you possibly can on the following points.

Firstly. Do you like the altered and extended cadenza? It pleases me much more than the original version : but is it playable and correctly noted? I want the arpeggios to begin at once in strict time and in four parts up to the *tutti*. I hope this will not be too exacting for the performer. I suppose also that the *diminuendo* into the *pp* can be easily managed. Is the alteration at the end of the first movement easy to play? I should think so.

One important point which is not clear to me—although I ought to be ashamed to confess it—is the *pizzicato* accompaniment to the subject of the *Adagio* [*Andante*]. I originally intended to write it in this way, but something or other—I really don't know what, prevented me. It is not the question what the effect of the *pizzicato* would be—I know that well enough—but what its effect will be in combination with the *coll arco* basses and solo violin. Will you be good enough to show the passage to Gade and let me know his opinion : and do not laugh at me too much! I am thoroughly ashamed of myself ; but I can't help it and shall never get free of my habit of groping about.

Is the return to C major, without the flute, quite easy to play now? Really *quite* easy, so that it could

be executed with the greatest delicacy? You will not be displeased to find that in the last movement the solo part in less covered up.

'Thank heaven,' you will exclaim, 'that the concerto is finished.' Excuse my bothering you; but what am I to do?—Yours,

FELIX MENDELSSOHN BARTHOLDY.

Frankfurt a. M., February 19, 1845.

Dear David,

Very many thanks for all the trouble you are taking with my Violin concerto, and forgive me for all the time and patience it must have cost you.

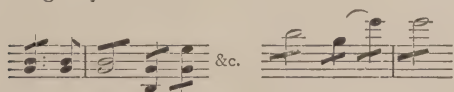
The bar before the *cadenza* I wish not to be repeated; I put there '*Cadenza ad libitum*,' by which I mean that the arpeggios can be made as long or as short as you like. If the *ad libit.* is not there, I will add it in correcting the proofs.

The four-part arpeggios are what I like best, with the same bowing from the beginning *ff* to the end *pp*. But if that is inconvenient, then alter them thus:



in that case, from the semiquavers onwards, by all means use a staccato bow.

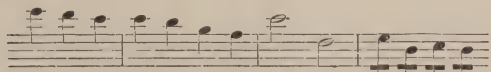
Please alter the end of the first movement entirely according to your wish:



only, if not more difficult, I should naturally like it thus:



At the end [of the last movement] I would much rather take the octaves *quite* away. Please correct it thus:



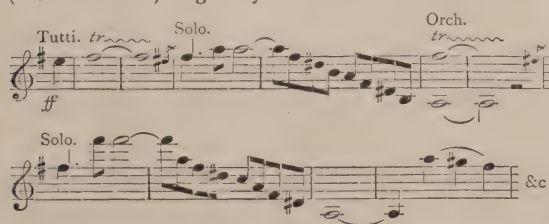
Once more excuse all this trouble with which I bother you so; also excuse these hurried lines written in the greatest haste. Love to your wife.

Always thine,

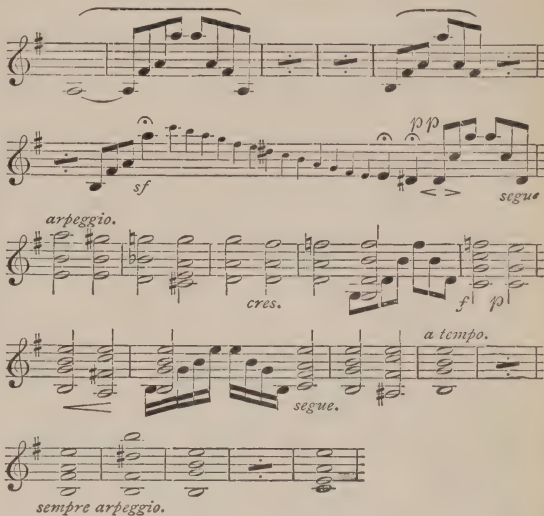
FELIX MENDELSSOHN BARTHOLDY.

[The following additional changes have kindly been sent, specially for this reprint of Sir George Grove's analysis, by Mr. Paul David, of Uppingham, the former owner of the autograph.—ED. M.T.]

The passage 14 bars before the *Più presto* (1st movement) originally stood thus:



The Cadenza took this form; it is a mere sketch of what it afterwards became, and some of its best features are absent:



## Church and Organ Music.

### BEFORE AND AFTER THE GOSPEL.

The above ascriptions, so familiar in the Communion Service, have a little history of their own which is not without interest. One naturally, in the first place, turns to Jebb's 'The choral service of the united Church of England and Ireland' (1843) in order to see what the worthy Canon has to say on the subject. We quote from p. 481:

The Glory before the Gospel is a short Anthem, customarily kept up in all churches, and forming part of the choral system universally, though enjoined by no present Rubric. It is to be found, however, in all the editions of the Prayer Book before the last review, and is supposed to have been omitted through inadvertence. No direction exists for announcing the termination of the Gospel, which may be accounted for by the ancient custom, enjoined by the Scotch Prayer Book, and prevalent in many country churches in England, though sanctioned by no Rubric, of saying or singing 'Thanks be to thee, O Lord,' when the appointed portion has been read.

Jebb, however, is in error when he states that 'the Glory before the Gospel is to be found in all the editions of the Prayer Book before the last review' (1662). An examination, at the British Museum, of the original editions of the Prayer Book has resulted in the following information: 'The booke of common prayer and administracion of the Sacramentes, and other rites and ceremonies of the Church: after the use of the Church of England'—a black-letter tome published in 1549 and known as the Prayer Book of Edward VI.—contains the following direction in the Communion Service:

Immediately after the Epistle ended, the priest, or one appointed to reade the Gospel, shall saie. The holy Gospell written in the Chapter of

The Clarke and people shall aunswere

GLORY BE TO THEE, O LORDE.

No such direction appears in the Prayer Books of 1552, 1559, and 1662, therefore, whether it was omitted by inadvertence or purposely, the ascription is

technically illegal, though, as the recent 'Report of the Royal Commission on Ecclesiastical Discipline' states, it may 'be justified by long usage,' as, indeed, it is.

Let us now turn to a 17th century Liturgy bearing the following title :

THE BOOKE OF COMMON PRAYER and Administration of the Sacraments. And other parts of divine service for the use of the Church of Scotland.

The issue of this Prayer Book, in the year 1637, formed part of Archbishop Laud's abortive attempt to force Episcopacy upon the Scottish people. To quote from Professor Meiklejohn's 'A new History of England and Great Britain' :

In 1633, eight years after his accession, Charles I. went down to Edinburgh, and was crowned with great pomp in the Abbey Church at Holyrood. He was so heartily received by all classes, that nothing he could wish for seemed likely to be rejected. When he got back to London, Laud proposed that Episcopacy should be restored in Scotland, the Liturgy introduced, and Presbyterianism abolished. Charles, with his usual want of sense and tact, consented. But the opposition was both general and intense. The Dean of Edinburgh no sooner opened the new prayer-book in the Cathedral of St. Giles, than stools, books, and cushions were hurled at his head : and the bishop and he had to flee for their lives, and were with difficulty smuggled back to their own homes. In keeping with the clumsy and generally too late concessions of Charles, it was discovered that the law made it binding on all persons to *buy* the prayer-book, but not necessarily to *use* it.

The Communion Service of the Scottish Prayer Book of 1637 contains the following direction :

And the Epistle ended, the Gospel shall be read, the Presbyter saying: *The holy Gospel is written in the Chapter of at the verse.* And then the people all standing up shall say: *Glory be to thee, O Lord.*

At the end of the Gospel, the Presbyter shall say: *So endeth the holy Gospel.* And the people shall answer: *Thanks be to thee, O Lord.*

Through what instrumentality the doxology 'Thanks be to thee, O Lord' (or 'Thanks be to thee, O Christ'), in this Scottish Liturgy, came into use in the Church of England appears to be unknown.

Turning to the consideration of the *music*—called by Jebb 'a short anthem'—of these twin sentences, we may quote Mr. John S. Bumpus, who tell us, in his

biography of 'Sir John Stevenson' (1893), p. 61, that several old-time composers set them, such as

Richard Portman, who was organist of Westminster Abbey in the reign of Charles I., and they occur in an ancient manuscript copy of his Service in F, in the possession of the writer. The doxology after the Gospel was most probably set for the first time by Tallis in his celebrated Service in the Dorian mode, composed soon after the Reformation ; and this is the one in ordinary use.

The present writer has searched through many of the Services by composers of the latter part of the 17th century, *i.e.*, after the Restoration, for settings of these words, and has met with the following examples, some of which have not been printed:—Rogers in D, E minor and F; Bryan (of S. Paul's) in G; Ferabosco (of Ely) in A minor, D and E minor; Hawkins (of Ely) in A and G; Wise in E flat; and Loosemore in D minor. In the Services by the Georgian and early Victorian composers these settings seem to be of rare occurrence; we find them, however, in the Services of Hayes in E flat; Skeats (of Canterbury) in C; Jackson (of Exeter) in C, E, F and E flat; Clarke-Whitfield in E; and Sir J. L. Rogers in F. Attwood wrote an elaborate setting in the key of A, for use in S. Paul's Cathedral, to the words 'Thanks be unto Thee, O Lord, for this, Thy Holy Gospel.' In a volume of Anthems and Chants by James Radcliffe, lay clerk of Durham, published in October, 1801, the Thanksgiving after the Gospel is absurdly headed *Gloria in Excelsis*. At the present day, composers of full Communion Services invariably furnish original music for these sentences.

Mr. Bumpus has kindly supplied us with a copy of the Attwood setting to which he refers. Transcribed from a manuscript dated 1825, in his possession, it bears the statement that it was 'expressly composed for and is constantly used in St. Paul's Cathedral.' In sending the transcript Mr. Bumpus writes :

Taking the date into consideration, I should say that the little piece was intended as a part of the Service in A, composed by Attwood in 1825. It was in use at S. Paul's for a good many years, but I cannot exactly say when it was discontinued. The only portions of the Communion Service sung there in his time were the Sanctus, as an Introit, and the Kyrie: no Creed until 1842. It is curious how this little piece of music was retained in our churches at a time when everything except the Kyrie was unsung in the Communion Service. Here is the Attwood composition above referred to :

#### THANKSGIVING AFTER THE GOSPEL.

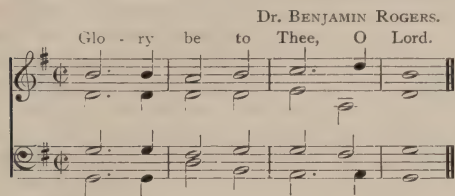
THOMAS ATTWOOD.

Thanks be to Thee, O Lord, . . . for Thy Ho - ly, Ho - ly Gos - pel. Thanks be to Thee, O

Lord, . . . for Thy Ho - ly, Ho - ly Gos - pel, Thy Ho - ly, Ho - ly Gos - pel.

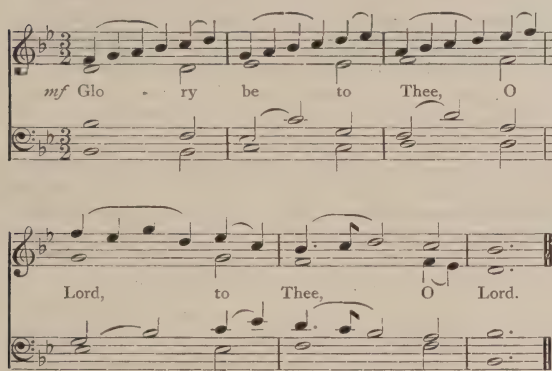
Mr. Bumpus adds :

I send you, with the Attwood Thanksgiving, one by Dr. Benjamin Rogers. He set this in *all* his Services, including the well-known one in D, though Boyce did not print it.

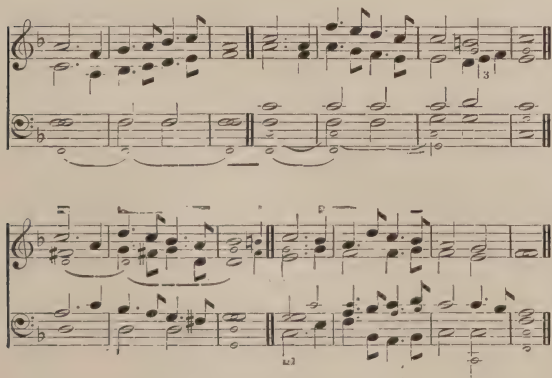


From Dr. Benjamin Rogers's Communion Service in G, in the autograph of Dr. Philip Hayes, in the possession of Mr. John S. Bumpus. See THE MUSICAL TIMES, December, 1905, p. 784.

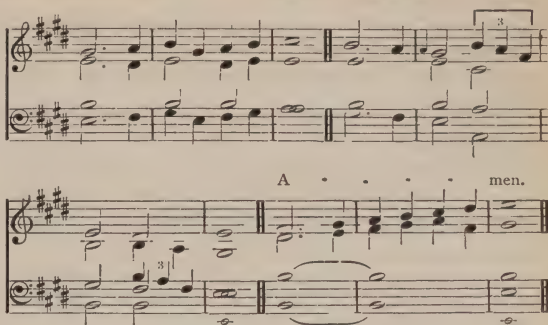
Some of the settings of 'Before and after the Gospel' are very wonderful inspirations, especially those of the dark period of English Church music, the late Georgian and early Victorian era. Michael Maybrick's 'Collection of Chants' (? 1825)—to which we referred in our July issue, p. 469—will furnish us with a typical example :



From the same book we cull one of Maybrick's chants, as showing the kind of strain beloved by singers in the early part of the 19th century :



As a matter of curious interest, it should be added that all the single and double chants in Maybrick's collection are furnished with Amens—sometimes the plagal, and at others the perfect cadence, and the last in the book, a single chant, is enriched with an extended Amen as follows :



REINAGLE'S 'ST. PETER' AND THOMAS BRITTON.

Mr. Frank Kidson, of Leeds, writes :

I have been much interested in your article on Alexander Robert Reinagle—the friend of my friend, the late Mr. T. W. Taphouse, of Oxford—and think I can solve the little difficulty as to the date of the collection of Psalm tunes in which 'St. Peter' first made its appearance; that is the one published by T. Holloway, of Hanway Street. I fix the date as 1836, for in the *Musical World* of April 29, 1836, p. 116, occurs this advertisement :

ORIGINAL PSALM TUNES, for Voice and Piano,  
Composed by A. R. REINAGLE of Oxford.  
Published by Holloway, 5, Hanway Street, Oxford  
Street. Price 4s.

As this advertisement is not repeated—so far as I have seen—I take it that it is one of a *new* publication, and that the date, '1826,' given in 'Scottish Psalmody,' may very easily be a printer's error, or a slip of the pen, for 1836.

I am fairly familiar with the biography of the Reinagle family—the two Josephs, father and grandfather of the A. R. Reinagle we are dealing with; but I have an 18th century publication by one of the family which somewhat puzzles me. I assume it to be by a brother of the first Joseph and great uncle of the composer of 'St. Peter.' It is entitled :

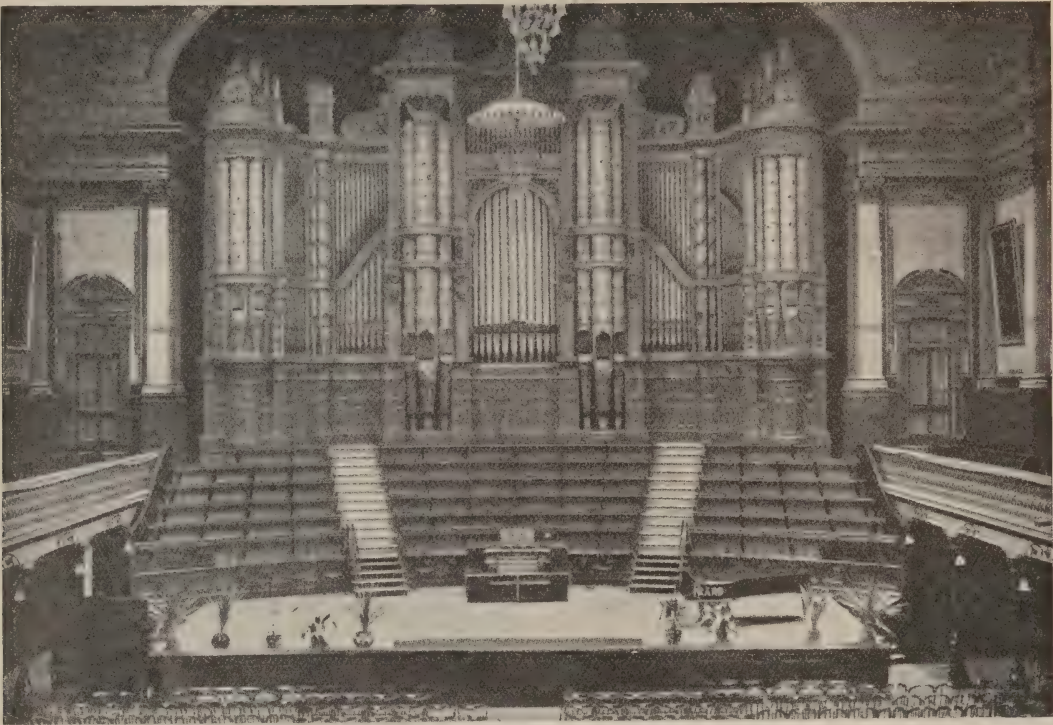
A | COLLECTION | of | The most favourite | SCOTS  
TUNES | with Variations | for the | Harpsichord | by  
A. REINAGLE | London. Printed for and sold by the  
Author. | Folio; engraved; pp. 26.

The imprint 'London' is, I fancy, a polite fiction, for the book is rudely engraved and I should say is either from an Irish or a Glasgow source. The Reinagle family settled in Edinburgh shortly after the middle of the 18th century, and I think that while the elder Joseph resided in Edinburgh, this A. Reinagle (his brother Alexander?) went to Glasgow. On the title-page of an interesting Glasgow publication of airs for the flute and violin—Aird's 'Selection of Scotch, English, Irish, and Foreign airs,' oblong 16mo [1782], vol. 2—is advertised 'Reinagle's Scotch airs for the Harpsichord, 4s.,' evidently the publication of which I have quoted the title.

I am sure all musical bibliographers will be grateful to you for reprinting in readable style the list of books which formed the musical library of Thomas Britton. How it makes one's mouth water! Apropos of Britton's library, there is a MS. entry in a book in the Bodleian Library which must formerly have belonged to the Musical small-coal man—viz., 'Mercurius Musicus,' 1699, oblong 4to. The note reads :

July 23, 1706. Borrowed of Mr. Britain 22 Old  
Song Books, which I promise to return upon demand.  
Witness my hand, William Pearson.

This William Pearson was the music-printer of Aldersgate. Was he faithful to his promise so solemnly entered into? What were those lightly-named 'Old Song Books' which would now be so precious?



THE ORGAN IN THE TOWN HALL, MELBOURNE.

This organ built by Messrs. William Hill & Son, at a total cost, including freight, duty, &c., of £7,000, was opened on August 10, 1872. Two or three years ago the Council took into consideration the necessity of bringing the instrument up to date in regard to action and tonal improvements, with the result that the work of reconstruction was placed in the hands of Messrs. Ingram, Hope, Jones & Co., of Hereford, at a cost of £4,500, and Mr. T. H. Collinson, of Edinburgh, supervised on behalf of the Melbourne Council the work executed in England. The organ, reconstructed on the electro-pneumatic system of action, was re-opened on July 4 by Mr. Edwin H. Lemare, who gave an interesting recital. The following is the specification of the instrument as it now stands :

SPECIFICATION OF ORGAN.

PEDAL ORGAN.					
		Feet.	Feet.		
Open diapason ..	..	32	Tibia clausa ..	..	8
Tibia profundissima ..	..	32	Fifteenth ..	..	4
Open diapason ..	..	16	Ophicleide ..	..	32
Tibia profunda ..	..	16	Trombone ..	..	16
Bourdon ..	..	16	Clarion ..	..	8
Viol d'orchestre ..	..	16	Great to pedals.		
Quint ..	..	12	Swell to pedals.		
Tibia plena (from great)	..	8	Choir to pedals.		
Violon ..	..	8	Solo to pedals.		
Principal..	..	8	Echo to pedals.		
GREAT ORGAN.					
Double open diapason ..	..	16	Double trumpet ..	..	16
Bourdon ..	..	16	Posaune ..	..	8
Diapason phonon ..	..	8	Trumpet ..	..	8
Open diapason ..	..	8	Clarion ..	..	4
Open diapason ..	..	8	Octave.		
Tibia plena ..	..	8	Swell to great sub.		
Gamba ..	..	8	Swell to great unison.		
Tibia clausa ..	..	8	Swell to great unison,		
String gamba ..	..	8	second touch.		
Dulciana ..	..	8	Swell to great octave.		
Muted viol ..	..	8	Choir to great sub.		
Harmonic flute ..	..	4	Choir to great unison.		
Principal..	..	4	Solo to great unison.		
Twelfth ..	..	3	Solo to great unison,		
Fifteenth..	..	2	second touch.		

4 Composition pedals.  
4 Suitable bass attachments for same.  
4 Combination key touches.  
Extension octave to all stops.

SWELL ORGAN.			
	Feet.		Feet.
Bourdon ..	16	Cornopean ..	8
Diapason phonon ..	8	Oboe ..	8
Open diapason ..	8	Clarion ..	4
Open diapason ..	8	Tibia plena (from great organ)	8
Salicional ..	8	Octave.	
Vox celeste (tenor C) ..	8	Choir to swell unison.	
Lieblich gedacht ..	8	Choir to swell unison, second touch.	
Viol d'orchestre ..	8	Solo to swell unison.	
Suabe flute ..	4	Solo to swell unison, second touch.	
Quintadena ..	4		
Double trumpet ..	16		
Tremulant ; 3 Composition pedals ; 3 Suitable bass attachments for same ; 4 Combination key touches ; Balanced swell pedal ; Extension octave to all stops.			

CHOIR ORGAN.			
	Feet.		Feet.
Bourdon ..	16	Tibia dura ..	4
Salicional ..	8	Clarinet ..	8
Dulciana ..	8	Octave.	
Gedacht ..	8	Swell to choir unison.	
Viol d'orchestre ..	8	Solo to choir unison.	
Phoneuma ..	8	Solo to choir unison, second touch.	
Principal ..	4		
Triangular flute ..	4		
2 Composition pedals ; 2 Suitable bass attachments for same ; 2 Combination key touches ; Swell-box ; Extension octave to all stops.			

SOLO ORGAN.			
	Feet.		Feet.
Lieblich bourdon ..	16	Vox humana ..	8
Harmonic flute ..	8	Tuba mirabilis ..	8
Vox angelica ..	8	Tuba mirabilis ..	4
Flute octaviante ..	4	Carillon (in separate swell-box).	
Piccolo ..	2	Tibia plena (derived from great organ) ..	
Glockenspiel (2 ranks).		Octave.	
Bassoon ..	16	Choir to solo unison.	
Clarinet ..	8	Choir to solo unison, second touch.	
Orchestral oboe ..	8		
Oboe ..	8		
Tremulant ; 3 Combination key touches ; Balanced swell pedal ; Extension octave to all stops.			

ECHO ORGN. (Prepared for only, and to be placed in the south gallery of the hall.)			
	Feet.		Feet.
Viol d'orchestre ..	8	Orchestral oboe ..	8
Vox angelica (tenor C) ..	8	Vox humana ..	8
Viol d'amour ..	8	Octave.	
Flauto traverso ..	4	Choir to echo unison.	
Tremulant ; Swell-box ; Extension octave to all stops.			
Manual compass : CC to C ; 61 notes, 73 pipes.			
Pedal compass : CCC to F ; 30 notes.			

Stop switch key and pedal. Secondary stop switch for operating a complete set of 'Ad libitum' stop keys consisting of a duplicate stop key for every one existing in the organ. Crescendo pedal acting on stop keys. Blowing by an installation of electric motor and fans.

(Continued on page 623).

## The day is past and over.

September 1, 1906.

## EVENING HYMN-ANTHEM.

Words by an unknown ANATOLIUS of the 6th or 7th Century,  
translated by J. M. NEALE.

Composed by P. C. LUTKIN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante moderato.*

SOPRANO. *mp*

ALTO. *mp*

TENOR. *mp*

BASS. *mp*

(For practice only.)

*Andante moderato.*

*mp*

*pp*

pray Thee that of - fence - less The hours of dark may be: O Je - su, keep me

*pp*

pray Thee that of - fence - less The hours of dark may be: O Je - - su,

*pp*

pray Thee that of - fence - less The hours of dark may be: O Je - su, keep me

*pp*

pray Thee that of - fence - less The hours of dark may be: O Je - - su,

*pp*

*poco cres.* *mf*

in Thy sight, O Je - su, keep me, And save . . me, save me through the

*mp* *mf*

keep me, O Je - su, keep me in Thy sight, And save me, save me through the

*mp* *mf*

in Thy sight, O Je - su, keep me in Thy sight, And save . . me, save me through the

*poco cres.* *mf*

keep me in Thy sight, And save me, save me through the

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I lift my heart to

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I lift my

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I . . lift my

*mp* *poco cres.*

com - ing night. The joys of day are o - ver: I lift my

*p* *pp*

Thee: And call on Thee that sin - less The hours of gloom may be, the

*p* *pp*

heart to Thee: And call on Thee that sin - less The hours of gloom may be, the

*p* *pp*

heart to Thee: And call on Thee that sin - less The hours of gloom may be, the

*p* *pp*

heart to Thee: And call on Thee that sin - less The hours of gloom may be, the

*poco rit.* *a tempo.*  
*mp* hours of gloom may be. O Je - su, make their darkness light, And save . . me,  
*poco rit.* *a tempo.*  
*mp* hours of gloom may be. O Je - su, make their darkness light, And save me,  
*poco rit.* *a tempo.*  
*mp* hours of gloom may be. O Je - su, make their darkness light, And save . . me,  
*poco rit.* *a tempo.*  
*mp* hours of gloom may be. O Je - su, make their darkness light, And save me,  
*poco rit.* *a tempo.*  
*mp* save me through the com - ing night. The toils of day are o - ver : I  
*mf* save me through the com - ing night. The toils of day are o - ver : I  
*mf* save me through the com - ing night. The toils of day are o - ver : I  
*mf* save me through the com - ing night. The toils of day are o - ver : I  
*mf* raise the hymn to Thee ; And ask that free from per - il The  
*mf* raise the hymn to Thee ; . . And ask that free from per - il The  
*mf* raise the hymn to Thee ; . . And ask that free from per - il The  
*mf* raise the hymn to Thee ; And ask that free from per - il The

hours of fear may be. O Je - su, keep me in Thy sight, O Je - su, keep me

hours of fear may be. O Je - su, keep me, O Je - su, keep me

hours of fear may be. O Je - su, keep me in Thy sight, O Je - su, keep me

hours of fear may be. O Je - su, keep me in Thy

keep me, And save . . me, save me through the com - ing night.

in Thy sight, And save me, save me through the com - ing night.

in Thy sight, And save . . me, save me through the com - ing night.

sight, And save me, save me through the com - ing night.

## CHURCH AND ORGAN MUSIC—(continued from page 618).

Dr. William George Price, organist to the Corporation of Belfast and of St. George's Episcopal Church in that city, has been appointed organist to the City Council of Melbourne for one year, during which time the permanent appointment is to be considered. The assessors appointed by the Melbourne authorities in the selection of a suitable candidate were Sir Frederick Bridge and Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh.

Mr. James J. Wedgwood delivered an interesting lecture on 'Modern organ tone' before the members of the Huddersfield and District Organists' Association on July 21. This Association, which seems to be doing good work, now numbers 106 members. The honorary secretary is Mr. George F. Garner, Lion Arcade, Huddersfield.

At the recent Convocation held at the University of Toronto the degree of Doctor of Music was conferred, *honoris causa*, on Dr. Albert Ham, organist and choirmaster of St. James's Cathedral, Toronto, and on Mr. A. S. Vogt, organist of Jarvis Street Baptist Church.

Messrs. William Hill & Son have issued a pamphlet entitled 'The art of organ building.' This attractive and fully illustrated publication contains an account of organs built by this old-established firm (founded 1755) in various cathedrals, town halls, and churches.

Mr. Edwin H. Lemare has been giving organ recitals with much acceptance at Christchurch, New Zealand.

## ORGAN RECITALS.

Sir Walter Parratt, Handsworth Parish Church (re-opening of organ)—Concerto in G minor, *Handel*.

Dr. W. H. Speer, St. Peter's, Bexhill—Prelude in G minor, *Ouseley*.

Mr. W. F. G. Steele, Scots Church, Melbourne—Sonata in D minor, *Faulkes*.

Mr. Cecil Williams, Parish Church, Tenby—Seraph's strain, *Wolstenholme*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—March on a theme of Handel, *Guilmant*.

Mr. Harry Packman, Christ Church, La Crosse—Sonata da Camera No. 1, *A. L. Peace*.

Mr. J. H. Bannister, St. Martin's, Bryanston—Andante in A, *Smart*.

Mr. Fred Sutcliffe, St. Andrew's, Blockley—Andante and Allegro, *Bache*.

Mr. John Pullein, St. Peter's, Harrogate—Gavotte, *Samuel Wesley*.

Mr. G. Steven Evans, Parish Church, Aberystwyth—Festive March, *Smart*.

Mr. G. Cecil Rodham, Longton Parish Church—Concert overture in C minor, *Hollins*.

Mr. Paul Rochard, St. Mary's, Tyne Dock—Sonata in C minor, *D. Fleuret*.

Mr. E. Harold Melling, Crawley Parish Church.—Invocation, *Guilmant*.

Mr. C. E. R. Stevens, St. Mark's, Jersey.—Andante, *H. Davan Wetton*.

Mr. Clement M. Spurling, Oundle School Chapel.—Choral Song and Fugue, *S. S. Wesley*.

Mr. Cecil Williams, Parish Church, Tenby.—Solemn March, *Pearce*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Alban Hamer, Adel Church, Leeds.

Mr. Robert Hanbury, Holmbury St. Mary Parish Church, Dorking.

Mr. Quintus S. H. James, Trinity Church, Easton, Penn., U.S.A.

Mr. A. E. Leatherland, Holy Trinity Church, Southwell.

Mr. J. Charles McLean, Tabernacle, Aberystwyth.

Mr. Sidney A. Mosdell, Parish Church, Wokingham.

Mr. C. Hugh Rowcliffe, Parish Church, Ilford.

Mr. George A. Russell, St. Mary's Church, Bearwood.

Mr. Bryan E. Warhurst, St. Thomas's Church, Rhyl.

Mr. Matthew Watson, Brunswick United Methodist Free Church, Burnley.

Mr. Norman C. Woods, Parish Church, Chiswick.

## Reviews.

*Unaccompanied part-songs for mixed voices and for male voices, composed by Peter Cornelius.* With English words.

[Novello & Co., Ltd.]

The recent publication of several part-songs by Peter Cornelius (1824-1874) provides a favourable opportunity for comment on an interesting section of the works of a remarkable and unduly neglected composer. In this country, at least, it is only within the last year or two that choral societies have realised that Cornelius's part-songs provide them with new and beautiful worlds to conquer. The discovery has been mainly due to the insight and courage of two of the northern competition festival managers, those at Morecambe and Blackpool, in offering as test-pieces some of the most formidable of the whole series; for it must be admitted that the finest of these part-songs present extraordinary difficulties to choralists and demand unusual interpretative perception on the part of conductors. These difficulties have severely tried the mettle of some of the best constituted choirs, and maybe they have led many other choirs to denounce the vaunted grapes as sour. But when the part-songs are perfectly performed—as, to the great credit of some choirs, they have been on several notable occasions—their effect has silenced all cavillers, and has revealed the fact that however forced and crabbed the music may appear to the eye, the idiom in which it is cast is a perfectly natural one to the composer, and is often a powerful means of expression. To hear 'O Death, thou art the tranquil night' sung perfectly, is to experience a never-to-be-forgotten thrill. Such a performance has been given by the Hanley Cauldon Choir, under Mr. James. On this occasion one of the foremost living composers said, with emotion, 'It is the finest thing I have ever heard in my life,' and the tears stood gently in the eyes of another well-known musician. Then who could fail to be moved by the brooding melancholy and gusts of passion in 'The old soldier's dream' (men's voices), after hearing it sung by the Manchester Orpheus Society under Mr. W. S. Nesbitt, the Southport Society under Mr. Clarke, and by other northern choirs that have made a special study of the piece?

Not all the part-songs of Cornelius are of the importance of those so far named, but there are others of great and striking merit. 'I can but love thee' (mixed voices, six parts) and 'Throne of mercy' (mixed voices, eight parts) are two that stand out, if only because they exhibit the composer in a more optimistic mood than do most of his choral works. 'Throne of mercy' has some powerful and gorgeous harmonic effects and climaxes. 'Die Vätergruft' (The hero's rest), in Canon Gorton's English version, was one of the first of Cornelius's short pieces to be performed in this country. It is peculiarly scored for bass (or baritone) solo and chorus (soprano, tenor and two bass parts), and is a characteristic example of the composer's power to express uncanny feelings. 'The tempest' (mixed voice, eight parts, double chorus) is a big, broad, highly dramatic chorus, with swelling climaxes in large curves. It is a piece that would create a sublime effect if adequately performed by large choirs. We do not know whether it has yet been performed in this country, but it ought not to have long to wait for a hearing. 'Comfort in tears' is another piece written for an unusual combination—baritone solo and chorus of mezzo-soprano, tenor and two bass parts. The soloist sings inconsolably of his loss, and his comrades in lively strains call upon him to forget his sorrows. 'The patriot's vow' (four parts, T.T.B.B.) is another fine piece with highly effective and broad climaxes. Several of the smaller compositions for mixed voices are arrangements of slow dances from instrumental pieces by Bach, and these are all allied to sacred words. 'By the waters of Babylon' is an adaptation of the *Sarabande* in Bach's third English Suite; 'Thy face is hidden' is the *Sarabande* from the first French Suite; and 'Jerusalem' is the second *Minuet* from the first Partita.

The remaining pieces to be noticed are all for men's voices. 'The trooper's song' (eight parts, double choir) is a dramatic chorus sung by soldiers fleeing from pursuit and in fear of King Death. Three smaller pieces are of

a solemn character, and intended to be sung by mourners for the dead at a graveside or elsewhere. 'Pilgrims' song' is an adaptation of the well-known theme in Schubert's D minor string quartet. 'Sorrow's tears' is an original composition with some deeply expressive effects. 'In the midst of life' is more developed, rising to moving passion and introducing a Kyrie eleison very impressively.

The English words in nearly all the pieces named are by Mr. W. G. Rothery, who has admirably fulfilled a difficult task. It is not merely that the original German words have been translated, but Mr. Rothery has contrived to fit the accents and not to distort the musical phrasing, and moreover the vowels are often well placed to allow of a maximum resonance. It may be hoped that the provision of an English edition of this beautiful and, to most choirs, new music, will attract the attention of conductors and chorists. The Welsh Eisteddfodau would do well to include some of it as tests; the more dramatic and emotional pieces should appeal to the best Welsh choirs.

*Music and Musicians.* By Edward Algernon Baughan.  
[John Lane.]

The contents of this book comprise twenty-nine critical essays set forth under five sectional headings: Random reflections—Edward Elgar and 'The Apostles'—Some notes on Wagner's 'Ring'—Richard Strauss and his symphonic poems—Richard Strauss and programme music. The author, in his preface, says: 'As they [the essays] extend for a period of over twelve years, I have been brought face to face with some revelations of mental development which I had not expected.'

In perusing this volume one has just the feeling that Mr. Baughan is inclined to attach too much importance to the office of the musical critic, or, to be more exact, the critic of music; but no one will question his literary fluency, even if his opinions are not always respected. Much of the clever writing contained in this book is of an impressionist and personal pronoun kind, and regarded from that point of view the essays furnish matter that is quite readable. One of the most sapient sentences in the whole of the 325 pages is this: 'If I were a composer I would rather write a single song which said something, and said it beautifully, than half the symphonic poems of to-day.' In the thoughtful and interesting paper on 'The Apostles and Elgar's future,' the oratorio 'The Light of Life' is twice referred to (p. 203) as 'The Light of the World,' the title of an oratorio by Sir Arthur Sullivan; and on p. 206, line 7, should not the word 'can' be 'cannot?'

*Harvest Festival Music.* Book 43 of the Village Organist.  
[Novello & Co., Ltd.]

It is a happy thought to provide books of organ voluntaries suitable for the various festivals and seasons of the Church, of which the first of the series, Harvest Festival Music, has just been issued. Here we find six pieces of various lengths and degrees of difficulty, though none of them are beyond the capacities of competent village organists. The selection opens with a Pastorale movement in the key of F, by Mr. Alfred Hollins, which in its 12-8 melodic flow is sure to prove attractive. Quite characteristic of the composer is the touch of extraneous modulation on page 2—not difficult, however, despite the accidentals, if the key tonalities are grasped as they should be. Pleasant contrast is furnished by the second subject (key B flat), and the pedal part is perfectly easy.

It may not be generally known that Handel originally wrote the duet in 'Judas Maccabæus' as a *solo*, therefore additional interest is attached to the arrangement, by Mr. F. Cunningham Woods, of the said solo version, which makes a true Harvest voluntary ('O lovely peace, with plenty crowned') and forms No. 2 of the book under notice. Mr. Woods has also furnished some Variations on Elvey's well-known tune 'St. George,' so closely associated with Dean Alford's harvest hymn 'Come, ye thankful people, come.' After the theme has undergone variational treatment, the tune is given out on the full-organ, *plus* an effective

pedal part in contrapuntal crotchets, which may be accepted as evidence of the high standard of technique with which Mr. Woods credits the village organist. In one single page Mr. John E. West shows what can be done in a 'short improvisation,' the said improvisation being on Schulz's tune 'Wir pflügen,' which is intended to be played either before or after the singing of the hymn 'We plough the fields and scatter.'

An arrangement of 'Thanksgiving at Harvest Time' from Dr. Cowen's oratorio 'Ruth,' provides an introductory voluntary, and a Fantasia on Barnby's anthem 'O Lord, how manifold,' by Mr. John E. West, will admirably serve its purpose as an effective postlude. In addition to those whose spheres of work lie in villages, there are doubtless many other organists who will welcome this garner of harvest music, published at the moderate price of One Shilling.

#### NEW EDITIONS OF STANDARD ANTHEMS.

*This is the record of John. Deliver us, O Lord.* Composed by Orlando Gibbons.

*Great and marvellous.* Composed by Thomas Tomkins.

*Put me not to rebuke, O Lord.* Composed by William Croft.

*Lift up your heads.* Composed by William Turner.

*Teach me Thy way.* Composed by William Fox.

[Novello & Co., Ltd.]

Fresh issues of the anthems of Orlando Gibbons and his distinguished contemporaries are to be warmly encouraged, for these men laid the foundations and built up to a considerable extent the splendid fabric of English church music. All the above anthems have been edited by Mr. John E. West, who has acquitted himself of his delicate work with conspicuous skill and artistic judgment. In some cases the editor has made considerable alterations in the disposal of the parts, but this has been accomplished without interfering with the original harmonic scheme. The autograph of 'This is the record of John,' in the library of Christ Church, Oxford, has an accompaniment for viols, and a note states that it 'was made for Dr. Laud, President of St. John's (College), Oxford.' The chorus parts are for S.A.A.T.B., but Mr. West has wisely adapted them for S.A.T.T.B. as being more likely to meet present tastes and requirements. The anthem therefore opens with a tenor instead of an alto solo, and this interchanging is maintained in two other solo passages. These portions provide effective contrast to the choruses, which, it need scarcely be said, are contrapuntal, as also is the accompaniment to the solos. The music, however, if somewhat severe in character, is dignified and interesting. The other anthem by Gibbons is shorter, and in four parts throughout. In common with its companion the choral-writing is independent, but it flows easily and will not be found difficult to read.

Thomas Tomkins—born in Pembrokeshire in 1586 and died in 1656—was a pupil of William Byrd and had a distinguished career. From being successively chorister and usher of Magdalen College, Oxford, he rose to the position of gentleman and organist of the Chapel Royal (1621) and subsequently became organist of Worcester Cathedral. The anthem 'Great and marvellous are Thy works' is from a published collection of his church music entitled 'Musica Deo sacra et Ecclesiae Anglicanae.' The work was originally laid out for S.A.A.T.B., but Mr. West has judiciously interchanged the parts to S.A.T.T.B.

'Put me not to rebuke,' by Dr. Croft, is as may be surmised more modern in character. The expression is more distinct, the variety of effects greater, and the *Finale*, a neatly developed fugue, provides an impressive conclusion. 'Lift up your heads,' by Dr. William Turner, was first published in Playford's 'Divine Companion' (1701). It is a short, spirited setting of verses seven and eight from Psalm xxiv., and is specially suitable for Ascensiontide. 'Teach me Thy way,' by William Fox—organist of Ely Cathedral from 1572 to 1579—written for four voices, is a beautiful example of early expression of devotional feeling. Simple and unaffected in design and character, the music seems to be the unpremeditated outpouring of an earnest spirit.

*English Music* [1604 to 1904]. Being the Lectures given at the Music Loan Exhibition of the Worshipful Company of Musicians, held at Fishmongers' Hall, London Bridge, June-July, 1904.

[The Walter Scott Publishing Company, Limited.]

It was a happy inspiration on the part of the Worshipful Company of Musicians to combine a series of lectures with the interesting exhibition which they formed at Fishmongers' Hall in 1904, in commemoration of the Tercentenary of the grant of their charter, and it is most fitting that these lectures should be brought together and published in permanent form; but we confess that we should have preferred to receive them in more serious garb than that of the 'Music Story Series,' and under a less misleading title than that of 'English Music.'

The course of lectures was much appreciated by an audience which filled the limited space available on each of the afternoons of the three short weeks during which the exhibition remained open—indeed, at Sir J. F. Bridge's lecture so many were turned away disappointed that he was persuaded to give it a second time, a fact which we do not find recorded in this volume. They were, of course, addressed to a popular audience, but the temptation to run into the 'Lecture with Musical Illustrations' of the Literary Institution was fairly resisted, so that none was without an educational value.

From a short preface in explanation of the scheme of the Exhibition we gather that Mr. T. L. Southgate has acted as general editor of the series, although he is apparently too modest to claim the position. We congratulate him on the care with which he has carried out his duties. To his untiring labours the Exhibition was greatly indebted for its success, while to him we owe two of the most interesting lectures of the series, the first on the Evolution of the Pianoforte, the second, of greater importance, on the Regal and its successors, which is of real value as tracing the development of instruments of the free reed class, although we notice that he fails to mention the Seraphine, the earliest attempt in that direction; the result was far from satisfactory, but it paved the way for the harmonium, and was mainly of English origin. The much-debated question, the construction of the hydraulic organ, was treated by the well-known enthusiast in early instruments, the Rev. F. W. Galpin, whose collection added so greatly to the interest of the Exhibition. Basing his design on that of a small model of baked clay discovered on the site of Carthage, Mr. Galpin has actually constructed a workable instrument which he claims to conform in every particular to the description as given by Hero and Vitruvius.

Of the scientific papers, that on single and double reed instruments was treated by Mr. D. J. Blaikley, whose authority on the subject none will gainsay, while an admirable lecture was given by Mr. J. E. Borland on brass instruments, the principles involved in the construction of which are so imperfectly understood even by many educated musicians. A lecture by Mr. J. Finn on 'The recorder, flute and its allies,' completed the circle of wind instruments, while Mr. W. W. Cobbett treated of the violin family; thus none of the departments of the orchestra, except the instruments of percussion, were neglected, nor was the disestablished family of viols overlooked, as it formed the subject of a most interesting lecture by Dr. Henry Watson, of Manchester.

The subject of early music printing fell of right to Mr. Alfred Littleton, who traced the art from its infancy, and was able to illustrate it by actual examples from his own valuable collection. It must suffice to record that the remaining lectures were—'English Songs' (Dr. W. H. Cummings); 'Madrigals, &c.' (Dr. Markham Lee); 'Music in England in the year 1604' (Sir J. F. Bridge); 'Dances of bygone days' (Mr. Algernon Rose); 'Masques and early operas' (Mr. A. H. D. Prendergast); 'English opera after Purcell' (Dr. F. J. Sawyer); and 'Cathedral music composers' (Dr. Huntley), so that it will be seen the whole course was laid out on a scheme which fairly covered the subject. To these must be added Sir Ernest Clarke's breezy lecture on 'Music of the country-side.' It remains to add that all these lectures were worthy of the occasion, and the musical illustrations well selected and well rendered, while Mr. Prendergast and Sir E. Clarke varied the

proceedings so far as to introduce dancing. It should be mentioned that of the seventeen lectures twelve were delivered by members of the Musicians' Company.

The book is well printed and profusely illustrated with musical examples, figures of instruments and reproductions of titles of ancient musical works. The frontispiece, however excellent as a work of art, is wholly out of place, and we fancy that some of the facsimiles are not reproduced from their originals.

*The Sands of Dee.* Ballad for chorus and orchestra. Words by Charles Kingsley. Music by Charles A. E. Harriss. [Novello & Co., Ltd.]

Not a few composers have been inspired by the tragic fate of the hapless maid who went 'all alone' to call the cattle home on the sands of Dee; but Dr. Harriss's setting possesses a freshness that certainly justifies his taking as his text Charles Kingsley's pathetic lines. The composer makes it manifest that the poem lends itself to the choral ballad form, and this in itself is no small testimony to his success. The music contains several points of interest. At the opening the figure in the accompaniment, alternating in each bar between E minor and G major, ingeniously suggests 'the cruel crawling foam,' and use of this figure at the close of the work gives an artistic sense of completeness. The creeping up of the fatal 'Western tide' is also cleverly illustrated, and impressive use is made of a ground bass at the words 'They rowed her in across the rolling foam.' The vocal parts are equally well designed to intensify the mental picture conjured up by the poem, and the little work may be warmly recommended to conductors of choral societies as likely to interest both singers and listeners.

*The Independent Methodist Tune Book.* Edited by Richard Brimelow and Thomas Robinson.

[Wigan: The Independent Methodist Book Room.]

The output of new collections of hymn tunes shows no signs of abatement. For the most part they are now issued with the words of the hymns with which they are allied, but the first of the books under review consists of tunes only. In discharging their duties the editors of the Independent Methodist Tune Book had a three-fold object in view—we quote from the Preface—(i.) 'to enrich the Service of Praise by providing a book which would contain a large selection of the best tunes published during the last four centuries'; (ii.) 'to supply new tunes to many hymns the metres of which are universally acknowledged to be inadequately provided for,' and (iii.) 'to present in one book a collection of tunes so comprehensive as to satisfactorily meet the varied requirements of Churches, Sunday Schools, and Missions.' These objects appear to have been attained in the 779 tunes which form the collection, to which Mr. Brimelow, one of the editors, has contributed no fewer than forty-two compositions. It is interesting to learn that a prize competition in connection with this book resulted in the enormous number of 3,500 tunes being sent in. The collection appears to have been well edited and will doubtless meet the requirements of those for whom it has been prepared. An edition of the book is issued under the title of 'The Manchester Tune Book,' whereby it is made available for undenominational use.

*Magnificat and Nunc dimittis* in C. By Geoffrey C. E. Ryley.

*Te Deum, Jubilate, Magnificat, and Nunc dimittis* in G. By Herbert W. Wareing.

*A Service for the Holy Communion* in E minor. By B. Agutter.

[Novello & Co., Ltd.]

The setting of the evening canticles by the Rev. Geoffrey C. E. Ryley has been composed for this year's annual festival of the Gloucester Diocesan Choral Union, and consequently it is interesting as indicative of the average abilities of choirs taking part in the celebration. From this point of view the work is most satisfactory, for the composer has not hesitated to write freely, and to make demands on the choristers calling for musical intelligence and good training. At the same time ineffective difficulties have been

studiously avoided, much cleverness being shown in obtaining impressive harmonic effects by simple means. One specially notable transition occurs at the words 'For He that is mighty,' and the subsequent lines are also allied to music thoroughly modern in character. The accompaniment is admirably designed to impart solidity to the vocal part and also possesses some independence, a particularly effective passage being the setting of the verse commencing 'He hath put down the mighty from their seat.' The Gloria, diatonic and vigorous, contains well-designed passages in contrary motion. The music for the Nunc dimittis begins impressively *pianissimo*, and the subsequent phrases are tender and sympathetic, a gradual *crescendo* being worked to an imposing climax at the words 'The glory of Thy people Israel.' The Gloria is the same as that to the Magnificat.

Dr. Wareing's setting of the Morning and Evening Service (in G) is well designed to meet the requirements and abilities of average church choirs. The music is distinguished by the firm touch of the hand that knows and is experienced, while contrast and variety are obtained by simple but effective means. In the Te Deum certain passages might be sung as solos and others as quartets, but this is quite optional, as these portions can be rendered by the choir. The composer is to be commended for including the Jubilate, a canticle too much neglected, and his music reflects its bright spirit. The setting of the Magnificat is in triple rhythm, which helps to accentuate its jubilant character. The Nunc dimittis is allied to gracious music, and contains an effective passage in imitation at the words 'For mine eyes have seen Thy salvation.'

The setting of the Holy Communion Service by Dr. Agutter may be warmly recommended, being excellent music imbued with a true devotional spirit. The Credo in particular is happily treated, a special point being the organ accompaniment to the words 'God of God,' &c. The vocal parts include brief passages for soprano and bass solo, and a quartet, but the music is quite easy throughout. In the Sanctus an excellent use of imitation occurs at the words 'Heaven and earth,' and the subsequent bars contain a fine climax. The Benedictus includes two short solos for tenor, and solos for bass and tenor (or baritone), and a quartet are written in the Agnus Dei. The music to the Gloria in Excelsis is equally well varied, and the ending is appropriately brilliant and imposing.

## Correspondence.

### PRAEGERIANA.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am grateful for the two corrigenda supplied me on pages 540 and 551 of your August issue, and shall avail myself of them not only in any future edition of my vol. v., where they will occasion amendment of barely a dozen lines in all—not the re-writing of a couple of pages, as your reviewer fears—but also, and perhaps at greater length, in a note to my incipient vol. vi., 'Life of Wagner.'

The re-numbering of Milton Street I now have proved for myself to have taken place in 1865 (just nine years after Praeger's tenancy), its change of name to Balcombe Street in 1886, and therefore can endorse the 'No. 65' of your contributor—who unfortunately had given me at first a twinge of doubt through specifying '1838,' in lieu of the notorious 1839, as the date of Wagner's earlier glimpse of London. The late F. Praeger (whose 'Wagner as I knew him' demonstrably was incomplete in the spring of 1887) never troubled to furnish us with either clue to the identity of the home in which he received Wagner on 'the first night of his eventful visit to London' of 1855; he mentions Milton Street but once, and then without the faintest number. But intending pilgrims will now be able to gaze upon 65, Balcombe Street, a broader-fronted house than 31, in confident assurance—till some further transformation overtakes it—that Wagner really slept a night, and spent an incomputable amount of social hours there.

As for the *English Gentleman*, it is satisfactory to learn that Praeger did administer to its columns of November, 1845, a sort of article on 'Tannhäuser,' though he had left us in worse than doubt by describing it on one occasion as a

review of the performance of 'Rienzi,' and on another by making Wagner praise it in a proved interpolation of Praeger's own—a playful little way Praeger had. I have now called the officials of the British Museum over the coals for assuring me twelve years ago that the only *English Gentleman* they knew of was born and buried in 1835, and they have explained their old error by the fact that the *English Gentleman* of 1845-46 was simply a re-named continuation of the *Age and Argus*, a weekly which 'Mitchell'—itself first published in 1846—retrospectively accuses of 'scurillity.' Such a miss-fire, be it said in justice to them, is most unlikely to occur again, for the recent general overhauling of the overburdened Newspaper department has resulted in the placing of a full and careful catalogue of its possessions at the handy disposal of 'readers'—a boon denied to these in former days.

Your reviewer's enviable discovery of the said article or letter signed 'F. P.' though, will not appreciably help poor Praeger's cause. The harmless misprint 'Tannhäuser' is by no means the only oddity therein, and if this 'F. P.' is really our old friend—which I see no reason to dispute—here again he has written the thing that was not. He told the *Neue Zeitschrift* of January, 1856, 'I myself had never seen Wagner conduct' (Obschon ich selbst Wagner nie dirigiren gesehen), yet in this so-called 'letter from Dresden' he goes to the extremity of 'describing' the 'Tannhäuser' premiere from the standpoint of personal presence. Perhaps we must dub it his playfulness again, but it is rather a strong joke for a man who prior to 1855 'had never seen Wagner conduct,' to inform the British public in 1845: 'his "Tannhäuser" is his *chef-d'œuvre* [*sic*], and forms an era in music, both as to invention and scoring. The performance was perfection itself; to give you an idea of the strength of the *personale*, I need only name Madame Schroeder Devrient, the celebrated tenor, Mitterwurzer Tichatscheck, &c. [Mitterwurzer played Wolfram, remember]—they sang with inspiration. The orchestra, conducted by the composer . . . everything was as perfect in its way as it is possible to conceive, and the treat of witnessing a performance in every respect so artistic [*sic*] is never to be forgotten. I cannot, however, pass over one annoyance attendant upon my entrance into the Opera-house; I do not allude to the squeezing . . . but having arrived at the pay-office, I found the usual prices raised considerably.' If this eccentric 'F. P.' had waited till then to buy a ticket, he would have found none available, and been prevented from entering the Opera-house—a misfortune he does not record, though it is almost suggested by his delightful evasion a few lines lower: 'I forbear to enter into any detail of the opera, as it is *all* beautiful; and I am as anxious to witness the second performance as any of the Dresden-born burghers.' Surely 'F. P.' did not expect the next performance to be cheaper? In any case he might have cooled his heels by studying the playbill (*see* facsimile in Chamberlain's 'R. Wagner') and ascertaining that there never was a 'Der' in 'Richard Wagner's new opera "Der Tannhäuser, or the Contest of the Minstrels at Wartburg,"' also that the composer's niece was playing the unmentioned heroine—an item of more than usual interest—or have whiled away the vacant hours by investing in its cheap enough text-book, and thus learning that to mention Klingsor and the Trusty Eckart was to afford an unsuspecting British public 'ample scope for imagination,' indeed, but little notion of the 'subject' which 'this wonderfully talented man' had 'right poetically conceived and worked out.'

No: from its commencement 'Here I find myself in Dresden,' to the close of this long 'letter'—half of which is devoted to Beethoven's money-matters, by-the-way—there is not the smallest genuine indication that its writer had either been near the spot or drunk in one note of that 'era in music.' It is the purest flummery, doubtless concocted with the best intentions, perhaps at the request of secondary mutual friends, but whipped up from a teaspoonful or two of German press intelligence blent with conceivable shreds from a letter of August, or even Eduard Roedel's to his relations in England. In his boastful book itself Praeger has nothing to say of a visit to Dresden; on the contrary, dealing with the London Philharmonic offer to Wagner (winter 1854-55), says his p. 219: 'Nor did I know him personally; I was but the reflection of August Roedel,' sub-conductor at Dresden in the 'forties. How very pale

and mediate was that 'reflection,' is proved once more by the above.

Well, ignoring the circumstance that my public challenge to attest existence of this 'vigorous article' had remained unanswered for twelve years (*see* p. 73 of my recent vol.), your reviewer thinks I should have made 'further investigations before casting an imputation on Praeger's veracity anent the production of Wagner's "Tannhäuser" at Dresden in 1845.' My reply is, that those further investigations, as really might have been foreseen, have left Praeger's veracity thereabout in still sorer case than before.

Yours obediently,

WM. ASHTON ELLIS.

August 11, 1906.

[Owing to a slip of the pen in our last issue (p. 540, col. 1, sixth line from the bottom), the year of Wagner's first visit to England was given as '1838' instead of '1839.'—*Ed. M.T.*]

#### QUEEN'S HALL PROMENADE CONCERTS.

The twelfth season of Promenade concerts at Queen's Hall commenced on August 18, when the attendance was so large that all the seating accommodation was sold twenty minutes before the performance was timed to begin. The sale of subscription tickets is larger than in previous years, and there is every sign that these concerts are greatly esteemed by a wide circle of genuine music-lovers. This is a most satisfactory state of things, for the programmes are so cosmopolitan in character and their interpretation under Mr. Henry J. Wood's direction is so excellent, that the performances cannot fail to exercise an educational influence and cultivate a taste for the best music.

The first of the novelties, produced on August 21, was Signor Ferruccio Busoni's orchestral suite formed from his incidental music to Gozzi's play 'Turandot.' This is based upon the fairy story of the Princess who will only give herself in marriage to the man who guesses correctly three riddles on pain of losing his head if he fail. Gozzi has placed the scene of action in Pekin, and the composer has indulged in a liberal use of Eastern scales and effects conventionally associated with Chinese music. The result is many passages more or less grotesque and bizarre; but however appropriate these may be when heard in the theatre they become monotonous in the concert-room, particularly as the thematic material is weak. The Suite consists of six movements, the most original being that headed 'Nocturnal Waltz,' which is peculiar and mystic owing to clever scoring. The natural interest of the suite indeed almost entirely consists in the instrumentation, which is tantamount to saying that the artistic value is small.

The 'Norfolk Rhapsody,' by Dr. R. Vaughan Williams, produced on August 23, proved a decided success, the composer being called to the platform and applauded with a spontaneity that testified to the pleasure experienced by the large audience. This reception of the Rhapsody is specially gratifying because the work is a serious attempt to use English folk-tunes as the basis of music of serious design. Five melodies of folk-songs recently collected by the composer in Norfolk have been utilized: 'The basket of eggs,' 'The captain's apprentice,' 'A bold young sailor he courted me,' 'Ward, the pirate,' and 'On board a '93,' and they are treated with a manifest desire to preserve and accentuate their respective characteristics. The model adopted is that of the Hungarian Rhapsody, but the melodies are thoroughly English in style and possess a distinctive character that endows the composition with significance. The salient points of the tunes have been deftly used in the development, and accentuated by the scoring, which is well balanced and picturesque. On the same evening was given the first performance in England of a Suite in F for oboe and strings (Op. 12), by Fini Henriques. This consists of three movements severally headed 'Prelude,' 'Intermezzo' and 'Finale.' The music is suggestive of Moorish influence and is pervaded by a gentle melancholy, a sentiment deepened by the weird tone of the solo instrument. The solo part was rendered in a refined and finished manner by M. Henri de Busscher. At this concert Mlle. Eve Simony, from the Monnai theatre, Brussels, made a very successful début in England, singing David's florid 'Couplets du Mysoli' with a purity of tone and executive finish that charmed her listeners.

#### THE ROYAL NATIONAL EISTEDDFOD.

HELD AT CARNARVON, AUGUST 21, 22, 23, AND 24.

(By our special correspondent.)

It would be a rash task to attempt to give an adequate and intelligible description of this unique national function. The art energies, the ambition for recognition and distinction, the overpowering gregarious instincts of a fervid race find their vent at this extraordinary gathering. The towns of Wales compete ardently for the honour of being host. Eisteddfodau are held in Wales all the year round. But the smaller events are local, and simply serve to sort out the cream for the great and truly national gathering which is held alternately in North and South Wales. This year it was the turn of Carnarvon, a town which on five previous occasions has been chosen as the centre.

Carnarvon rejoices in the possession of a huge substantial pavilion, erected for the Eisteddfod in 1877. This building accommodates nearly eight thousand persons, and it is a testimony to the success of this year's gathering that it was crammed repeatedly during the morning, afternoon and evening meetings.

The musical section of the programme was that which, as usual, excited the greatest interest. It included, during the four days, instrumental and vocal competitions too numerous to describe in detail in this notice. Solo singing is pursued with almost passionate devotion in Wales. At Carnarvon the entries were as follows: solo singing, 170; duet and quartet, 39; pianoforte, 71; violin, 25; orchestral bands, 2; brass bands, 4; and choirs, 24. Compared with entries during recent years there was a falling off in the number of choirs. Besides the competitions—all of which were held during the daytime—there were four evening concerts. The tests chosen and the programmes of the concerts included much music of the cosmopolitan order mixed with a generous quantity of Welsh music. As the object of the whole event is the encouragement of native art both on its executive and creative sides, it is right that Welsh compositions should figure prominently in the scheme.

The chief musical event was the class for large choirs of from 140 to 160 voices. The test-pieces were a chorus 'The Lord is good' (David Evans); 'God in the thunder-storm' (Schubert) and 'Hilda' (J. H. Roberts). Two English and three Welsh choirs competed. A fine all-round performance of the three pieces secured the prize of £160 for the North Staffordshire District Choral Society (Mr. James Whewall). The Hanley and District Choral Society (Mr. John James) also sang with fine tone and expression, but the second prize of £25 was awarded to Llanelly Choral Society (Mr. John Thomas) mainly because they gave a masterly performance of the impressive Schubert chorus. Hanley, therefore, had to take the third place. The two other choirs were Cardiff Harmonic Society (Mr. Roderick Williams) and Holyhead (Mr. W. S. Owen). It is impossible to say to what extent the result may have been influenced by the high 'military' pitch adopted.

The choral competition next in order of importance was that for the men's-voice choirs, for which there were only four entries. The test-pieces were a descriptive chorus (unaccompanied) 'The rising storm' (Mathieu Neumann) and 'The village blacksmith' (Joseph Parry), an accompanied chorus in four parts. Cynon (Mr. W. T. Evans) was placed first, and Swansea (Mr. Llew. R. Bowen) second. The performances were good but not remarkable. The most notable result in the solo-singing class was the victory of Miss Mary King-Sarah, of Talsarn, who sang in the soprano, mezzo-soprano and duet (soprano and tenor) sections. In the ladies' choir section Llanbradach (Mrs. T. Moses) was the winning choir, and in the second section for mixed-voice choirs Tonypandy (Mr. D. Evans) was first, and Blackpool (Mr. H. Whittaker) second.

The strongest feature in the programme of the evening concerts was Elgar's 'Caractacus,' which was performed by the specially organized festival choir of about 250 voices, and the orchestral band of the Portsmouth Royal Marines (conductor, Lieut. George J. Miller, M.V.O.) with Miss Evangeline Florence, Mr. Lloyd Chandos, Mr. David Hughes and Mr. D. Ffrangcon-Davies as soloists. This fine work was well performed under the baton of Mr. John Williams and seemed to give very great satisfaction to the vast audience

assembled. A new cantata, 'Rejoice in the Lord,' by Mr. David Evans, was performed for the first time, and among the miscellaneous items in the programme were the overtures 'Tannhäuser' and '1812,' Mr. Edward German's Welsh Rhapsody, and Elgar's 'Pomp and Circumstance' Marches. The advantage of having a well-trained unified band instead of the scratch band usually engaged at Eisteddfodau was distinctly obvious.

The adjudicators were Mr. John Thomas (Harpist to H.M. the King), Mr. D. Emlyn Evans, Dr. McNaught, Dr. F. R. Greenish, Mr. David Evans and Mr. A. Williams (bandmaster, Grenadier Guards). It is expected that a large surplus will be realized.

Next year the Eisteddfod will be held at Swansea, and in 1908 it will be held at Llangollen.

## CO-OPERATIVE FESTIVAL.

CRYSTAL PALACE, AUGUST 25.

The musical interest of this important annual gathering consists of concerts and competitions. A junior choir of nearly 2,000 voices sang a selection of pieces under the direction of Mr. Charles J. Jeapes, with Mr. F. W. Holloway at the organ. The juvenile choralists were in their element in the amusing action-song 'The Farmyard.'

The adult choir sang the following pieces under the inspiring conductorship of Mr. Allen Gill:

Bring branches from forest ( <i>St. John's Eve</i> )	<i>F. H. Cowen.</i>
Sweet vales of Devon	<i>Battison Haynes.</i>
Come, live with me	<i>Sterndale Bennett.</i>
Lullaby	<i>Arnold R. Mote.</i>
Rowing homewards	<i>F. H. Cowen.</i>
Overture—Raymond	<i>Ambroise Thomas.</i>
Song of the silent land	<i>John E. West.</i>
Who shall win my lady fair?	<i>R. L. de Pearsall.</i>
To the virgins	<i>Roger Quilter.</i>
A hymn of the Home-land	<i>Sullivan.</i>
Sing a joyous roundelay	<i>Barnby.</i>
Sing unto God ( <i>Judas Maccabæus</i> )	<i>Handel.</i>

In the interpretation of the above selection the huge choir responded to Mr. Gill's beat with unflinching readiness, singing with good attack, expression, and phrasing. Perhaps the greatest effect was made in Mr. West's 'Song of the silent land' and Sullivan's 'A hymn of the Home-land.' The orchestra were very good in the 'Raymond' overture, and Mr. Frank Idle rendered good service at the organ.

Earlier in the day three musical competitions were held with the following results:

Junior Choirs (20 to 30 voices), for the 'Ideal trophy'—Dover choir (Mr. E. Ross).
Junior Choirs (30 to 40 voices), for the 'Plunkett Shield'—Stratford choir (Mr. A. Sears).
Senior Choirs (30 to 40 voices), for the 'Excelsior Shield'—Peterborough choir (Mr. W. J. Roberts).

Dr. E. H. Turpin adjudicated.

The 150th anniversary of the birth of Mozart has been celebrated during the past month at Salzburg, his native city, with all due significance. Performances of 'Don Giovanni' and 'Figaro' represented the operatic side of the master's genius, while his orchestral compositions, chamber music, church music, &c., were no less admirably interpreted at various concerts. Felix Mottl and Richard Strauss as conductors, and Camille Saint-Saëns as solo pianist (the E flat concerto), gave practical proof of their interest in the works of one of the greatest masters of music.

The Moody-Manners Opera Company completed, on August 25, a five weeks' season of opera in English, given at the Lyric Theatre. The performances, which have been most successful from the artistic as well as from the attendance point of view, included an interesting representation of Mozart's 'Figaro,' under the direction of Herr Richard Eckhold, who gave the work to the accompaniment of a small orchestra—twenty-four players—a judicious proceeding fully justified by the artistic results.

The death, on July 31, is recorded with regret of Mr. JOHN RUTSON, of Newby Wiske and Nunnington Hall, Northallerton, in his seventy-seventh year. A highly cultured amateur and a warm-hearted and liberal supporter of music, Mr. Rutson was a Director of the Royal Academy of Music and a member of the Council of the Royal College of Music. In those capacities his purse-strings were always unloosed to the necessitous student whose needs were brought under his notice, and so unostentatious were his benefactions in this respect that, except the recipients of his bounty, scarcely anyone knew anything about them. He was one of the founders and generous supporters of the Hovingham Musical Festival, and one of the last acts of his life was to send to all his tenants serial tickets for the approaching meeting to be held in October. Music, however, was not Mr. Rutson's exclusive interest in art: he was a painter of some merit, and the walls of his house are adorned with pictures from his brush, as well as by several valuable works by the great masters.

The Musical Union of Wellington, New Zealand, gave its first subscription concert of the season on June 7, in the Town Hall, before a large audience. The programme included Mendelssohn's 'Ruy Blas' overture, Beethoven's eighth Symphony (three movements), a selection from Tchaikovsky's 'Nutcracker' suite, and Elgar's 'Chant de matin' and 'Chant de soir,' all being admirably played by the orchestra of some fifty performers, conducted by Mr. Robert Parker. The choral portion of the programme included the beautiful 'Coronach' from Macfarren's 'Lady of the Lake,' the epilogue to Elgar's 'Banner of St. George,' and, for the first time in New Zealand, Cowen's 'John Gilpin.' The last-named work, given with much spirit by both chorus and orchestra, was started on its colonial career with great éclat, and a repetition performance in Wellington is already under consideration.

The '450th consecutive monthly concert' of the St. George's Glee Union (Pimlico), founded in 1869, was held at Caxton Hall, Westminster, on August 1. Congratulations thereupon to Mr. Joseph Monday, the honorary conductor for the past thirty years, and to the members of the Society. In recording this interesting and probably unique event it is pleasant to learn that 'the sole object of the Society is to promote a genuine love for art, chiefly by the practice and performance of concerted music in the form of glees, madrigals, and part-songs.' Long may the St. George's Glee Union flourish in the continuance of the good work it has done and is doing in the cause of vocal part-music.

The Society of British Composers has issued its first Year-Book (1906-1907). This publication (70 pages) contains: (i.) The prospectus and rules of the Society; (ii.) Lists of members, council, and officers; (iii.) Lists of compositions by members; (iv.) Classified lists of compositions. While this Year-Book is useful as a book of reference, it may be welcomed in the hope that its issue may be of practical benefit to the fifty composers, of whom five are ladies, whose works are therein catalogued. The hon. secretary of the Society is Mr. John B. McEwen, The Doon, Pinner, Middlesex.

A performance of the Rev. H. E. Hodson's cantata 'The Golden Legend' is announced to be given in the Town Hall, Cheltenham, on October 11, under the direction of Mr. C. J. Phillips, with a full professional band and soloists, the choruses being sung by the combined choral societies of Ledbury, Stroud and Tewkesbury. The proceeds, after defraying expenses, will be given to the Cheltenham Hospital.

M. Emile Sauret, having resigned his appointment at Chicago, has taken up his residence at Geneva with the intention of receiving a limited number of violin pupils.

Mr. Arthur H. Cross died, we regret to record, at Dersingham on August 25, he having held the appointment of organist of Sandringham Church for thirty years.

The portrait of Madame Carreño which appeared in our April issue was from a photograph taken by Messrs. Elliott & Fry.

## Answers to Correspondents.

MUS. B.—Spohr's 'Christian's Prayer' (*Vater unser*, to the text of Mähmann) was composed by him in the spring of 1829. According to Spohr's own account it was first performed, with pianoforte accompaniment only, at Cassel, on St. Cecilia's Day, 1829, and subsequently given with full orchestral accompaniment at one of the winter concerts at Cassel. The first public performance of the work in England is said to have been at the Manchester Musical Festival, September 14, 1836, to an English version by Edward Taylor, afterwards Gresham Professor.

PRECISE.—(1) For simple organ pieces to follow Stainer's organ primer, see 'Twelve short and easy pieces' by Smart and the various books of the Village Organist. (2) The easy pianoforte pieces you seek may be found in the following: 'Eighteen little pieces' (Berger); 'Kinderleben,' four books (Kullak); 'Happy Thoughts' (Duncan); 'Ein Kinderfest,' books 1 and 2 (Krug); and 'Three pieces for children' (Oke).

ANJOU.—The following pieces, 'not too long,' may 'be successfully performed by an amateur orchestra of average ability, and numbering about twenty-eight performers': Festal March, and Gavotte (Elvey); Three Dances (German); Chanson de Matin, and Chanson de Nuit (Elgar); Greeting (Von Holst); Four English Dances, arranged for small orchestra (Cowen); Judex (Gounod); and Benedictus (Mackenzie).

M.A.—You will find excellent descriptions of old-time village church orchestras in Washington Irving's 'Sketch Book' and George Eliot's 'Scenes of Clerical Life' (Amos Barton). See also Mr. Spencer Curwen's 'Studies in Worship Music,' 1st series, in the chapter 'The old parochial psalmody.' You might find something bearing on the subject in the writings of Canon Overton.

X. Y. Z.—(1) The alto lead in Mendelssohn's chorus 'How lovely are the messengers' ('St. Paul') should be sung by all the altos, not as a solo. (2) Although the composer has not indicated a pause, probably because it might be unduly prolonged, a natural break in the strict time of the anthem suggests itself at the point you mention, before the 'Hallelujah.' (Stainer's 'What are these?')

B. H.—You are quite right in your surmise respecting the Guarneri violoncello which, according to *The Times* of June 1, is said to have been 'discovered.' The features of the instrument, as shown in the photographs of it, are unmistakably those of an English, and not an Italian violoncello.

DOUBTFUL.—There could be no objection to the repetition of the word 'rose' at the end of your song: it certainly would not have the effect of a thorn in your music, which we may rightly assume to be as sweet as the fragrance of the flower itself.

URANIA (MOMBASA).—As you have the names of the American periodicals and those of the cities at which they are published, there is no necessity to give the streets in which the respective offices are situated in addressing letters to the editors or publishers.

W. G.—(1) Josef Hoffmann's second Pianoforte concerto is not yet published. (2) Messrs. Novello will supply you with a list of selected pianoforte pieces by the composer you name.

ETIK.—There does not appear to be published a collection of fugues by various classical writers. Would not Bach's '48' answer your purpose? And have you seen Dr. Iliffe's analysis of those wonderful preludes and fugues?

W. G.—You will find the plot of Adolphe Adam's 'Le Postillon de Longjumeau' on p. 274 of 'The Standard Opera Glass,' by Charles Annesley, published by Sampson Low, Marston & Co.

A. D.—Messrs. Novello will supply you, upon application, with a list of 'Toy symphony compositions,' which includes the names of all the instruments required in their performance.

E. F. G.—Anyone 'who plays the piano rather better than the average amateur,' although his age is forty-four, can certainly improve his technique by practising scales and studies for one hour per day, if the practising is properly and thoughtfully done.

CARLTON.—(1) You will find some useful information concerning 'the flat singing of choirboys' in Mr. J. Spencer Curwen's 'The boy's voice,' also Sir George Martin's primer 'The art of training choir boys'; (2) Do not be hoodwinked by hoods.

H. V. C.—Yes: the Highbury Philharmonic Society, of which the hon. secretary is Mr. I. J. Sealy Kingscote, 88, Crouch Hill, N.

B. G.—'The Musical Directory,' published annually by Messrs. Rudall, Carte & Co., will give you the necessary information.

A FAIR.—Goss's hymn-tune setting of 'Praise, my soul, the King of heaven' is published separately by Messrs. Novello, price 4d.

W. D. P.—Pronounce the word 'winds' as in ordinary speech, not 'wynds.'

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(To be continued.)

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# COMPOSITIONS BY RICHARD WAGNER.

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WE FOLLOW WHERE HE LEADS!—Zum Streite säumet nicht ("Lohengrin") .. .. .	0	1
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# INTRODUCTION AND ALLEGRO FOR STRINGS (QUARTET AND ORCHESTRA)

COMPOSED BY

EDWARD ELGAR.  
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Full Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s.  
Pianoforte Duet Arrangement, 4s.

## THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

## PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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COMPOSED BY  
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| 2. PEASANTS' DANCE.                 | 4. OLD DANCE,      |
|                                     | with Variations.   |
| PIANOFORTE SOLO .. .. .             | 3s. 6d.            |
| STRING PARTS .. .. .                | 9s. 6d.            |
| WIND PARTS .. .. .                  | 21s. od.           |
| FULL SCORE ( <i>in the Press</i> ). |                    |

MINUET D'AMOUR (from the above):—

VIOLIN AND PIANOFORTE .. .. . 2s. od.  
SMALL ORCHESTRA ARRANGEMENT (*in the Press*).

THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

LONDON: NOVELLO AND COMPANY, LIMITED.

An additional Soprano Air, "SUN OF MY SOUL" has been included in the work.

"Choral Societies admire the Midland composer because he gives them good music without putting too great a strain upon executive means. The work will certainly go through Saxondom in the wake of its predecessors from the same pen."—*London Daily Telegraph*.

# THE TEN VIRGINS

A SACRED CANTATA FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA

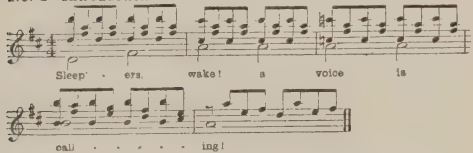
BY

ALFRED R. GAUL.

(Op. 42).

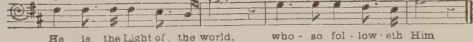
Composer of "The Holy City," "Ruth," "Passion Service," "Joan of Arc," &c.

## No. 1. Introduction.



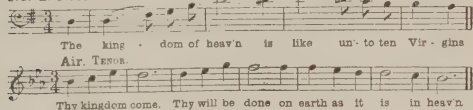
Sleep - ers, wake! a voice is  
call - ing!

## Chorus.



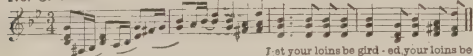
He is the Light of the world, who - so fol - low - eth Him

## No. 2. Narrator.



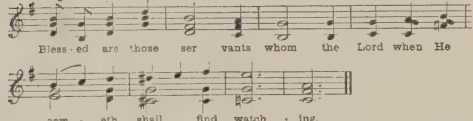
The king - dom of heav'n is like un - to ten Vir - gins  
Thy kingdom come. Thy will be done on earth as it is in heav'n

## No. 3. Chorus.



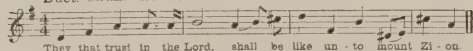
I set your loins be gird - ed your loins be

## Quartett.



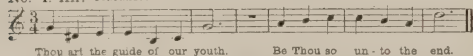
Bless - ed are those ser - vants whom the Lord when He  
com - eth shall find watch - ing.

## Duet, SOPRANO AND CONTRALTO.



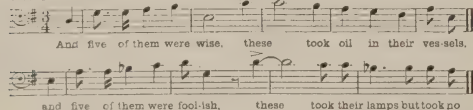
They that trust in the Lord, shall be like un - to mount Zi - on.

## No. 4. Air, CONTRALTO.



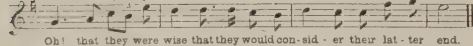
Thou art the guide of our youth. Be Thou so un - to the end.

## No. 5. Narrator.



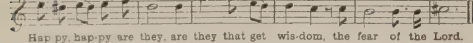
And five of them were wise, these took oil in their ves-sels,  
and five of them were fool-ish, these took their lamps but took no

## Tenor.



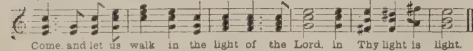
Oh! that they were wise that they would con-sid - er their lat - ter end.

## Soprano.



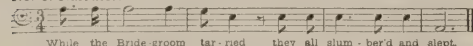
Happy, happy are they, are they that get wis-dom, the fear of the Lord.

## Chorus. THE VIRGINS



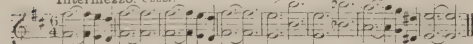
Come and let us walk in the light of the Lord, in Thy light is light.

## No. 6. Narrator.

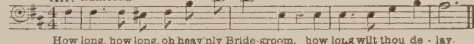


While the Bride-groom tar-nied they all slum - ber'd and slept.

## Intermezzo. Sleep.



## Air, BARITONE



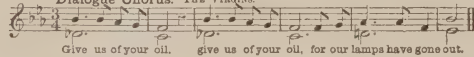
How long, how long, oh heavenly Bride-groom, how long wilt thou de - lay

## No. 7. Narrator.



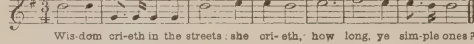
And at midnight there was a cry made, be-hold the Bridegroom cometh.

## Dialogue Chorus. THE VIRGINS.



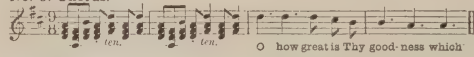
Give us of your oil, give us of your oil, for our lamps have gone out.

## Air, SOPRANO.



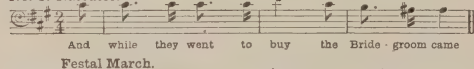
Wis-dom cri-eth in the streets, she cri-eth, how long, ye sim-ple ones!

## No. 8. Chorus.



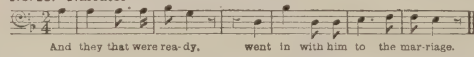
O how great is Thy good-ness which

## No. 9. Narrator.



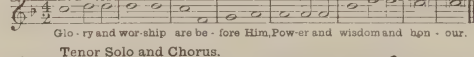
And while they went to buy the Bride - groom came  
Festal March.

## No. 10. Narrator



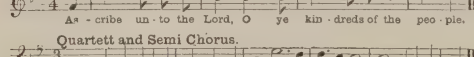
And they that were rea-dy, went in with him to the mar-riage.

## Chorus.



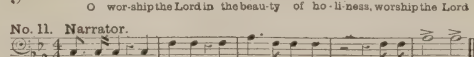
Glo-ry and wor-ship are be - fore Him, Power and wisdom and hap - our.

## Tenor Solo and Chorus.



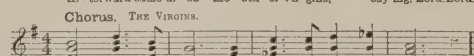
As - cribe un - to the Lord, O ye kin - dreds of the peo - ple.

## Quartett and Semi Chorus.



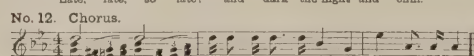
O wor-ship the Lord in the beauty of ho - li-ness, worship the Lord

## No. 11. Narrator.



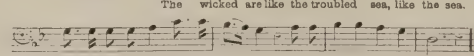
Af - terward came al - so the oth - er Vir-gins, say-ing, Lord, Lord

## Chorus. THE VIRGINS.



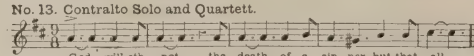
Late, late, so late! and dark the night and chill

## No. 12. Chorus.



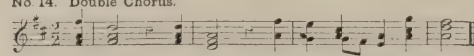
The wicked are like the troubled sea, like the sea.

## Come and let us rea-son to - geth - er, let us rea-son, saith the Lord.



God will-eth not the death of a sin - ner, but that all

## No. 14. Double Chorus.



O sing, O sing, sing, sing un - to the Lord

Price, paper cover, 2s. 6d. ; paper boards, 3s. ; cloth, gilt, 4s. Tonic Sol-fa, 1s. Vocal Parts, each, 1s.  
Ent. Sta. Hall.] Words only, 5s. per 100.

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PRODUCED AT THE PHILHARMONIC SOCIETY'S CONCERT, JUNE 14, 1906.

# SYMPHONIC VARIATIONS ON AN AFRICAN AIR

BY

S. COLERIDGE-TAYLOR.

*Full Score and Wind Parts, MS. String Parts (5), 7s.*

Arrangement for Pianoforte Solo, 2s. 6d.

## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALL MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

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SINGING.—Frederick William Clarke.

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# The Musical Times.

OCTOBER 1, 1906.

## MUSICIANS IN THE NATIONAL PORTRAIT GALLERY.

The jubilee of the foundation of the National Portrait Gallery furnishes a fitting opportunity for calling attention to some of the representations of musicians which adorn its walls. On March 4, 1856, Earl Stanhope, P.S.A., moved a resolution in the House of Lords whereby this interesting and valuable institution was founded. His Lordship had previously addressed a letter, of which

the following is a draft, to his Royal Highness the Prince Consort, announcing his intention to invite public attention to the importance of forming a British Historical Portrait Gallery:

Grosvenor Place, February 27, 1856.

SIR,—I presume to send herewith to your Royal Highness the copy of a motion of which I gave notice last night in the House of Lords.

It would be most especially gratifying to me if your Royal Highness should be inclined to feel any interest in the idea.

It seems to me that if a space were at once obtained, a yearly grant of £500 in the estimates would suffice for purchases, and that the selection might be most properly confided to the present Fine Arts Commission, or any new commission over which your Royal Highness might be prevailed on to preside.

I am, &c.,

STANHOPE.



MADAME VESTRIS.  
(MRS. CHARLES JAMES MATTHEWS.)

1797-1856.

WATER-COLOUR DRAWING BY ALFRED E. CHALON, R.A.  
(*Photograph by Mr. Emery Walker.*)

To this letter his Royal Highness was pleased to return the following answer, dated Buckingham Palace, the same day:

MY DEAR LORD STANHOPE,

I have to thank you for your letter, and can only say that your scheme has my entire concurrence, and that I shall be ready to give it any assistance that may be thought advisable.

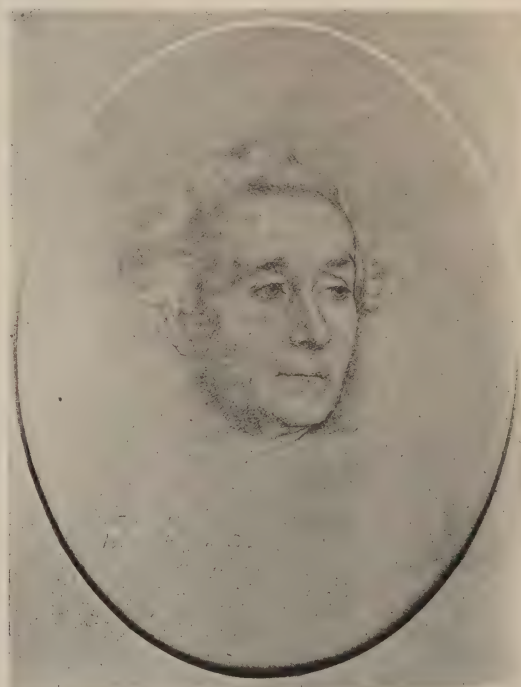
Ever yours truly,

(Signed) ALBERT.

B. P.  $\frac{27}{2}$ , 1856.

These letters are now exhibited to the public at the Gallery in connection with the portrait of the Prince Consort. The proposal met with the approval of the House of Commons: Parliament voted a grant of £2,000 for the first year's operations, and a Board of Trustees was appointed by a Treasury Minute. Temporary apartments were found for the pictures at 29, Great George Street, Westminster, and as soon as the Collection numbered fifty-six the public were permitted to view the portraits on two days in every week, the opening day being January 15, 1859. Eleven years later—at the close of 1869, when the portraits amounted to 288—the collection was removed to South Kensington, where it remained until the autumn of 1885. The outbreak of a fire in close proximity to the galleries occupied by the National portraits caused the Government to remove the collection to a place of greater security, with the result that its

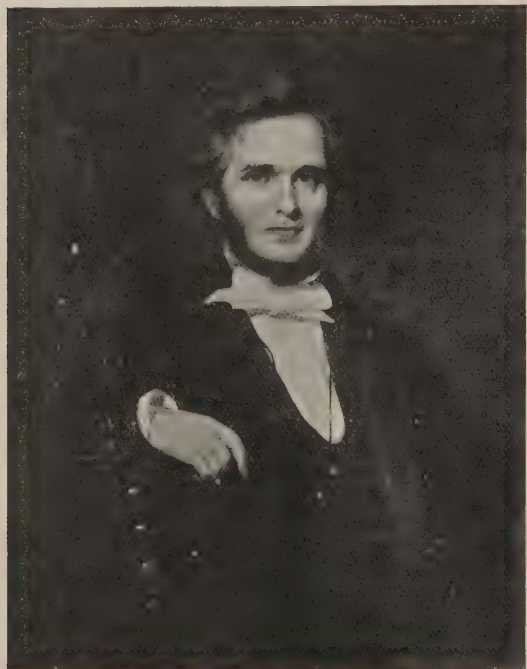
expense, provided that the Government would afford a site for it within a distance of a mile and a half from St. James's Street. In response to this munificent offer, the Government proposed to



JOHN PYKE HULLAH, LL.D.

1812-1884.

PENCIL DRAWING BY SIR W. B. RICHMOND, K.C.B., R.A.  
(Photograph by Mr. Emery Walker.)



THE REV. JOHN CURWEN.

1816-1880.

PAINTED BY WILLIAM GUSH.  
(Photograph by Mr. Emery Walker.)

third home was the Bethnal Green Museum. In May, 1889, Mr. W. H. Alexander, of Shipton, Andover, Hants, made an offer to the Government to build a National Portrait Gallery at his own

Mr. Alexander a site at Trafalgar Square, immediately at the back of and contiguous to the National Gallery. This site he accepted, and the new building was commenced in October, 1890. Its total cost has been £96,000, of which sum Mr. Alexander provided £80,000 and the Government £16,000 to complete the east wing. The new National Portrait Gallery, now housed in a building worthy of its priceless treasures, was opened to the public on Saturday, April 4, 1896.

The portraits, busts, &c., under the charge of Mr. Lionel Cust, M.V.O., the director, keeper, and secretary of the National Portrait Gallery, number 1,450; of these about thirty are of musicians or persons closely connected with music. The place of honour must be accorded to England's first great composer, Henry Purcell. This splendid portrait of the master-musician (reproduced as the portrait supplement to the present issue of THE MUSICAL TIMES) is by John Closterman, and is quite different from that by the same artist in the possession of the Royal Society of Musicians. Purchased by the trustees in November, 1903, from a family in whose possession it had been for two hundred years, the portrait is the original of the engraving contained in Purcell's 'Orpheus Britannicus' (1698-1702), and judging by the inscription on the engraving—'Henricus Purcell. Ætat. Sua. 37. 95'—it was painted by

Closterman in 1695, the year of Purcell's death at the age of thirty-seven. The dimensions of the painting are 29 in. by 24 $\frac{1}{4}$  in.

The composer of 'Home, sweet home,' and of many glees, part-songs, songs, &c., is doubly honoured by having two portraits in the national collection—one by a painter unknown, the other probably by G. H. Harlow. The former is reproduced on p. 661. Sir Henry Rowley Bishop had a

and to show that he knew whom he was greeting, although he could not recall the name, began to whistle 'Should he upbraid'!

It is not surprising to find that Handel is here duplicated—(i.) a painting by Hudson, one of the earliest acquisitions (No. 8) in the collection, and (ii.) a plaster bust, modelled by Roubiliac. Another non-native musician—who, like Handel, became a very important factor in English



SIR ARTHUR SEYMOUR SULLIVAN, M.V.O.

1842-1890.

PAINTED BY SIR J. E. MILLAIS, P.R.A.

(*Photograph by Mr. Emery Walker.*)

most successful career as a composer for the stage: he also preceded Sir Frederick Ouseley in the Professorship of Music at Oxford, thus affording a remarkable study in contrasts. There is a story told—we think it is of Rossini—to the effect that a foreign composer, whose memory for names was very treacherous, on meeting Bishop, shook hands,

musical life—is Sir Charles Hallé, whose thoughtful features are here recalled in the fine painting by George Frederick Watts, R.A., who presented the portrait to the nation in 1895. While in the region of musical knights we are reminded of a nonagenarian musician in the portrait of Sir George Smart, painted by William Bradley.

Sir George was the butt of Thackeray, who named him Sir George Thrum, an alias very much akin to Strum. In his 'Ravenswing' Thackeray depicts the incidents of a musical party given by Sir George Thrum at his house in Great Portland Street. In the course of the evening, the host, addressing three of his guests, says: 'Miss Horsman, Mr. Craw, my dear Mrs. Ravenswing, shall we begin the trio? Silence, gentlemen, if you please. It is a little piece from my opera of the "Brigand's Bride." Miss Horsman takes the Page's part; Mr. Craw is Stiletto, the Brigand; my accomplished pupil is the Bride'—and the music began:

THE BRIDE (sings).  
My heart with joy is beating,  
My eyes with tears are dim.

THE PAGE.  
Her heart with joy is beating,  
Her eyes are fixed on him.

THE BRIGAND.  
My heart with rage is beating,  
In blood my eye-balls swim.



WILLIAM SHIELD.

1748-1829.

DRAWING BY GEORGE DANCE, R.A.  
(Photograph by Mr. Emery Walker.)

As the first chairman of the Mendelssohn Scholarship Committee, Sir George Smart naturally leads to the first scholar elected under that Trust, Sir Arthur Sullivan, who bequeathed to the nation the portrait of himself painted by Sir John Everett Millais, P.R.A. This representation of a gifted composer is reproduced on p. 659. Although not a professional musician, Sir Thomas Gresham must be mentioned by reason of his having founded the Lectureships, of which music is one, associated with his name: Sir Thomas may, before very long,

form the subject of a biographical sketch in these pages, when Sir Antonio Moro's splendid portrait of him will be reproduced as a special supplement. Another amateur, Sir James Hope Grant, G.C.B., painted by his brother, Sir Francis Grant, P.R.A., is very musically depicted. The famous general is represented playing his beloved violoncello, on which he was a first-rate performer. In this connection an interesting anecdote is told in the notice of him in the 'Dictionary of National Biography':

Major-General Lord Saltoun, a great lover of music, who had been appointed to command a portion of the British forces in the first Chinese war [1841], was in quest of a brigade-major, and Grant's musical skill would render him a welcome associate during the tedious sea voyage. This consideration, added to Grant's high military reputation, secured his appointment to the vacant post.

The features of three famous sons of song are to be seen—Charles Dibdin, in a painting by Thomas Phillips, R.A., and two Irishmen, Samuel Lover (by E. A. Foley) and Thomas Moore (by C. Moore) cut in marble. 'Tom Bowling' will long preserve the name of the first of this distinguished trio of musicians; Thomas Moore will surely not be forgotten, and who can restrain a smile in listening to Samuel Lover's 'Low back'd car'? Here is a typical verse:

Sweet Peggy round her car, Sir,  
Has strings of ducks and geese,  
But the scores of hearts she slaughters  
By far outnumber these;  
While she among her poultry sits,  
Just like a turtle dove,  
Well worth the cage, I do engage,  
Of the blooming god of love.  
While she sits in the low-back'd car,  
The lovers come near and far,  
And envy the chicken  
That Peggy is pickin'—  
As she sits in the low-back'd car.

A quartet of drawings by George Dance, R.A., portrays Dr. Samuel Arnold, a former organist of Westminster Abbey; Dr. Charles Burney, the historian of music; Charles Incledon, the singer, and William Shield, Master of the King's music and composer of 'The Thorn,' 'The Wolf,' 'The Arethusa' and many other songs and also operas. As a friend of Vincent Novello's, Shield must often have met Charles Lamb, who said, 'Shield has his merits, but Clementi, in my opinion, is far above in the Sostenuito.' Charles Lamb, most unmusical of men, knew absolutely nothing about 'the Sostenuito,' but that word was quite good enough for him to sustain his little joke.

The portraits of John Hullah (a pencil drawing by Sir W. B. Richmond, K.C.B., R.A.) and John Curwen (painted by William Gush) recall the heated controversy of fixed *v.* movable doh, and staff *v.* tonic sol-fa notations. 'Hullah's system,' as it was called, had a tremendous vogue in its day. As an instance thereof, the old clerk at Surrey Chapel—Carter Bunn Benn—named one of his sons Watts Hullah Benn, 'because,' he said, 'Watts wrote the hymns, and Hullah sang them.' It was at a conference of Sunday school teachers held at Hull, in September, 1841, that the Rev. John Curwen started his Tonic sol-fa propaganda,

basing its notation on that which had previously been invented by Miss Sarah Glover, of Norwich (1785-1867), but which Mr. Curwen afterwards modified and changed until its present form was



SIR HENRY ROWLEY BISHOP.  
1786-1855.

PAINTER UNKNOWN.

(*Photograph by Mr. Emery Walker.*)

reached. The portraits of these two musical educationists are reproduced on p. 658.

At present ladies are only represented at Trafalgar Square by three of their sex—Madame Vestris (water-colour by A. E. Chalon, R.A.), Catherine Stephens, afterwards Countess of Essex (oil-painting by John Jackson, R.A.), and Mary Ann Paton (unfinished painting by Thomas Sully). Madame Vestris (see her portrait on p. 657) achieved fame as a singer and actress. Chorley, writing after her death, said: 'As a girl she was extremely bewitching, if not faultlessly beautiful—endowed with one of the most musical, easy, rich, contralto voices ever bestowed on singers, and retaining its charms to the last—full of taste and fancy for all that was luxurious, but either not willing, or not able to learn, beyond a certain depth.' Her name is associated with the singing of C. E. Horn's sprightly song 'Cherry ripe.' This song attained its popularity by being introduced (by Madame Vestris) into Poole's comedy 'Paul Pry'—first acted at the Theatre Royal, Haymarket, September 13, 1825—in which she took the part of Phœbe. The words do not appear in the comedy itself, and the song might never have become known had not Vestris taken a fancy to it and launched it on the sea of popular favour. 'Kitty' Stephens (as she was called) and Mary Anne Paton were no less beautiful in feature than in the tones of their lovely voices. Both ladies were opera singers and married into titled families. Miss Stephens espoused the

widowed octogenarian Earl of Essex in 1839; he died a year later, and she survived her husband forty-three years; Miss M. A. Paton (afterwards Mrs. Wood), whose first husband was Lord William Pitt-Lennox, played the violin, could recite, and, as a singer, achieved great success as the heroine in Weber's 'Der Freischütz' at its first performance in England on July 23, 1824. While in this aristocratic region we may include, as a portrait closely connected with music, Charles Mordaunt, third Earl of Peterborough (painter uncertain), the husband of Anastasia Robinson, herself the daughter of a portrait painter, and one of Handel's most celebrated opera singers.

There only remains to be mentioned Dr. Arne—not altogether worthily represented by a caricature; Arthur Goring Thomas (drawn in red chalks by his brother Mr. Francis Inigo Thomas); John Gay (a beautiful but unfinished sketch in oils by Sir Godfrey Kneller); Dr. William Croft, as a chorister-boy (painter uncertain); and Thomas Britton, the musical small-coal man (painted by J. Woollaston). The portraits of Croft and Britton were reproduced in THE MUSICAL TIMES of September, 1900, and August, 1906, respectively.

In this brief account of musical subjects in the National Portrait Gallery it is hoped that enough has been said to call attention to a collection which is rich in historical and artistic interest, and well worth visiting; also that the present possessors of portraits of musicians and others may have their



CATHERINE (KITTY) STEPHENS.

AFTERWARDS COUNTESS OF ESSEX.

1794-1882.

PAINTED BY JOHN JACKSON, R.A.

(*Photograph by Mr. Emery Walker.*)

attention drawn to the fact that there is still space for further additions, musical and otherwise.

DOTTED CROTCHET.

## LADY VIOLINISTS.

Who was the first lady violinist? This interesting interrogation must be treated as a riddle and—given up! Certainly no attempt will be made to answer it in this chit-chat on fair fiddlers, nor is it proposed to exhaust a subject that so largely concerns the feminine mind. From the historical point of view it may suffice to begin with the time of Mr. Pepys. An extract or two from his entertaining Diary often furnishes useful information, and invariably provokes a smile. On June 6, 1661, Mr. Pepys records:

Here came two young gentlewomen to see Mr. Holland and one of them could play pretty well upon the viallin, but, how these ignorant people did cry her up for it! We were very merry. I staid and supped there, and so home and to bed. The weather very hot, this night I left off my wastecoat.

Here we have an early instance of an amateur lady violinist (or viallinist *pace* Mr. Pepys), and a little outburst of the Diarist's temper, with his inevitable 'to bed' reference, and the information, by inference, that he was in the habit of sleeping in his 'wastecoat.' Three years later—September 28, 1664, the Diary has the following reference to Mrs. Pepys's 'woman,' or lady's-maid to adopt present-day parlance:

At home I found Mercer playing on her Vyall which is a pretty instrument, and so I to the Vyall and singing till late, and so to bed.

Not only did Mr. Pepys and Mrs. Pepys's maid perform on the vyall, but in 1666 one Gregory instructed the spouse of the eminent Diarist in the art of playing on that instrument.

We may now turn from the amateurs of the 17th century to the professionals of the 18th. In this connection Dr. Burney ('History of Music,' iv. 647) gives us a vague and tantalizing paragraph which reads:

This and the preceding year [1721-22] Mrs. Sarah Ottey frequently performs solos at concerts on three several instruments: harpsichord, base-viol, and violin.

The worthy doctor might have given a more detailed reference to a lady whose name is absolutely unknown. However, a little research among old newspapers at the British Museum has resulted in unearthing the following advertisement from the *Daily Courant* of February 17, 1723.

## FOR THE BENEFIT OF MRS. SARAH OTTEY.

At the Theatre Royal, in Lincoln's Inn Fields, on Tuesday, being the 27th February, will be perform'd a Comedy call'd Love makes a man, or The Fop's Fortune. In which will be perform'd several pieces of Musick on the Bass-Viol, Harpsichord, and Violin by Mrs. Ottey (being the last time of her appearing in Publick). With several entertainments of Dancing.

Tickets to be had at Mr. Williams's Coffee-house in St. James's Street, and at Mr. Ottey's at the Carpenters Arms in Honey-Lane-Market.

Here we have an instance of three-fold skill—a lady performer on a trio of instruments. Whether Mrs. Sarah Ottey's performances were sandwiched between 'Love makes a man, or The Fop's Fortune' and the 'several entertainments of Dancing,' or otherwise, is a matter of speculation. As to whether Mr. Ottey was the landlord of the

'Carpenter's Arms,' or whether he only temporarily resided at that hostelry, may be left to the investigations of some future writer, as may also Mrs. Ottey's first and earlier appearances as a bass-violist, a harpsichordist, and a violinist.

The venue may now be changed to Dublin, where, it will be remembered, Handel's 'Messiah' obtained its first hearing on April 13, 1742. In the same year, and only four months after Handel had left the Green Isle, a Miss Plunket, a lady violinist and a pupil of the celebrated Matthew Dubourg, then resident in the Irish capital, gave her first concert in Dublin on December 6, 1742, which is thus advertised in *Faulkner's Journal* of November 20:

By subscription, for the Benefit of MISS PLUNKET, at the Musick-hall in Fishamble-street, on Monday the 6th of December, will be performed a Concert of Musick; in which Miss Plunket will perform several new Solos and Concertos on the Violin. Each Subscriber to pay One Guinea for four Tickets. Single Tickets Three British Half-Crowns. Subscriptions are taken at Mr. Neal's in Christ-churchyard, and Mr. Manwaring's Musick Shop in College-green, and by Miss Plunket, at Mr. Dubourg's House in Henry-street.

On the day following the concert, *Faulkner's Journal* thus noticed the event:

Yesterday evening Miss Plunket had her first concert at the Musick Hall in Fishamble Street, at which there was a most polite and numerous audience, who were all charmed with her Performance on the Violin, and gave her universal applause.

Mrs. Storer sang three songs in the same concert, and gave general satisfaction to all present, who were highly pleased with her singing.

Miss Plunket returns her humble Thanks to all the Ladies and Gentlemen who pleased to honour her with their company.

Miss Plunket found her way to London—she appears to have added an extra 't' to her name during her passage across the Irish Channel—and gave 'A concert of musick' on February 27, 1744. The advertisements of the day thus announced the event:

At the particular desire of several persons of quality For the Benefit of Miss Plunkett at the New Theatre in the Haymarket, on Monday, February 27, will be perform'd a concert of musick with several solos and concertos on the violin by Miss Plunkett.

Tickets to be had of Miss Plunkett's Father's lodgings, the Bow-lamp in Pulteney Street.

Boxes Half-a-guinea. Pit and gallery 5s.

It would be interesting to know if Handel heard Miss Plunkett's performances, either privately at Dublin, or publicly in London, and to have his opinion on female fiddlers, as probably he would designate them.

Whatever fame can be placed to the credit of Mrs. Ottey and Miss Plunket, it is small compared with the wonderful achievements of Madame Mara, one of the greatest of vocalists who, however, began her triumphant career as a girl-violinist. As the story of the early years of her life is well recorded in the *Harmonicon* of February, 1828, no apology is needed for a quotation from that interesting musical journal:

Gertrude Elizabeth Mara was born at Cassel, the 23rd of February, 1749. She was the only child of Johann Schmeling, a musician of that place, and lost

her mother shortly after her birth. Owing to his very limited means, her father was unable to bestow upon her the cares necessary at her tender age. His duties called him much from home, and, in his absence, the little Gertrude usually remained shut up in her solitary apartment. Thus cut off from the sports of childhood, she was obliged to seek amusement within herself. She recollects that there was an old family clock in the room, and one of her customary recreations was to sit and watch the vibrations of the pendulum, beating time to its motion with her head and hand. This had the effect of impressing her mind with a certain pleasing perception of rhythm, so that the first time she heard

a performer upon the guitar, who was playing in the street, she ran to the window, mounted on a stool to get a sight of the musician, and beat the time on the window-ledge with a feeling of delight which was never after effaced from her mind. From this moment may be dated her love and disposition for music.

Her father had learned from an Italian the art of repairing musical instruments, and he converted this knowledge into a means of bettering the subsistence of himself and daughter. She used to seat herself on a high stool and watch him attentively while at his work. One day, he had just finished mending a violin, and then going from home, left it on his work-bench. The



MADAME MARA (*née* SCHMELING).

curiosity of a child led her to examine the instrument ; she was pleased with the sounds she drew from it, but, in a rather too violent *pizzicato* movement, broke one of the strings. Her father returned ; he scolded the presumptuous *virtuosa*, and threatened to punish her if ever she touched the instrument again. For some days the threat had its effect ; but her desire of hearing the pleasing sounds soon prevailed over the sense of duty, and again the delinquent was caught in the act of trying her hand upon the violin. The father approached her in a menacing attitude, as she stood trembling in a corner. "So," said he, "you have again disobeyed me ; now, as a punishment, I will make you learn to play that instrument." But what was his astonishment, when he saw her run, and, seizing it with eagerness, draw from it tones of a soft and pleasing kind ! The violin was now left at her free disposal, and, in a very short time, the assiduous scholar was able to run through the greater part of the scales with ease and correctness ; and but a few weeks more had elapsed, when little Gertrude was able to join her father in playing some easy duets.

The poor wee child, deprived of a mother's care, suffered from rickets, due, it is said, to her father's custom of securing his daughter in an arm-chair while he attended to his affairs. Even in her fifth year she could not stand without support, and she was obliged to be carried to the place where she had to play. At a fair held at Frankfort the clever little maiden's performances on the violin excited great wonder and admiration, so much so that a subscription was set on foot in order that she might receive a better education. At the age of nine, her health having greatly improved, Fräulein Schmeling went with her father to Vienna and gave some concerts there. The English Ambassador was so struck with the child's genius that he advised Schmeling to take her to England, and at the same time furnished him with letters of introduction to influential friends in London. The little lady seems to have made her first appearance in England as one of a quartet of prodigies, judging from the subjoined advertisement from the *Public Advertiser* of April 23, 1760.

By Particular Desire.

At the little Theatre in the Haymarket.

This Day, April 23, there will be a Concert of  
Vocal and Instrumental Music.

The vocal parts by Signor Tenducci, Signora Calori,  
and by Signor Qualici.

The Solos by young Performers, who never appeared in Public, as a solo of Signor Giardini's on the Violin by his Scholar Master Barron, thirteen years old ; a Lesson on the Harpsichord by Miss Burney, nine years old ; with a Sonata of Signor Giardini's accompanied by a Violin ; a Solo on the Violoncello by Master Cervetto, eleven years old ; a Duet on the Violin and Violoncello by Master Barron and Master Cervetto ; a Quartetto by Miss Schmeling, Master Barron, Master Cervetto, and Miss Burney. With several full Pieces by a select Band of the best performers.

The doors to be opened at five o'clock. To begin at seven.

Pit and Boxes laid together at Half-a-guinea. Gallery, Five shillings.

Tickets to be had at Arthur's, St. James's Street ; at Mr. Walsh's music-shop, Catherine Street ; at Mr. Johnson's music-shop, Cheapside, and at the Theatre ; where Ladies are desired to send their servants to keep places.

English dames of 'quality' in those days did not consider the violin to be suitable for ladies, so little Miss Schmeling forsook the career of an instrumentalist and became a queen of song. In that capacity she made a great name and plenty of money.

A lady violinist of quite a different stamp was a Mrs. Chazal, by birth an Italian lady. In Grove's 'Dictionary of Music and Musicians' (1st edition vol. i., p. 580b—the name is absent from the new edition) we read, above the signature of the late Julian Marshall :

*Gambarini* Signora, sang the part of 1st Israelitish woman in 'Judas' April 1, 1747. She was a soprano, but her name does not occur again.

(This was the first performance of the oratorio.) After her marriage the genius of Signora Gambarini appears to have considerably developed. Not only did she continue to sing, but she composed, played the organ, and—the violin ! An advertisement in the *Public Advertiser* of May 14, 1764, testifies to the combined accomplishments of this remarkable lady :

FOR THE BENEFIT OF MRS. CHAZAL.

At the Great Exhibition Room, Spring Gardens, this day the 14th of May, will be performed MRS. CHAZAL'S (late Miss Gambarini) GRAND CONCERT of vocal and instrumental music, by the best performers ; the first violin and a solo by Mr. Barthélemon ; to conclude with a Ball.

Act I. Overture with French Horns ; Ode on the occasion of Peace, composed by Mrs. Chazal. Grand Concerto on the organ, by Mrs. Chazal. Act II. Solo on the violin ; Italian song and Lesson on the Harpsichord, by Mrs. Chazal ; Concerto with Hautboys. Act III. Ode on the Accession to the Throne, composed by Mrs. Chazal ; Concerto on the organ by Mrs. Chazal ; Grand Concerto with French Horns and Kettledrums. The whole to be conducted by Mrs. Chazal.

☞ Tickets Half-a-guinea to be had at Mrs. Chazal's, the corner of Castle Court, opposite the new Exchange Buildings in the Strand, where are to be seen and sold, a capital collection of pictures from ten in the morning till four in the afternoon every day.

As Mrs. Chazal would make the entertainment as agreeable as possible to those who will honour her with their presence, she has engaged the following two celebrated singers : Signora Cremoni, and Signor Gustinelli.

In the study of any subject connected with art, the letters and journals of observant and trustworthy travellers are often of interest and value. Horace Walpole is a case in point. In 1769 he visited at Saint-Cyr, near Versailles, the home which the Marquise de Maintenon established for poor girls of good family, and he thus records his impressions in a letter dated September 17, 1769 :

The young ladies who were playing at chess, were ordered to sing to us the choruses of Athaliah ; in another room they danced minuets and country-dances, while a nun, not quite so able as St. Cecilia, played on a violin.

It should be remembered that Racine wrote his 'Athalie' for the young ladies at Saint-Cyr.

In 1770 Dr. Burney was in Venice, of which he says ('Present state of music in France and Italy') :

The city is famous for its *conservatorios*, or musical schools, of which it has four—the *Ospedale della Pietà* the *Mendicanti*, the *Incurabile*, and the *Ospedaleto a S. Giovanni e Paolo*, at each of which there is a performance every Saturday and Sunday evening, as



MADAME GAUTHEROT.

well as on great festivals. I went to that of the *Piùta* the evening after my arrival, Saturday, August 4 [1770]. The present *Maestro di Capella* is Signor Furlanetti, a priest, and the performers, both vocal and instrumental, are all girls; the organ, violins, flutes, violoncellos, and even French horns, are supplied by these females.

Burney was so charmed with this feminine orchestra that he paid a second visit to the *Piùta*, and says :

The girls played a thousand tricks in singing, particularly in the duets, where there was a trial of skill and of natural powers, as who could go highest, lowest, swell a note the longest, or run divisions with the greatest rapidity. They always finish with a symphony; and last Wednesday they played one by Sarte, which I had before heard in England, at the opera of the *Olimpiade*. The band here is certainly very powerful, as there are in the hospital above a thousand girls, and out of these there are seventy musicians, vocal and instrumental.

At the *Mendicanti* a concert, which lasted two hours, was specially prepared for the benefit of the musical historian, who says :

It was really curious to *see*, as well as to *hear*, every part of this excellent concert performed by females—violins, tenors, basses, harpsichord, French horns, and even double-basses—and there was a prioress, a person

in years, who presided; the first violin was very well played by Antonia Cubli, of Greek extraction. . . . It was here that the two celebrated female performers, the Archiapate, now Signora Guglielmi, and Signora Maddalena Lombardini Sirmen, who have received such great and just applause in England, had their musical instructions.

Another distinguished traveller, who visited Venice ten years after Burney, may be quoted. This is how William Beckford, of Fonthill, records his impressions of the lady orchestra at the *Mendicanti* institution in the year 1780 :

The sight of the orchestra still makes me smile. You know, I suppose, it is entirely of the female gender, and that nothing is more common than to see a delicate white hand journeying across an enormous double-bass; or a pair of roseate cheeks puffing with all their efforts, at a French horn. Some that are grown old and Amazonian, who have abandoned their fiddles and their lovers, take vigorously to the kettle-drum; and one poor limping lady, who had been crossed in love, now makes an admirable figure on the bassoon.

Lord Mount Edgumbe, in 1784, records a similar experience at the same place, when he had 'not only the pleasure of hearing a delightful selection of music, but the almost incredible sight

of an entire orchestra of female performers . . . I have met with more than one female player on the violin who had received their instruction in them [the musical academies at Venice]. One of these 'female performers' was Maddalena Laura Lombardini de Sirmen (or Syrmen), born at Venice in 1735, and educated at the *Conservatorio dei Mendicanti* there. She subsequently studied with Tartini at Padua, who took a very great interest in his pupil. Not a few letters are extant in proof of this, one especially which gives to the fair player detailed advice as to her technical studies. This letter, though very long, we give in Burney's translation, because of its educational value to violin students :

Padua, March 5, 1760.

My very much esteemed Signora Maddalena,

Finding myself at length disengaged from the weighty business which has so long prevented me from performing my promise to you, I shall begin the instructions you wish from me, by letter; and if I should not explain myself with sufficient clearness, I entreat you to tell me your doubts and difficulties, in writing, which I shall not fail to remove in a future letter.

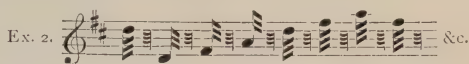
Your principal practice and study should, at present, be confined to the use and power of the bow, in order to make yourself entirely mistress in the execution and expression of whatever can be played or sung, within the compass and ability of your instrument. Your first study, therefore, should be the true manner of holding, balancing, and pressing the bow lightly, but steadily, upon the strings, in such manner as that it shall seem to breathe the first tone it gives, which must proceed from the friction of the string, and not from percussion, as by a blow given with a hammer upon it. This depends on laying the bow lightly upon the strings, at the first contact, and on gently pressing it afterwards; which, if done gradually, can scarce have too much force given to it—because, if the tone is *begun* with delicacy, there is little danger of rendering it afterwards either coarse or harsh.

Of this first contact, and delicate manner of beginning a tone, you should make yourself a perfect mistress, in every situation and part of the bow, as well in the middle as at the extremities; and in moving it up, as well as in drawing it down. To unite all these laborious particulars into one lesson, my advice is, that you first exercise yourself in a swell upon an open string—for example, upon the second, or *la*: that you begin *pianissimo*, and increase the tone by slow degrees to its *fortissimo*; and this study should be equally made, with the motion of the bow up, and down; in which exercise you should spend at least an hour every day, though at different times, a little in the morning, and a little in the evening; having constantly in mind that this practice is, of all others, the most difficult, and the most essential to playing well on the Violin. When you are a perfect mistress of this part of a good performer, a swell will be very easy to you—beginning with the most minute softness, increasing the tone to its loudest degree, and diminishing it to the same point of softness with which you began; and all this in the same stroke of the bow. Every degree of pressure upon the string, which the expression of a note or passage shall require, will, by this means, be easy and certain; and you will be able to execute with your bow whatever you please. After this, in order to acquire that light pulsation and play of the wrist from whence velocity in bowing arises, it will be best for you to practise, every day, one of the *allegros*, of which there are three, in Corelli's solos, which entirely move in semiquavers. The first is in D, in playing which you should accelerate the motion a little each time, till you arrive at the greatest degree of swiftness possible. But two precautions are necessary in this exercise. The first is, that you play the notes

*staccato*, that is, separate and detached, with a little space between every two, for though they are written thus :



they should be played as if there was a rest after each note, in this manner :



but you must not rigorously move immediately from semiquavers to demisemiquavers, or from these to the next in degree; that would be doubling the velocity of the shake all at once, which would be a skip, not a gradation; but you can imagine, between a semiquaver and a demisemiquaver, intermediate degrees of rapidity, quicker than the one, and slower than the other of these characters. You are, therefore, to increase in velocity, by the same degrees, in practising the shake, as in loudness, when you make a swell.

You must attentively and assiduously persevere in the practice of this embellishment, and begin at first with an open string, upon which, if you are once able to make a good shake with the first finger, you will, with the greater facility, acquire one with the second, the third, and the fourth or little finger, with which you must practise in a particular manner, as more feeble than the rest of its brethren.

I shall at present propose no other studies to your application: what I have already said is more than sufficient, if your zeal is equal to my wishes for your improvement. I hope you will sincerely inform me whether I have explained clearly thus far; that you will accept of my respects, which I likewise beg of you to present to the Princess, to Signora Teresa, and to Signora Clara, for all whom I have a sincere regard; and believe me to be, with great affection,

Your obedient and most humble servant,

GIUSEPPE TARTINI.

After her marriage to Luigi de Sirmen—a violinist and chapel-master at Bergamo—Tartini's pupil visited England in 1771. At the Lenten Oratorios given in Covent Garden Theatre she played, between the parts of 'Judas Maccabæus,' a violin concerto of her own composition and was 'received with uncommon applause.' At her benefit concert in the same year—April 15, 1771—she played a pianoforte concerto, and two years later she appeared as an opera singer at the King's Theatre. In spite of her Tartini pupilage and great gifts, Madame Sirmen failed to hold her position as a violinist and she ultimately became a concert-singer at the Court of Saxony. Eitner (*Quellen Lexikon*) gives a list of her various compositions: six concertos for harpsichord; nine concertos for violin; six trios à deux violons et violoncello obligé; six duets for two violins, dedicated to the Duke of Gloucester, &c., some of which were published in London and one title-page describes the composer as 'élève du célèbre Tartini de Padone.'

Special interest is attached to the next lady in our survey by reason of her connection with Mozart and the creation of one of his most beautiful sonatas for pianoforte and violin. Born, in 1764, at Ostiglia, near Mantua, Regina Strinasacchi justified her name by becoming a queen of violinists. She received her education at one of those Venice music-schools already mentioned—the *Conservatorio della Pieta*, and at Paris. Good looking, attractive in manner, and a brilliant performer, the fair damsel won great admiration wherever she went. After having travelled through Italy she made her way to Vienna, and at the National Court Theatre in the Burg gave two concerts, on March 29 and April 24, 1784. She was then a girl of twenty summers. The young artist was most anxious to obtain a new piece for performance at her concert

that would give distinction to the event and that she might play in conjunction with an artist worthy, by his reputation and talent, of such an honour. To whom should Miss Strinasacchi go but to Mozart? No one could so well satisfy her artistic vanity, and no name would look better than Mozart's by the side of her own in the programme. She therefore asked Mozart to compose a sonata for pianoforte and violin specially for the occasion, and to play it with her at her concert. Mozart, good-natured man, appears to have been unable at any time to refuse requests of this nature, quite regardless whether the favour asked of him was by one worthy or unworthy. And then no thought of remuneration entered his mind: he worked gratuitously for those who could not or would not pay, notwithstanding the fact that these repeated demands on his good nature were often inconvenient, not to say actually disagreeable. However, nothing but the most generous feelings animated the master in acceding to the wish of the fair young violinist. In a letter dated Vienna, April 24, 1784, Mozart said to his father:

We have here at the present time the celebrated Strinasacchi, from Mantua, an excellent violinist. Her playing is remarkable for taste and expression. I am composing a sonata, which we are to play together on Thursday, at her concert in the theatre.

Mozart's father endorsed the opinion of his son as to the young lady's interpretative gifts. He wrote from Salzburg (in 1785):

Every note is played with expression, even in symphonies, and I have never heard a more moving adagio than hers; her whole heart and soul is in the melody she delivers, and her power and beauty of tone are equally remarkable. I believe, as a rule, that a woman of genius plays with more expression than a man. (*Otto Jahn's Life of Mozart*: English edition, ii. 336.)

Could there be higher praise, and that from a father and son so eminently qualified to judge?

To return to the sonata. In the first place its composition required greater care than the odds and ends which Mozart threw off for the nonentities who pestered him for 'something from his pen.' Regina was an exceedingly fine performer, and was not Mozart himself to share her triumphs at the concert? It could surely not be any distrust in his own powers that caused him to delay putting pen to paper; but who knows, that terrible bugbear of procrastination, which so often sterilises the brain of the creative artist, be he musical or literary, may for the moment have atrophied his brain. At all events, he kept putting off the task of composition from day to day, until, at last, the morning before the concert arrived, and not a note had been written! Directly Regina learned the state of affairs she rushed in a state of desperation to Mozart. She fortunately found him at home, and, putting down her pretty foot, told him that she would *not* leave the house until she had, at least, obtained the violin part of the promised sonata! The master thereupon set to work, and as so often happens under such circumstances, with the most satisfactory results.

Having actually dragged the violin part out of the dilatory composer, the young lady began most diligently to practise her part, as she had only that evening and the following morning to prepare the work for public performance. Mozart, busy man that he was, forgot all about the rehearsal that had been arranged! but he happily appeared at the concert. To reproach him for not having rehearsed the work would have been useless, the best had to be made of a difficult situation—one that was fraught with great danger, considering the nervous tension of the girl violinist.

The performance of the specially-composed sonata began. The audience, ignorant of the conditions under which it was being presented, were lost in admiration at the wonderful manner in which the two artists interpreted the music and executed the most difficult passages. The Emperor, who occupied the Imperial box, scrutinised the performers through his glass, and in so doing thought he discovered that one of the pair of players—it is not difficult to guess which—had nothing but a sheet of almost blank paper on the music-desk. His Majesty was not mistaken. Mozart, having created the entire sonata in his wonderful brain, had not found time to write down the pianoforte part. The Emperor (Joseph II.) asked to see the music, only to find nothing in the pianoforte part but bar-lines and the violin notes. 'What! have you again let it come to this?' asked the Emperor. 'Yes, your Majesty,' replied Mozart, 'but not a single note has been omitted.' The sonata in question is the beautiful composition in B flat (Köchel No. 454, and No. 15 in the Peters edition). The autograph shows that Mozart afterwards filled in the complete pianoforte part in ink of a slightly different colour from that which he first used. Thus the state of the MS. at the first performance of the sonata can readily be seen.

Signora Strinasacchi interpreted the music of Haydn with great charm, its gay strains perfectly harmonizing with her vivacious temperament. She played his quartets at the Viennese Court and elsewhere with peculiar naïveté and humour, and was much applauded for her delicate and expressive rendering of a solo in one of them. Haydn made the acquaintance of Regina Strinasacchi at the lodgings of Michael Kelly, during the Irish actor's sojourn at Vienna. She—who is also said to have been an excellent performer on the guitar—married Johann Conrad Schlick, a distinguished violoncellist in the ducal chapel at Gotha, and died in 1823. Unlike nearly all lady virtuoso violinists, before and after her, she does not appear to have visited England.

No French artist has so far been introduced in this gossip on lady violinists. An interesting representative of the school was Madame Louise Gautherot, who, strangely enough, is not noticed by either Fétis or Grove, though her name appears in the 'Dictionary of Musicians' (1824). Mendel states that her birth-name was Deschamps and that she first appeared in 1783 at a *Concert Spirituel*

in Paris. A pupil of Viotti, she doubtless profited greatly by the tuition of that great master. In 1789 Madame Gautherot visited England and made her first appearance at the first Professional Concert of the season given at the Hanover Square Rooms on February 9, 1789. The advertisements of the concert state that 'The Ladies' tickets are Black, and the Gentlemen's Red.' The *Morning Post* thus records the French lady's English début:

A Lady named Madame Gautherot appeared for the first time at this Concert, and exhibited very great abilities on the violin. Her style of performance was expressive, and displayed very great execution. The *connoisseurs* spoke of her in high terms.

Her second appearance was at one of the oratorio performances given during the season of Lent at Covent Garden Theatre. 'Oratorios,' says W. T. Parke in his 'Musical memoirs,' 'unexpectedly started up this season at Covent Garden Theatre at play-house prices.' It was at a 'Messiah' performance—February 28, 1789—that Madame Gautherot performed, when she played her solo between the parts of the oratorio. The *Morning Post* said:

Madame Gautherot's concerto on the violin was equal to any performance on the same instrument by the first musical master of the present times. The audience were enraptured with it, and the applause lasted for a long continuance.

We are also told that 'the band was uncommonly strong.' Parke, the oboist (already quoted from), says that while Madame Gautherot played 'a concerto on the violin with great ability, the ear was more gratified than the eye by this lady's masculine effort.' Again, referring to the same performer, he makes the anti-feminine remarks:

It is said by fabulous writers that Minerva happening to look into the stream whilst playing her favourite instrument, the flute, perceiving the distortion of countenance it occasioned, was so much disgusted that she cast it away, and dashed it to pieces. Although I would not recommend to any lady playing on a valuable Cremona fiddle to follow the example of the goddess, yet it strikes me that if she is desirous of enrapturing her audience, she should display her talent in a situation where there is only just light enough to make 'darkness visible.'

The year 1808 is given in the 'Dictionary of Music and Musicians' as that in which Madame Gautherot died. It should be added that she played a violin concerto at the first concert conducted by Haydn in this country—at the Hanover Square Rooms, March 11, 1791.

The two portraits which illustrate this article are from the collection of Mr. Arthur F. Hill, who has kindly allowed their reproduction. That of Madame Gautherot (p. 665) is one of Bartolozzi's lesser known works and was published in 1791: it is the earliest known portrait of a lady violinist.

F. G. E.

(To be continued.)

## A FORGOTTEN CONCERT ROOM.

*(Concluded from page 605.)*

For the few people who are aware of the existence of Hickford's Room, its chief interest lies in the fact that in 1765 Mozart gave a concert in it shortly before he left England. It is not, however, generally known how very nearly it was the scene of his first public appearance soon after his arrival in this country in the spring of the previous year. The talk of the town was busy with the little boy, so extraordinarily clever and graced with such charming manners that all the Court ladies from the Queen downwards had already fallen in love with him. He had as yet only played before the King and Queen, and his father was waiting for a suitable opportunity to bring him before the public. This presented itself in May, 1764, when Signor Graziani, the violoncellist, gave his benefit concert at Hickford's Room. Leopold Mozart had done well in rather withholding his precocious son from performing before a large audience till the reports of his marvellous talents had been widely circulated about town and had excited general curiosity. Everyone now was anxious to see and hear this child who had already astonished and delighted the most accomplished musicians on the Continent.

It is quite certain that Graziani was eager to make sure of such an attraction for his concert, and he advertised it widely beforehand, mentioning 'A Concerto and Solo on the Harpsichord by Master Mozart, who is a real Prodigy of Nature; he is but Seven years of age, plays anything at sight, and composes amazingly well. He has had the honour of exhibiting before their Majesties greatly to their satisfaction.' In a later announcement he speaks of 'Master Mozart, a Boy, who is Seven years old, and allowed by Everybody to be a Prodigy for his Age.' Some of the best soloists in London performed at this concert, including Giardini, and Florio the well-known flautist. The singers were Signoras Sartori and Cremonini, and Signor Maziotti. The Opera band was engaged to accompany the concertos and play 'A full piece.' The tickets were half-a-guinea each, but there can be no doubt that they were all sold, and that the habitués of our concert room eagerly awaited the appointed day on which they should become acquainted with this 'Prodigy of Nature.' Alas! they were doomed to disappointment. Things did not turn out happily for Signor Graziani. To begin with he had to postpone his concert from the 17th to the 22nd of May on account of the pre-engagement of the Opera band, and on the morning of May 22 his subscribers beheld an ominous statement at the end of his advertisement as follows:

I had declared in the Public Advertiser of May 17 Mr. Mozard; but as he is sick I cannot promise that he will play.

Poor little 'Mr. Mozard' was indeed sick, and as everyone knows his appearance in public was delayed for another fortnight and did not

take place at Hickford's Room, but at the Great Room in Spring Gardens. In connection with Mozart another violoncellist may be mentioned, Signor Cirri, who made his first appearance at Hickford's on May 16, 1764, the occasion of Mr. Marella's benefit. Mr. Marella played the violin and the viol d'amore and performed his own compositions on both instruments. Signor Cirri was also a composer, for Mr. Marella states in his programme:

A Solo on the Violoncello by the famous Signor Cirri lately arrived from Italy, this being the first time of his performing in Public in England: This Solo and Overture of Signor Cirri's Composition.

If Cirri was famous in his own country he sustained his reputation here. He immediately became popular and during many years was engaged by the best artists in London for their concerts. He played at the first concert given by Mozart and his sister in the following June, and he was associated with them the next year at Hickford's Room when they bade farewell to the English public that had tired of their performances.

Hickford's Room was a very favourite resort of violoncellists, of whom there were many at this particular period. Besides those already mentioned, Scarpettini, the two Cervettos, and Sipurutini all gave concerts in Brewer Street. Young Master Crosdill appeared at Sipurutini's concert, and with that master played a 'Duetto for two violoncellos.' It was a very good concert this, the instrumentalists were of the first rank, including the violinist Barthélémon, and the 'Vocal Parts by three Capital Performers, whose names on Account of their Engagements at the Theatres, Mr. Sipurutini is not Authorised to publish.'

The violoncello has long entirely superseded the viol da gamba as a bass instrument in all music for strings, but in the middle of the 18th century both were in common use. The violoncellists were principally Italians who had studied in their own country, but who upon arriving in England found life here so much more profitable that they generally remained here, if not for life at least for many years, teaching, and playing at concerts and the theatres. It is possible the viol da gamba might sooner have gone out of fashion but for the famous Abel, whose beautiful playing never failed to move and delight his audience. The walls of the Brewer Street concert-room have echoed many times to the tender, plaintive tones of his instrument; sometimes in flowing *adagios* that he above all others knew how to interpret, sometimes in gay suites of the old dances that set little feet in high-heeled shoes tapping on the floor.

The year 1766 brought with it several interesting musical events. In February a remarkable concert was announced:

For the Benefit of the Brothers Colla, Italians, Lately relieved from Slavery in Algiers, by the King of Poland.

At Hickford's Great Room in Brewer Street,

This Day the 18th of February will be a Concert of Vocal and Instrumental Music. Under the Direction of Signor Vento.

The Vocal Part by Signora Frasi. Several Solos and Concertos by the said Brothers Colla, upon the Calascioncino and Calascione, both Instruments of Two Strings, of a quite new Construction. First Violin Signor Barthelemon who will likewise play a Solo, A Concerto on the Violoncello by Signor Cirri, A Concerto on the German Flute by Mr. Tacet, A Concerto on the Oboe by Mr. Eiffert.

To begin exactly at seven o'Clock.

Tickets Half a Guinea each; to be had at the Prince of Orange Coffee House in the Haymarket; and at the Brothers Colla, at Mr. Michelli's opposite to Bertrovalli's Italian Warehouse in the Haymarket.

The Brothers Colla have had the Honour to perform before their Majesties, as well as in all the foreign Courts in Europe, where they met with great Encouragement; their Instruments being very extraordinary, and their Execution surprising.

Any Gentlemen or Ladies that are desirous of hearing them in private, by sending a line to the Above Places, may be waited on immediately.

There can be no doubt that there was a crowded attendance at this concert. The Italians took the town by storm; their instruments were so strange, their story so romantic. Captured by some of the pirates who infested the Mediterranean and sometimes even ventured into the English Channel, the brothers had been kept prisoners in Algiers, a place known but little by English people in those days and of which many strange stories were told. The King of Poland, by whom they were released from their state of slavery, was the unhappy Stanislaus Augustus, the last monarch who occupied the throne of that ill-fated country. He was a man of refined and elegant tastes, but a weak and incompetent ruler and far more fitted for a student than a king. It is impossible to say how the case of the Brothers Colla came before his notice, and whether the cause of their release was of a political or private nature. The remarkable instruments introduced by these two picturesque figures were of the lute family. The calascione is mentioned by Father Bonanni, writing in 1722, as being then in use in the kingdom of Naples, and a modern author speaks of it as being still employed in Sicily. But all writers are agreed as to its Eastern origin in common with other forms of the lute. It belongs to an exceedingly old type possibly derived from the ancient Egyptian *nofre*, having a comparatively small body and a neck five or six feet in length provided with frets. The number of strings was generally two, sometimes four or six, and it was played either with a plectrum or with a quill. It was in common use in the 18th century in Turkey, Egypt, and the countries along the North African seaboard, and very similar to if not identical with the *tambourra* of to-day. No doubt the calascione was introduced into Sicily and Southern Italy by the Saracens, but it seems never to have travelled far northward nor to have appeared previously in England, where various other kinds of lute were common enough. The calascioncino was, as its name signifies, a small variety of calascione. After their first appearance the

Brothers Colla are to be found playing at a great many concerts at Hickford's Room, and other places besides. Their history and experiences surrounded them with a kind of mysterious atmosphere that imparted a delicate distinction to the occasions on which they appeared in public. Every concert-giver of reputation, every newcomer was anxious to secure their services, so sure were these wonderful brothers to draw a good audience.

Music in those days did not escape the prevailing craze for novelty. A new composer, a new performer, a new kind of instrument, would excite an enthusiasm hardly intelligible to us. The novelty might soon pall, but while it lasted it was enjoyed with a zest almost childish in its keenness. Perhaps the success of the Brothers Colla with their curious lutes encouraged other players on similar instruments to come to England. There was, for a time, something of a revival of interest in certain members of the lute family which had fallen into disuse in this country when the violin took the leading place among stringed instruments. The mandoline, one of the small lutes still common in Italy, was not very widely known here, and a certain Signor Leone appears to have been one of the first persons to introduce it to a London audience in 1766. He was fortunate in securing Hickford's Room for his concert, the direction of which he placed in the hands of Signor Vento. Every possible attraction figured in the following programme, and the Miss Polly Young mentioned was a very favourite singer who shortly after this concert became Mrs. Barthélemon:

#### ACT I.

Overture of Signor Barthelemon.

Concerto on the Violoncello by Signor Cirri; Song by Miss Polly Young. Concerto by the Signors Colla on Two extraordinary Instruments of Two Strings called the Calascione and the Calascioncino. Solo on the German Flute by Mr. Tacet. Concerto on the Violin by Signor Oliver, a Spanish Musician. Solo on the Mandolin by Signor Leone.

#### ACT II.

Full Piece of Signor Barthelemon; Duetto on Two Mandolins; Concerto on the Harpsichord by Mr. T. Smith, a German Musician who never performed in Public. Solo on the Calascioncino, Solo by Signor Barthelemon, air by Miss Young. Solo on the Mandolin by Signor Leone. Conclusive Full Piece of Signor Barthelemon.

This banquet of delights had however to be delayed for eleven days on account of a change in the arrangements at the Opera, where Barthélemon was leader of the band. Signor Leone was seriously put out at this disturbance of his plans, and for fear of displeasing his patrons thought it wise to publish the following elaborate apology:

Mr. Leone begs Pardon of the Nobility, &c. (that favour him with their Protection) for disappointing them of the Concert he intended on Thursday the 6th of March, but the Opera being postponed to that Day,

on account of the Indisposition of Signor Elisi, he found himself under a Necessity of deferring his Concert till Monday the 17th Instant, as he could not procure an Orchestra worthy of the Audience he flatters himself will honour him with their Company. Nothing but the Day is altered and Tickets for Thursday will be equally admitted with those of the Day.

It is certain that the 'Nobility, &c.' granted their protection to Signor Leone on this occasion, and that he pleased them with his performances on the mandolin, which for some years enjoyed considerable popularity. The mandolin appeared at various concerts, and was also introduced on the stage in some of the 'masques' and plays of a pastoral nature. In one of these plays it is particularly stated that 'a Concerto on the Mandolino will be played by a Shepherdess accompanied on the Violin by a Shepherd.'

A few weeks after Signor Leone's concert another mandolin player, Mr. Francis, tried his fortune at Hickford's Room. He also was assisted by Barthélémon, Cirri, Tacet, and the Brothers Colla, while his own share in the entertainment consisted of 'A Solo and Concerto on the Mandolin composed and performed by Mr. Francis who never performed before in Public.' His name does not appear at any subsequent concerts, so it may be possible that he did not make a great impression on his audience, who perhaps preferred the performances of Signor Leone.

In 1773 Mr. Weiss, 'Lutist to his Electoral Highness the Elector of Saxony,' gave a concert in Brewer Street, and his skill was much admired. But by this time the lute with its limited executive capacity could only be regarded as an interesting curiosity, and never again came into general use in England. Another stringed instrument frequently heard here was the harp, which had been steadily gaining favour since the middle of the 18th century. It was for many years always spoken of as the 'Welsh' harp, and with perfect justice. It had been the national instrument in Wales since the days of the old Druidical bards, and it owed its introduction to and popularity with London concert-goers largely if not entirely to the eminent harpist John Parry. Born at Ruabon in North Wales, he spent his early musical life as domestic harper in a well-known Welsh family. He came to London, however, before the middle of the 18th century and soon attracted the notice of musicians, Handel among the number. He devoted himself to making his instrument known to the public by giving concerts and teaching. He also wrote and published a number of compositions for the harp. Most of his concerts were given at Hickford's Room, and judging by their number and frequency must have been attractive. He may be said to have invented that form of entertainment now known as the 'recital,' for he appears to have been the first person to give concerts devoted to performances on one kind of instrument. He had given many benefit concerts in Brewer Street, in conjunction with other artists, before his first series of harp recitals in 1766. For these he issued the following remarkable prospectus :

BY AUTHORITY.

Mr. Parry humbly presuming, that by a sole Attention for a long Series of Time to the Welsh Harp, he has brought that Instrument (so much the Delight of our Ancestors) to a Greater Degree of Perfection than it has heretofore attained but at the Same Time regretting that the Powers of it are not so universally known as he conceives they merit, he with great Respect proposes to entertain the Nobility and Gentry on the following Conditions, which he flatters himself will be more pleasing to the Town in general than his annual Concert, by affording him a more favourable Opportunity of evidencing the Beauty and Effects of two Harps by himself and his Son, than when accompanied with other Instruments.

#### CONDITIONS.

To perform seven Mornings on two Harps, in Parts once a Week, at Hickford's Great Room in Brewer Street. To begin on Tuesday March 4th at Twelve o'Clock. The Subscription One Guinea for the Whole, for which a Ticket will be delivered for each Morning, to admit one Gentleman or two Ladies. No Money to be taken at the Door. Subscribers may lend their Tickets to their Friends, but none to be admitted Without a Ticket.

Subscriptions to be taken by Mr. Parry at Mr. Woodhouse's in Broad Street, Carnaby Market.

Another series of harp recitals was given in Brewer Street some years later by Parry's blind pupil Bromley, sometimes called Broomley. Bromley appeared when quite a boy at Hickford's Room in company with other pupils of Parry, and in his later years he became almost as great a public favourite as his celebrated master.

It may almost be said that the old concert-room was the London home of the Welsh harp in the 18th century, so many were the concerts there at which it formed the principal attraction. In addition to Parry, other well-known Welsh harpists performed there at various times, the most famous being Messrs. Gwyn, Evan Evans, and Edward Jones.

Mr. Jones was a very distinguished performer. He did not appear in London till the latter part of the century, giving his first concert at Hickford's in 1775, when he is described as 'Professor on the improved Welsh or Pedal Harp.' He had the assistance at his concert of some of the finest artists at that time in London: Kammell playing the violin, the younger Cervetto the violoncello, and Muzio Clementi, then in the first flush of his youthful fame, the harpsichord. Mr. Jones gained great favour at Court, where a few years later he held at least two appointments, one of them being that of Bard to the Prince of Wales.

The famous performers, Bach and Abel, conducted and performed at many concerts in this room, and as early as 1767 the two friends were playing here at a concert given by Signora Scotti just before she left England. Although Hickford's Room was then at the height of its popularity as a concert room, some of the opera singers preferred to give their concerts at the music room in Dean Street, or at Almack's, where the great room of ninety feet in length offered more scope for the

display of their vocal powers and accommodated a much larger audience. No doubt these considerations influenced Signora Scotti on the occasion of her last benefit, for she announced her intention of holding it at Almack's and issued tickets accordingly. After she had made all her preparations, however, she discovered that she could not have the room under any conditions. She then tried for Dean Street, but with no better success, and to her chagrin had to fall back upon the room in Brewer Street. How great was her mortification may be seen from an advertisement she caused to be inserted in the daily papers, running thus :

Signora Scotti having fruitlessly made several attempts to obtain either the Room at Almacks or Soho for the Reception of those Friends who have done her the Honour to take Tickets for her Benefit, and not being able by any Interest of hers to obtain them, she intreats the Indulgence and Protection of her Friends at Hickford's Room in Brewer Street. This day the 15th of May, when she proposes to entertain them in the best Manner she can. Mess. Abel and Bach have generously promised to give each of them a Solo Performance, viz: a Concerto on the Harpsichord by Mr. Bach; a Solo on the Viol di Gamba by Mr. Abel.

The performance to begin at Seven.

Tickets to be had at Half a Guinea each, at the Naked Boy, Queen Street, Golden Square. The Tickets given out at Almacks will be taken for Hickford's Room.

Signora Scotti hopes the Nobility and Gentry will honour her, it being her last performance in England, which will lay her under great Obligations.

Bach and Abel were then conducting a series of concerts at Almack's and were immensely popular as performers. Any concert with which they were connected was sure to be a success, and Signora Scotti showed she was well aware of this fact by her special mention of their names in her advertisement.

Among the many memorable occasions on which Bach and Abel performed at Hickford's Room, one in 1773 is particularly noteworthy. This was the first public appearance in London of Wilhelm Cramer, the violinist, father of the well-known pianist and teacher Johann Baptist Cramer. Wilhelm, already a virtuoso violinist of considerable reputation in Germany, came to England in 1772 and settled in London with his wife and Johann Baptist, then but a year old infant. His beautiful playing so quickly won for him the admiration and respect of musicians that he was able to gather round him a distinguished little company of artists for his first concert. In addition to solos by Bach and Abel we find 'A concerto on the German Flute by Mr. Tacet, a solo on the Violoncello by Mr. Crossdill, a concerto on the Bassoon by Mr. Eichner, a Concerto on the French Horn by Mr. Spandau and a concerto on the Hautboy by Mr. Fischer.' Cramer himself played a solo and concerto on the violin, and songs were contributed by Mrs. Bach

(better known under her maiden name of Grassi) and Signora Galli who, though advancing in years, still sustained the reputation of her younger days. It is to be noted that on this occasion Bach played a solo on the 'Piano Forte,' whereas he is generally mentioned as performing on the harpsichord.

Cramer rapidly rose to the position of leading violinist in London, and during the next few years he held his yearly benefit concerts at Hickford's Room, under the direction of Bach and Abel. But the room was beginning to prove too small for the class of concert then coming into public favour, in which orchestral music was far more prominent than hitherto. It became necessary to increase the number of players in the orchestras for the performance of works of a symphonic character, and more platform space was required than Hickford's Room afforded. The demand for a spacious concert-room, with a good platform and plenty of seating accommodation, led to the building of the Hanover Square Rooms. They were opened in 1775, after which date all the best concerts in London were gradually transferred to them. No doubt this was one of the contributing causes to the abandonment of Hickford's Room as a fashionable place of resort, but it was not the only cause. In the latter years of the 18th and the early part of the 19th century there were many alterations at the west end of the town, and the building of Regent Street, the designs for which were accepted by Parliament in 1813, gave rise to an extensive migration of society to the more recently built houses west and north of the new thoroughfare. The streets adjacent to Golden Square were given over to commercial uses, many of the fine old houses were let out in tenements or turned into shops, and the neighbourhood rapidly went down in the social scale. Perfectly hidden from view by the square house in front of it, there was nothing to draw attention to the once famous little concert-room in Brewer Street, and it became completely forgotten. Even the few people who chanced on a passing reference to the name in some old musical record were ignorant until quite recently of its present existence.

Many concerts and entertainments other than those already described took place there; but the examples quoted are enough to show the important part borne by this beautiful little room in the musical and social life of that remarkable period of its history. It is the last remaining link that unites a great musical past with to-day. Every earnest and true lover of music will hope sincerely that the old room may be preserved for the sake of its association, not only with Mozart, but also with others who have done so much to further the progress of music in England.

BERTHA HARRISON:

He set the reed-pipe to his lips, and lo!  
The wreck of landscape took a rosy glow,  
And Life and Love, and gladness that Love brings  
Laughed in the music like a child that sings.

*Austin Dobson.*

## Occasional Notes.

The mavis sings his glorious roundelay,  
The thrush, in yonder bush will have his say—  
In spite of critics wise and doctors deep,  
Who prate for canons till we fain would sleep.

The merry songsters, void of doubt or care,  
Blithe as the sunlight and as free as air,  
Sing all unsought, because they needs must sing,  
In joy and love, until the heavens ring.

And is true genius not akin to these?  
Did simple Mozart merely write to please  
Those critics who, to show their wit, must needs  
Seek reasons strange to him who wrought the deeds?

To one such critic—'twas this very day—  
Methought I heard the wond'ring mavis say:  
'You find too many thoughts in song so small—  
An' were they mine, I could not sing at all.'

The Dean of Gloucester preached a very remarkable sermon at the opening service of the Hereford musical festival. Dr. H. D. M. Spence-Jones, whose erudition as an historian is well known, made special and interesting reference to Romanus, of either the 5th (or 8th) century, who is described in Julian's 'Dictionary of Hymnology' as 'the chief of the Middle School of Greek hymn-writers.' Before making mention of Romanus the Dean thus referred to Chrysostom and Basil and their influence in formulating the services of the church:

It must be remembered that this was the first century of the victory of Christianity, and that the organization of Divine Service, which would at once attract and elevate the crowds now pressing into the ranks of Christians, was among the tasks which belonged to an eminent Church leader like Chrysostom. During the years of his holding the great office of Archbishop of the New World-Capital he did much to order and arrange the Liturgy and its forms for the new triumphant Faith. He inherited here the tradition of the famous Basil, who some twenty years earlier, in his own city of Caesarea, had first hammered out the thought of 'a service' at once noble and winning; for crowds of men were beginning in good earnest in the second half of the 4th century to enrol themselves in the Christian ranks. In these services Basil, who ranked as the foremost prelate of Christianity, felt that music must play a prominent part; psalms must be chanted, and hymns written; hymns which could touch the hearts of all sorts and conditions of men in their sorrow and in their joy.

The wise and far-seeing Chrysostom, who succeeded to Basil's wide influence and had entered into a far larger inheritance of power, developed the ideas of Basil, and through his influence music and singing formed an important part of each service in the churches of Constantinople.

The Dean—who takes the earlier date of Romanus—then went on to say:

Before, however, the 5th century had run out—some forty years after the remains of Archbishop Chrysostom were laid with all honour in the Church of the Apostles, a great poet and hymnologist arose, Romanus 'the Musician,' as he has been ever termed in the Eastern Church, for which he wrote so much.

According to Dr. Julian, Romanus is said to have written 1,000 sacred poems (Contakia). Dr. Spence-Jones describes him as 'Romanus the musician'—

who composed an oratorio entitled 'The Apostles'!—one who 'may be styled the founder of the once famous school of Constantinopolitan religious drama which flourished in the Imperial city for more than 600 years, and which occupied an important position among liturgical developments in that magnificent centre.' Moreover, Romanus was 'the ancestor of the Mystery Play and of the oratorio composers of our own day.' Therefore, as the Dean said:

When critics, with more zeal than knowledge, are disposed to question whether these great religious dramas, with all their glorious surroundings, to which this solemn service to-day is the introduction in your Hereford, properly belong to a cathedral service—the scholar smiles, and asks whether the example of Constantinople, the religious city of the world par excellence—the city which night and day dreamed of Christian mysteries and Christian service, may not fairly be appealed to. Surely, as in Constantinople 1,500 years ago, so now in England in our own day, at times the Cathedral for these great works of prayer and praise emphatically is the rightful home.

This eloquent discourse is full of encouragement to those lovers of music who would preserve the musical festivals in our cathedrals, and who must be grateful to the Dean for bringing forward such an ancient and interesting authority for their justification and continuation. The preacher concluded with a fervent and touching appeal to the generosity of the great congregation by asking them to contribute liberally to the collection for the widows and orphans of the clergy of the diocese of Hereford.

Monsieur Weckerlin, chief librarian of the Paris Conservatoire de Musique, has discovered the autograph of a biography written by Berlioz of himself, published by his friend Joseph d'Ortigue, and under the name of the latter in the *Revue de Paris* of 1832. The composer thus describes his personal appearance:

Berlioz est d'une taille moyenne mais bien proportionnée cependant, à le voir assis, et sans doute à cause du caractère mâle de sa figure, on le croirait beaucoup plus grand. Les traits de son visage sont beaux et bien marqués; un nez aquilin, une bouche fine et petite, le menton saillant, des yeux enfoncés et perçants, qui parfois se couvrent d'un voile de mélancholie et de langueur.

And an account of his 'Fantastic' symphony will, no doubt, be read with interest, although in an English translation. 'The *Symphonie fantastique* of Berlioz is by no means a frame cut beforehand with its four sides; one for the *allegro*, a second for the *andante*, a third for the *scherzo*, and the last for the *final allegro*. It is not a kind of table fitted up with cases and compartments, each one labelled and numbered, into which the composer, according to symmetric laws, and following traditional custom, sets, here the exposition of the subject; there, an harmonic progression; farther on a melody in the dominant key; elsewhere the recapitulation of the same melody with counterpoint, followed by a peroration and the requisite developments. The plan of the symphony is free and complete, just as the thought of the author is free and complete, in its course. The fantastic symphony is a drama, a picture, a poem. It is a passionate dream, poetic in imagination and in heart which Berlioz explains to us by means of music. He takes a *réalité* of his life, he works it up in his mind, he elaborates it by means of his art, and there is his symphony.'

An 'Occasional Note' may serve to supplement the article on 'Wagner's music in England,' which appeared in our September issue (p. 589). On February 18, 1871, John Ella, at his 'La Società Lirica' music-making, gave a large selection from 'Lohengrin.' The nature of the performance may be judged by an account which appeared in the *Orchestra* of February, 1871. Here it is:

The first performance of the principal scenes of Wagner's 'Lohengrin' last Saturday [February 17, 1871], by the Società Lirica, afforded a great treat to a select circle of amateurs. M<sup>me</sup>. Preti and M<sup>lle</sup>. Annie [?], sustained the rôles of *Elsa* and *Gertrude*, with great effect, and the noble strain of the *King* in the first act, the Quintet, and Finale, sung by an accomplished amateur Baritone, Mr. Belcher, and a select choir, were most successful. The Marche Religieuse and Chorus, the Hymn, Nuptial March, and Bridal Chorus, and the exquisite duet of *Elsa* and *Lohengrin*, were greatly admired. M. Buziau led, Lord Gerald was Violoncello, and the small band, with Piano à 4 mains, was very effective. Mr. Ella intends to repeat the performance during the season. (*Orchestra*, February 24, 1871.)

At the third concert of the Wagner Society—St. James's Hall, May 9, 1873—Hans von Bülow conducted the *Vorspiel* and *Finale* (Act iii.) of 'Tristan,' most probably for the first time in England. As two additional concerts were given at the Wagner Festival in 1877—in the Royal Albert Hall, on May 28 and 29—the performances numbered eight, not six, as stated in the article. Wagner's three early overtures—'Polonia,' 'Christopher Columbus,' and 'Rule, Britannia'—obtained their first hearing in this country at the concert given by the Queen's Hall Orchestra (conductor, Mr. Henry J. Wood), Queen's Hall, January 2, 1905. On p. 593, col. 2, ten lines from the bottom, of our September issue, 'sonata in E flat' should read 'Album sonata in A flat.'

The early journalistic references (in England) to Wagner can be added to by the following extracts relating to the production of 'Tannhäuser,' therein designated *Tannenhäuser*!:

ATHENÆUM—November 1 and 8, 1845.

There is promise at the Dresden Opera of a new musical drama by Wagner, called 'Der Tannenhäuser,' for which splendid scenery is being painted in Paris.

M. Wagner's opera of the 'Tannenhäuser,' mentioned last week, was given, it seems, at Dresden, on the 21st ultimo, with the most brilliant success. The composer was called for at the close of each act, and treated, on his arriving at home, with a torchlight procession and a serenade. To avoid falling into the misleading tone of the foreign journals on such occasions, let us remind the reader that the tests of a musical success are permanence and circulation.

The *Musical World* of September 11, 1845, forecasts the event thus (we give the extract *literatim et verbatim*):

DRESDEN.—The new opera, by Richard Wagner, Kapellmeister of the King of Saxony, and successor to Karl Maria Von Weber, is founded upon the popular German legend 'Der Venusberg.' It is in active preparation, and will be shortly produced in this city. The connoisseurs speak with enthusiasm of its merits, and rank it amongst the masterpieces of the day. The libretto—a work of great poetical merit—is also written by Wagner, as were the books of his first two operas, *Rienzi* and *The Flying Dutchman*. It will be seen that he possesses the rare union of two talents—poetry and music.

The performance of the opera does not appear to have been noticed in the above-named journal.

Johann Nikolaus Forkel (1749-1818) is best known as the first biographer of John Sebastian Bach, but in his day he achieved more or less fame as a composer. In a recent issue of the International Musical Society's *Monthly Journal*, Mr. Donald Francis Tovey has drawn attention to Forkel's twenty-four Variations on 'God save the King' composed in 1791. 'To anyone who knows Bach's "Goldberg Variations," these variations of Forkel,' says Mr. Tovey, 'are a source of pure and innocent joy.' He then goes on to prove his point in an interesting article on the said 'Veränderungen für Clavichord oder Fortepiano auf des Englische Volkslied, God save the King,' composed by Bach's biographer. Mr. Tovey does not mention the 'Kontrapunktische Bearbeitung des Englischen Volkslied, God save the King'—corrections by Abt Vogler of Forkel's twenty-four variations on the National Anthem—of which a copy is in the British Museum Library.

Covent Garden Theatre is to open its doors on January 14, 1907, to a month's season of German opera, under the management of M. Ernest van Dyck, with Herr Arthur Nikisch and Herr Michael Balling as conductors. In addition to such rarely heard operas (in England) as 'Der Freischütz,' 'Fidelio' and 'Die verkaufte Braut' (Smetana), performances will be given of Wagner's 'Der fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' 'Die Walküre,' 'Tristan und Isolde' and 'Die Meistersinger.' Mr. Percy Pitt will be associated with Mr. Carl Ambruster in the direction of the chorus, and the London Symphony Orchestra is being negotiated with to perform at all the representations.

The Beethoven literature is to be enriched by two publications of the composer's letters—a critical edition, in four volumes, of 'Beethoven's Briefe und Tagebuchblätter' (edited by Dr. Fritz Prelinger, of Vienna), and, for the first time, a complete edition of the letters, of which Dr. A. C. Kalischer has undertaken the editorship.

Handel's imperfect knowledge of the English language is amusingly illustrated by the autograph score in the British Museum of his Chandos anthem (six parts) 'As pants the hart,' wherein, with his usual mighty pen-strokes, he writes, 'As *paints* the hart.' That this was not a slip of the pen is shown by his having written 'paints' throughout the movement—thirteen times in all!

Mr. Henry J. Wood has been appointed conductor of the Norwich Musical Festival in succession to Mr. Randegger, who has discharged the duties of that office with conspicuous success for twenty-four years. The next Festival is due to be held in 1908. Sir Charles Stanford has been unanimously re-elected conductor of the Leeds Musical Festival, the next meeting of which will take place in 1907.

The German music publishing trade issued during the year 1905 no fewer than 12,797 works. Instrumental music is represented by 6,889, vocal compositions by 5,437 and musical literature by 471 books, &c. The percentage of those publications which paid even the cost of production would be even more interesting than the foregoing figures.

The manuscript of Beethoven's 'Waldstein' sonata, consisting of thirty-two oblong folio pages, is at present in the possession of the Leipzig antiquarian Karl W. Hieremann, and may be purchased for the sum of 44,000 marks—only £2,200!

An enterprising firm of house furnishers at Hereford improved the occasion of the recent festival by inserting the following ingenious advertisement in the Hereford newspapers :

## MEMS. FOR MUSICIANS

ATTENDING THE  
HEREFORD MUSICAL FESTIVAL.

Our Rustless Kettles *Sing* a good song.  
Our Pocket Knives and Razors are the *Best* made.  
Our Floor Coverings will please whether for Mansion, Villa, or *?*  
Our Paperhangings will *Harmonize* beautifully.  
Our Family *Scales* are *A Minor* but useful appliance.  
Our Plate Powder is Goddard's own *Composition*.  
Our Garden Forks are almost *Tuning Forks*.  
Our Mincing Machines are unequalled for *Chopin*.  
Our Stable Brooms are of the finest *Bass*, and can be had with or without a *Handel*.  
Our Floor Polish is a fine *Stainer*.  
Our Blind, Picture, and Sash *Chords* are *2*/<sub>4</sub> lines which householders should *note*.  
Our Feather Beds will rest the weary body and *shake* up anew next morning.  
Our Ladders, like *Exercises*, lead you safely step by step.  
Our Dinner Gongs are a fine *Creation*, and make a din, but not by *Haydn*.  
Our *Staff* have no *Crotchets*, their *technique* is excellent, and *Performance* is in good time.

Even the birds of Hereford were attracted to the musical festival. A local journal records the fact thus :

Sunday afternoon will not soon be forgotten. There was the usual eager crow waiting for admission, and the usual air of expectancy on entering.

Unless that eager crow mistook crotchets and quavers for field mice and small birds, one can only assume that the musical atmosphere of the place is so highly charged as to affect the feathered world. 'The usual air of expectancy' is a little more difficult to account for, but doubtless it is ornithological-logical.

Much interest was aroused at Hereford by some specimens of that rare animal the Zigmollicon. They were kept in confinement by an eminent brewer residing near the cathedral, and passers by who managed to catch a glimpse of the elusive little creatures greatly admired their subtly-tinted coats. It was reported that they had been recently imported by Herr Johann von Ueberrock, the well known zoological specialist.

In these days of overcrowding in the musical profession, no apology is needed for reproducing the following recently issued advertisement :

## To Violinists.

Male attendant wanted at Darenth Asylum, Dartford, Kent (under the Metropolitan Asylums Board). One who can play first violin preferred.

Salary £26, rising to £32, with board, lodging, washing, and uniform, and the following allowances :

- (1) £3 per annum, in lieu of beer, if desired.
- (2) £2 per annum, subject to good conduct.
- (3) 6d. for each musical practice and performance.

Apply to the Medical Superintendent, either personally (10 to 1), with testimonials, or by letter, with copies of testimonials.

The extra '6d. for each musical practice and performance' should be an inducement; and, who knows, perhaps some addition might be made to the £2 per annum, subject to good conduct' if the successful candidate is also a good conductor.

Lady music-teachers may be interested to know the form in which advertisements appeared in the long ago. The following is from the *Public Advertiser* of May 5, 1791 :

## MUSIC TAUGHT.

A Female, sufficiently qualified, would wish to instruct Ladies at home or abroad on the Harpsichord or Piano Forte, at the moderate terms of Half-a-Guinea entrance, and One Guinea Twelve Lessons.

Please apply at No. 439, Oxford-street.

## SIZE IN ORGANS.

Size in organs is not for the non-musical to judge; enough, perhaps, that their ears should be made to ache. But a step now being taken in Germany should serve as an object-lesson to experts. Prince Donnesmarck has just placed in one of the new Berlin churches an organ of dimensions so large as to entitle the instrument to be deemed one of the largest in the world. It has cost about £5,000. The 'blowing' is done by an electric motor of ten horse-power, which is embedded in a thick wall and isolated by iron doors so that the noise of its working shall not be heard. There are four claviers and six thousand stops, of which the most noteworthy are the 'angelic chorus,' the 'heavenly voice,' 'murmuring breakers,' 'sea waves,' and the 'human voice.' (*Globe*, September 7, 1906.)

'Size in organs'! 6,000 stops!! And only £5,000! In the manipulation of those noteworthy stops even Dr. Peace, or Mr. Hollins, might put his foot into it, toe and heel, if not in *toto*.

From a Cincinnati Sunday afternoon programme :  
Offertoire—'Wely' - - - - Mrs. Bach.

## THE KINGDOM.

## SIR EDWARD ELGAR'S NEW ORATORIO.

The task which Sir Edward Elgar has set himself was partly accomplished at the Birmingham Musical Festival of 1903. This time-honoured and far-famed music-making—at which exactly sixty years ago 'Elijah' was launched on the sea of success—has again come round in its triennial orbit, bringing with it a corollary of Sir Edward Elgar's earlier work and furnishing a further instalment of his series of oratorios. As in 'The Apostles' the composer has, with one exception, selected the text of his oratorio from the Bible, and in so doing he has drawn from those inexhaustible riches which have inspired the best thoughts of the great masters of music. The exception is the use he has made of the 'Didachè, or 'Teaching of the twelve Apostles.' This is one of the oldest manuals of Christian teaching, dating perhaps from the 1st century, but of unknown authorship. It was re-discovered in 1873 in a manuscript found at the library of the Monastery of the Holy Sepulchre at Constantinople.

In selecting the title of his new work Sir Edward realized that 'The Kingdom' is no circumscribed environment, but that it embraces and touches all men. In his choice of texts he has given further proof of his theological knowledge and of his constructive insight. Let us then take a brief survey of an oratorio which illustrates a great theme through the divine art of music.

The first scene is unfolded at Jerusalem. An orchestral prelude forges the links, in the Gospel and Apostles motives, which connect the former with the present oratorio. Soon, however, the outstanding prominence of Peter in the new work is made manifest by the six-fold repetition of the short but characteristic

motive associated with his name; indeed, this prelude may be taken to suggest a soul-picture of Peter as he reflects on his denial of Christ. Motives representing Christ's loneliness' and the 'New faith' are welding forces in the gateway, so to speak, leading to 'The Kingdom.'

The spirit of peace and concord breathes its soul-refreshing dew upon the scene 'In the Upper Room.' What could be more appropriate than that the orchestra should be hushed in silence, and give place to the most perfect of all instruments, the human voice? Soloists (Mary, Mary Magdalene, John, and Peter) unite with the chorus in uttering the injunction 'Seek first the Kingdom of God and His righteousness.' Here then is the keynote of the oratorio, set forth in a simple choral strain. The music in this section is characterized by a quasi-conversational style suggestive of the gathering of the small Messianic community met together for 'the breaking of bread'; here the music is not, however, without its jubilant note—e.g., the fughetta outburst 'O praise the Name of the Lord.' After an unconventional *Amen*, Peter rises to address his brethren, and the music proceeds in free declamatory style. A long choral movement, rich in thematic material, full of dynamic contrast—tones strenuous and tender—stamps this scene with the composer's fertility of resource, choral and orchestral.

Idyllic is the adjective that can be applied to the short section (II.) headed 'At the Beautiful Gate (The Morn of Pentecost)'. Joy mingled with pity is reflected in the music, and a note of true pathos is sounded in the accompaniment to the words 'This man, lame,' a phrase touchingly piteous in its tenderness. The next scene (III.) is entitled 'Pentecost (in the Upper Room)'. Here the composer has found full scope for his imagination in this fully developed portion of his oratorio. In some respects the most remarkable section of the work, the descriptive possibilities of the descent of the Holy Ghost and especially 'the tongues parting asunder, like as of fire,' are portrayed in some very remarkable music. Not only is the section almost entirely choral, but the orchestration is unusually rich in the variety of its colouration. Towards the end, climax succeeds climax until the concluding words, 'Whom God hath glorified,' are proclaimed in a pæan of praise.

There could be no greater contrast to the music just described than that which permeates the next scene (IV.), called 'The Sign of Healing (at the Beautiful Gate)'. Tranquil strains greet the ear with all the suggestiveness of inward peace and spiritual happiness. Moreover, the soliloquy of Mary (soprano voice) forms a prominent feature in this scene. Preceded by a short and impressive instrumental introduction, it is one of the longest if not the most fully developed vocal movements Sir Edward Elgar has composed. Night is portrayed in a strain that in its hushed melody recalls Southey's words:

How beautiful is night!

A dewy freshness fills the silent air;

No mist obscures, nor cloud, nor speck, nor stain

Breaks the serene of heaven.

'The voice of joy is in the dwelling of the righteous' is fearlessly asserted in choral song, at the beginning of scene V.—'The Upper Room (in fellowship)'. There exists no longer any hesitancy on the part of 'the disciples and holy women' in proclaiming the truth that is in them, and no less strenuous is the statement 'Lord, Thou didst make the heaven, and the earth, and the sea,' poured forth in a strain of mighty unison, accompanied by a weighty octave figure in the

orchestral bass, including trombones and tubas. To this succeeds 'The Breaking of Bread,' naturally the most solemn part of the oratorio—in which the words (sung by solo voices) 'Thou, Almighty Lord, hast given food and drink to mankind,' are impressively accompanied by the chorus singing in three octaves and whispering the words 'Wondrously with us,' the orchestra remaining silent. John, to whom, after Peter, is assigned the most important part in the oratorio, says: 'Give thanks, first for the Cup,' which is followed by the response, 'We thank Thee, our Father, for the holy Vine,' sung by the chorus in softest unison. Here again the choral element furnishes a deep tint to the glowing picture, soon however, to intensify its radiance in the music set to the words, 'May Thy church be gathered together from the bounds of the earth.'

What could be more fitting than that the oratorio should conclude with the Lord's Prayer? As might be expected, the treatment is quite unconventional. Beginning in unison the setting is choral throughout, and, excepting the words 'for ever and ever,' there are no repetitions. At the words 'for ever and ever' there is a fine sequence when the voices sing in thirds and in contrary motion, while the orchestra, with great brilliancy and sonority, joins in emphasizing the eternal truths of the statement, the whole forming a jubilant and triumphant climax which is as original as it is impressive. After John has said 'Ye have received the Spirit of adoption, whereby we cry Abba, Father,' the chorus confirm the statement with 'Thou, O Lord, art our Father, our Redeemer, and we are Thine.' A fragment of the New Faith symbol and the chord of E flat for the full orchestra conclude a work of which only the fringe of its subject-matter has been touched upon in the above forecast—one which, it may be assumed, will add to the fame of its composer and enrich the art of music.

## Church and Organ Music.

### 'AURELIA.'

Dr. Samuel Sebastian Wesley's hymn-tune, 'Aurelia' has found a place in all—or nearly all—hymnals, irrespective of denomination, during the last forty years. As a favourite strain it is sung in the service of song in countless churches and chapels wherever the English language is used. What of its history?

Dr. Kendrick Pyne, organist of Manchester Cathedral, and an articulated pupil of Wesley's, has kindly sent us his recollections of 'Aurelia' specially for this article. Dr. Pyne writes: 'I was in the Close at Winchester, sitting in the drawing-room with Mrs. Wesley and Mrs. Stewart, mother of General Sir Herbert Stewart, when *he* (S. S. W.) came up, and said: "I *think* I have written a tune for 'The voice that breathed o'er Eden' which will be popular." He played it over *many times*, and we all agreed with him.'

This was in 1864, when Wesley was organist of Winchester Cathedral. At that time he lived in one of four houses built by Charles II. for several of his suite when the Merry Monarch honoured the cathedral city with his presence. The house was in that part of the Close called 'Dumb Alley,' so named because in former times it was inhabited by four canons, not one of whom could preach. Wesley's house was a venerable structure having a grand

staircase and an old-world environment. It was subsequently occupied by the late Dr. Arnold, who succeeded Wesley in the organistship, and the present writer visited the house as Dr. Arnold's guest, spending a pleasant hour or two in the curious-shaped room, oak-panelled from floor to ceiling, looking out upon the well-kept lawn of the high-walled garden and the pear trees planted by Wesley. In this cosy sanctum Wesley wrote 'Aurelia.'

The tune first appeared in a book entitled :

A SELECTION OF  
PSALMS AND HYMNS,  
ARRANGED FOR THE PUBLIC SERVICES OF THE  
CHURCH OF ENGLAND,  
BY THE  
REV. CHARLES KEMBLE, M.A.,  
RECTOR OF BATH.  
THE MUSIC  
WHICH, IN ADDITION TO STANDARD TUNES, INCLUDES MANY  
ORIGINAL COMPOSITIONS, IS TAKEN FROM  
"THE EUROPEAN PSALMIST"  
SELECTED, ARRANGED, AND PARTLY COMPOSED  
BY SAMUEL SEBASTIAN WESLEY.  
LONDON:  
JOHN F. SHAW & CO., 48, PATERNOSTER ROW.  
1864.

The Rev. Charles Kemble was for fifteen years rector of Bath, where he died in 1874. He issued the first edition of his hymnal (words only) in 1853. When a music edition seemed desirable, he would naturally seek the aid of Wesley in its preparation, as, apart from his great reputation as a musician, Mr. Kemble must have come into personal contact with the organist of Winchester Cathedral during his visits to Bath as the friend of James Kendrick Pyne, senr., organist of Bath Abbey for half a century. Wesley not only undertook the task of compiling the desired tune-book, but regarded it as a duty not to be lightly discharged. Moreover, he had pronounced views on the subject which are as well expressed as they are valuable in the present day. But Wesley may speak for himself in his Preface to a book which has become important in the history of English psalmody. He says :

In undertaking to provide the Music of this Volume of Psalms and Hymns, I have endeavoured, as far as possible, to confine the Selection to such standard Tunes as were qualified by long usage, and simplicity, for Congregational Singing ; Tunes which could be best sung and most easily remembered ; and similar motives have guided me in respect to the Harmonization.

From the frequent occurrence of unusual metres, much new composition seemed necessary, unless I accepted the alternative of inserting Tunes apparently quite devoid of merit. The task of composing new music for Congregational use, is an onerous one. Many efforts of the kind have proved unsuccessful ; should such be the result, in the present case, it will, at least, not have proceeded from any earnest lack of desire to do full justice to so interesting and grave a subject.

It may perhaps be allowed that many of our new Hymns are hardly adapted for those majestic progressions of melody which characterize the best German and English Chorales. Such lines as "Brightest and best of the sons of the morning," and "Thou art gone to the grave, but we will not deplore thee," seem to require other treatment.

In a few cases, where the Harmonization might have been difficult to Singers, a second reading of such passages has been given ; but in the far larger compilation of Tunes, and other pieces of Church Music, whence the present Selection is derived, *i.e.*, "The European Psalmist" many tunes appear, containing Harmonies by SEBASTIAN BACH and others, which are eminently conducive to the progress of true taste and knowledge, and which may, it is hoped, create fresh interest in the music of Divine Worship ; and music of such a character seems to be required ; for, in various instances at the present time, a course absolutely retrograde is adopted, and specimens, long laid aside and destitute of melody, and wanting even in the improvements of modern notation, have been revived, and intruded on our Choirs.

The whole subject of Church Music might derive great profit were some such attentive investigation bestowed upon it, as has of late been instituted in almost every other department of the Public Service.

S. S. WESLEY.

Winchester,

*September, 1864.*

'Kemble's Psalms and Hymns, with music by S. Sebastian Wesley. 4/-'—to quote the title on the cover—is a book 8½ by 6 inches, the words of the hymns being printed in double columns. After the fashion of hymnals issued in Scotland, it is a cut-book—that is to say its leaves are cut through under the music portion (about 3 or 4 inches deep and printed at the top of the page as usual), so that words and music can be turned over independently of each other according to the mating of hymn and tune required ; therefore it is the antithesis of a fixed-tune book. The hymns number 624, exclusive of thirteen doxologies, and each hymn is superscribed with the name and the number of the tune to which it should be sung.

The tunes number exactly 150. To these succeed two settings of the Sanctus, two 'Responses' (Kyries), two Glorias, fourteen double chants, and sixteen single chants, the music portion concluding with a few pages of music paper for the addition of manuscript tunes. Of the 150 tunes, thirty-three are certainly by Wesley, the great majority of which are dated 1863 and 1864. There are in addition thirteen anonymous tunes, some of which may also have been composed by Wesley. 'Aurelia' (No. 122) is not assigned to 'The voice that breathed o'er Eden,' but to Dr. Neale's translation of portions of the great poem—3,000 lines in dactylic hexameters—written by Bernard of Morlaix or Cluny of the 12th century. 'Brief life is here our portion,' 'For thee, O dear, dear country' and 'Jerusalem the golden' are familiar to all congregations, and it is to these sections of the poem that Wesley finally assigned his well-known tune, hence its name 'Aurelia.' The tune obtained a wider publicity than that afforded by Mr. Kemble's book when it was included in the Appendix of 'Hymns Ancient and Modern,' where, by-the-way, it was not very happily mated to the hymn beginning :

In days of old on Sinai,  
The Lord Almighty came.

In the subsequent editions of 'Hymns Ancient and Modern,' 'Aurelia' is associated with the late Rev. S. J. Stone's hymn 'The Church's one foundation' : in some hymnals with 'O day of rest and gladness,' but curiously enough its *original* assignation has not been followed.

A very wide publicity was given to 'Aurelia' when it was sung at the Thanksgiving Service for the

recovery of the Prince of Wales (King Edward VII.) at St. Paul's Cathedral, on February 27, 1872. In connection with that national event Dr. Gauntlett issued a circular protesting against the inclusion of 'Aurelia' in the service. We have not been able to see a copy of that circular (perhaps some of our readers can supply one), but that it did exist the columns of the *Musical Standard* and *Choir* fully testify. The worthy doctor regarded 'Aurelia' as 'poor,' 'secular twaddle,' made up from 'Auld Robin Gray,' and so on. The conclusion of the circular is thus given in the *Choir*:

As a Church Musician, and for the defence of our national reputation for Church music, I beg to protest against the secular twaddle of this tune 'Aurelia,' as being inartistic and not fulfilling the conditions of a hymn tune, and as a Choral for this occasion unfitted to the Church, and to the National worship of the day. It is difficult to suggest a reason why so poor a tune as 'Aurelia' should have been selected, and Melchior Teschner's splendid Choral

All glory, laud, and honour

(No. 86) in the same hymn book—should have been overlooked, or rather set aside.

This opinion by no means weakened the position of 'Aurelia,' which has been sung, and will continue to be sung, by millions of worshippers.

There are other features of interest in this cut-book of nearly half a century ago to which reference may be made on some future occasion. In the meantime we reprint from it a charming children's tune named 'Eden,' and set to 'There is a happy land.' Wesley composed this tune at the house of Mr. Kendrick Pyne, at Bath, for his (Wesley's) godson Ernest Wesley Pyne (brother of Dr. J. Kendrick Pyne). A chorister at Magdalen College, Oxford, and the possessor of a singularly beautiful voice, Ernest Pyne became an organist in America, and died there about ten years ago. Here is the tune, delightful alike in its melodic simplicity and harmony:

EDEN. S. S. WESLEY.

There is a hap-py land, Far, far a-way,

Where saints in glo-ry stand, Bright, bright as day.

Oh! how they sweetly sing, Worthy is our Saviour King,

Loud let His prais-es ring, Praise, praise for aye.

#### MR. A. R. REINAGLE AND HIS SALARY.

Mr. J. F. R. Stainer kindly sends us a copy of a circular issued by the composer of 'St. Peter' in regard to his salary as organist. The document is so far wasp-like, in that its sting is in the tail:

To the rate payers of the parish of St. Peter-in-the-East,  
Oxford.

Gentlemen,

I regret to find that it is the wish of some of the rate payers to reduce my salary from £20 to £15 per annum, the reason assigned being that the sum of £5 was added to the original stipend in consideration of my teaching the boys to sing psalms in the church. I think that some misunderstanding exists on this point, which I will endeavour to clear away. When I was appointed organist, I understood that part of my duty was to practise the singing boys, which I did every week. When chanting and additional music were introduced into the service, my salary was raised to £20, and Mr. Hamilton (then your vicar) told me that some ladies wished to teach the children to sing, but that *I was still required to attend once during the week to play to the singers, and this attendance, with few exceptions (illness or very urgent business preventing), I have given up to the present time.*

On enquiry I find that no organist in Oxford is paid less than £20 per annum, and a few receive more for performing the same duty that I do.

If you think that I am overpaid, and that £5 will be an important saving to the parish, I shall submit to the reduction.

I am, yours obediently,

A. R. REINAGLE,

21, Holywell, Organist of St. Peter-in-the-East.  
April 16, 1850.

Mr. W. G. Whittaker, organist of St. Paul's Presbyterian Church, South Shields, has drawn up an interesting and comprehensive scheme of nine organ recitals which he proposes to give during the winter. 'Each recital will usually be given on two Sunday evenings in succession,' the prospectus states, and a commendable paragraph reads:

The constant appearance of the name of Bach on the programmes of these recitals is due to an earnest desire to spread an appreciation of his works. Only prolonged acquaintance with, and intimate knowledge of, the glorious creations of the master can cause their true value and supreme beauty to be recognized; it is therefore hoped that past and present non-appreciation of their greatness will not deter members of the congregation from taking every opportunity of listening to them.

Dr. A. L. Peace re-opened the Gilfillan Memorial Organ, Dundee, on September 12, when he gave two interesting recitals. On the following evening Haydn's oratorio 'The Creation' was performed under the direction of Mr. S. C. Hirst, with Dr. Peace at the organ.

Mr. William H. Stocks has resigned his position as organist of Dulwich College, an appointment he has held for the past twenty years. He has accepted the post of private organist to Sir Neil Menzies of Menzies, Bart., at Castle Menzies, Perthshire.

The following works will be performed at the seventh series of Oratorio Services held at Brixton Church and conducted by Mr. Douglas Redman—St. Paul, Creation, Light of Life, As the hart pants (*Mendelssohn*), Stabat Mater (*Rossini*), Redemption, and Messiah.

'First steps: a manual of instructions for probationary choristers, junior and senior,' by R. W. Brown (Wigan: Thomas Wall & Sons, Ltd.), is a sixpenny pamphlet which contains some useful hints on the subject of which it treats.

In the account of the organ in Melbourne Town Hall which appeared in our September issue (p. 618) the name of the firm who rebuilt the instrument should have been stated as Messrs. Ingram & Company, Hereford.

## ORGAN RECITALS.

Dr. A. L. Peace, St. Luke's, Liverpool (opening of new memorial organ built by Messrs. W. Rushworth & Sons)—Finale from organ concerto in D, *Samuel Wesley*.

Mr. C. H. Moody, Astley Bridge Church, Bolton—Pastorale, *Callaerts*.

Mr. S. J. Janes, Parish Church, Okehampton—Toccata in F minor, *Driffil*.

Mr. E. J. Trusler, Parish Church, Littlehampton—Fantasia and fugue (Op. 76), *Hesse*.

Dr. Eaglefield Hull, St. Aidan's, Huddersfield (opening of new organ, built by Messrs. Hill & Son)—Second sonata, *Peace*.

Mr. Bryan E. Warhurst, St. Paul's, Colwyn Bay—Grand Chœur in D, *Guilmant*.

Mr. Alfred J. Dye, Parish Church, Wickham Market—Air varied in F sharp minor, *S. S. Wesley*.

Mr. F. C. Barry, St. Luke's, Oamaru, New Zealand—Overture in E, *Morandi*.

Mr. F. J. Livesey, St. Bees, Whitehaven—Fugue on a trumpet fanfare, *Best*.

Mr. F. R. Frye, Parish Church, High Easter—(Opening of new organ built by Messrs. Bedwell & Sons, Cambridge)—Grand Chœur in G, *Faulkes*.

Dr. G. H. Smith, Parish Church, Sculcoates—Organ concerto in F, *Handel*.

Dr. W. Prendergast, St. Mark's, Jersey—Voluntary in G, *Stanley*.

Mr. H. Matthias Turton, St. Agnes', Leeds—Andante and finale (from Sonata in G minor), *Carl Piutti*.

## ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Harold W. Clare, St. Paul's Church, Concord, New Hampshire.

Mr. R. E. Parker, St. Saviour's Church, Oxtou, Birkenhead.

Mr. Charles Preston, Wesleyan Methodist Church, Basingstoke.

Mr. Arthur E. Sims, Great Central Hall, Newport, Mon.

Mr. Rawdon Spinney, St. Chad's Church, Stafford.

Mr. R. R. Morris, King's College, Cambridge.

## BERLIOZ'S TE DEUM.

It is interesting at the outset to note that the Eroica symphony of Beethoven and the Te Deum of Berlioz bear a two-fold affinity to each other: both are typical creations of their respective composers, and both owe their conception to the first Napoleon. Moreover, they served quite a different purpose from that which originally brought them into existence. Always an artist of the wildest imagination and extravagant ideas, Berlioz conceived the thought of glorifying the military renown of Napoleon I. by the composition of a grand work in which the epic and dramatic should be interwoven, entitled 'The return of the First Consul from his Italian campaign.' This was in 1849, when the composer had attained his forty-sixth year. Naturally the work was to be on the largest scale possible—Berlioz always painted on a huge canvas—in order that it should worthily apotheosise the over-ambitious General. Dr. Richard Pohl says,\* however, that in this prodigious dramatic conception the Te Deum was only an episode! The idea was this: at that moment in the work when General Bonaparte was supposed to enter Notre Dame the 'Ambrosian Hymn of Praise' should burst forth in all its splendour, and that at its close the standards of the victorious army should be taken up to the altar, there to be blessed, amid the beating of drums, the firing of salvos of artillery, and the performance of martial music. Except the Te Deum, however, no other

portion of this extraordinary Bonapartian conception came to fruition.

Six years, at least, was the work in process of composition. On February 23, 1849, Berlioz writes to General Lwoff (or Lvov)—composer of the Russian National Hymn—saying:

I am now hard at work upon a grand *Te Deum* for double chorus, with orchestra and organ *obbligato*.

In December, 1852, the assumption of the throne of France by Napoleon III. raised the hopes of Berlioz that his Napoleonic work—or rather a part of the original design—might be performed in connection with the coronation. Accordingly he wrote to his friend Auguste Morel on December 19, 1852:

The *Te Deum* is in the air: it is spoken of, but the Emperor will not say a word. He is postponing his decision for three or four months.

As might be expected, those 'three or four months' came and went without 'the air' giving place to actual performance. As a matter of fact the *Te Deum* failed to secure its birthright; it made its entry into the world under private auspices and not in glorification of Napoleon.

An interesting and amusing letter written by Berlioz to Liszt may be quoted from. It is dated 'Paris, July 2, 1854':

To-morrow I have to attend a meeting in connection with the performance of the *Te Deum* in the church of Saint-Eustache to take place next year on the eve of the opening of the Exhibition. Several friends have joined together to defray the expenses connected with it. One gives 3,000 francs, another 2,000, and they are seeing about getting the rest of the money. The matter was started by Ducroquet, builder of the new organ at Saint-Eustache. What a pity you won't play on it during and after the *Te Deum*: it would have suited us to a 'T.' As Ducroquet naturally wishes to show off his instrument, the part for which plays too modest a rôle in my score—the idea has occurred to me to have an organ solo played after the *Te Deum* by the organist engaged, either Hesse or Lemmens, or that charming little organist with his rings, cameo, and gold-headed cane, who livens up the melodies he plays and who is named Lefébure-Wély.

We are also counting on the support of the Empress, because she is patroness of an institution for children, seven or eight hundred of whom will be employed by me *pour le choral du Te Deum*. The above friends reckon upon receipts at the church amounting to 15,000 francs. I am trying to calm this sanguine estimate—I know Paris too well!

A few days later Berlioz wrote, also to Liszt:

The *Te Deum* business is now definitely settled. We shall have, I hope, a careful and grandiose performance, and 600 or 700 children for the third choir—the choral theme. (July 28, 1854.)

On March 2, 1855, Berlioz writes to M. Tajan-Rogé: 'I have to organize the first performance of my *Te Deum* at [the church of] Saint-Eustache for the 1st of May, and to leave for London, where I am engaged by the New Philharmonic Society.' To Morel—on April 14—he writes:

I am hard at work now on the *Te Deum*, and your absence at such a time seems very strange to me. I hope, nevertheless, that all will go well. Will you be kind enough to have the enclosed announcement inserted in the Marseilles papers? The huge church must be full or we are ruined. The affair will cost 7,000 francs.

On April 27, two days before the production of the *Te Deum*, Berlioz writes to his son Louis:

I was very ill the day before yesterday, and I thought I should not have strength enough to get through my rehearsals. To-day I am somewhat better. Yesterday

\* 'Hector Berlioz. Studien und Erinnerungen.' Von Richard Pohl. Leipzig: Bernhard Schlicke. 1884.

we had our first rehearsal [of the *Te Deum*] at Saint-Eustache with the orchestra and 600 children. It is beginning to progress. It is colossal! There is a *finale* which, I verily believe, is grander than the *Tuba mirum* of my *Requiem*. What a pity you cannot hear it. Good-bye: be sensible, and do not waste the little money you have.

The first performance of the *Te Deum* took place in the church of Saint-Eustache, Paris, on April 30, 1855. The date was doubtless chosen as being the eve of the opening of the Great Exhibition in the French capital, but this event was postponed from May 1 to May 15, probably on account of the attempted assassination of the Emperor (Napoleon III.), on April 28, two days before the production of the *Te Deum*. In a very interesting letter to Liszt, written immediately after the performance—on the same day in fact, April 30, 1855—Berlioz says:

I write only a line or two to tell you that the *Te Deum* was performed to-day with the utmost precision. It was colossal—Babylonian, Ninevetic. Not an empty seat in the splendid church. The children sang as if they were one single artist, and the artists . . . as I hoped, and as I had a right to expect from them, for I was most exacting in my selection. There was not a fault, not a moment's hesitation. I had a young fellow from Brussels, who beat time for the organist in his gallery, and kept him all right in spite of the distance.

Good heavens, if only you had been there! I assure you it is a formidable work; the *Judex* outdoes all the enormities of which I have been previously guilty. I first write to you, worried as I am, because I feel sure that there is not a man in all Europe who is as interested in this event as you are. Yes, the *Requiem* has a brother, a brother born with teeth, like Richard the Third (minus the hump); and you may take my word for it that to-day it went to the very heart of the audience. And what a huge audience! There were 950 performers. And not a single fault! I can't get over my astonishment.

To Morel he wrote—on June 2, 1855:

You ask me to tell you about the *Te Deum*—rather a difficult thing for me to do. I will merely say that the effect produced upon me by the work was prodigious, and my feeling is shared by the performers. Speaking generally, the measured grandeur of the conception and style made an immense impression upon them, and you may rest assured that *Tibi omnes* and the *Judex*, in two entirely different styles, are movements worthy of Babylon or Nineveh, and they will be more imposing still when they are heard in a smaller and less resonant building than the church of Saint-Eustache.

In 1862 Berlioz presented the autograph full-score of his *Te Deum* to the Imperial Public Library at St. Petersburg, accompanying the gift with the following letter, dated 'Paris, September 10, 1862,' addressed to M. Vladimir Stasov, the veteran and distinguished writer on Russian music, at that time assistant to the Director of the Imperial Public Library at St. Petersburg:

I have been fortunate in finding one of my manuscripts in such good condition that I am happy to be able to offer it to the public library of St. Petersburg. It is the manuscript of the *Te Deum* which you spoke to me about. If you will do me the favour of paying me a second visit to-morrow, Thursday, at 12 o'clock, I will show it to you.

When I wrote the above, I had faith and hope; to-day the only virtue remaining in me is resignation. I none the less feel, however, a lasting gratitude for the sympathy shown to me by all true friends of art, such as yourself.

This manuscript score at St. Petersburg contains a Prelude to the fourth movement in the work ('Dignare,

Domine, die isto') which does not appear in the original edition. The Prelude is of a military character (the score includes six side-drums) and contains a note by Berlioz to the effect that it is only to be performed at a service in celebration of a victory, or on occasions that are strictly military.

In his autobiography Berlioz includes the *Te Deum* among his 'architectural' works—the others being the 'Symphonie Funèbre et Triomphale,' for two orchestras and chorus, and the cantata ('L'Imperiale') for two choirs. He further states that 'the *Judex crederis* [in the *Te Deum*] is without doubt my greatest creation.' The architectonic nature of the work may be gathered from a further quotation from the composer's autobiography. He says: 'In the *Te Deum*, the organ at one end of the church answers the orchestra and two choirs at the other, whilst a third large choir represents a concourse of people, taking part, as it were, from time to time, in a vast sacred concert.'

The demands which the *De Deum* makes on executive resources may be estimated from the requirements of the composer, as stated by him in the original edition of the full-score:

#### STRINGED INSTRUMENTS.

1st violins	-	-	-	-	-	25
2nd violins	-	-	-	-	-	24
Violas	-	-	-	-	-	18
Violoncellos	-	-	-	-	-	18
Double-basses	-	-	-	-	-	16

Total strings - - - - - 101

In addition to the above the score necessitates the employment of the following instruments:

4 Flutes	2 Cornets
4 Oboes	6 Trombones
1 Cor Anglais	Ophicleide
4 Clarinets	Tuba
1 Bass clarinet	Drums
4 Bassoons	Big drum
4 Horns	4 Side-drums
2 Trumpets	4 or 5 pairs of cymbals

Organ

And in regard to the chorus, the full-score gives the following requirements:

FIRST CHOIR.	SECOND CHOIR.	THIRD CHOIR.
Sopranos - 40	Sopranos - 40	Children's voices
Tenors - 30	Tenors - 30	(singing in unison) 600
Basses - 30	Basses - 30	

Berlioz, always most punctilious as to details, gives definite directions in regard to performance. He says, in effect:

The orchestra and choirs must be placed at the extreme end of the church, and away from and opposite the great organ. Should the organist not be in electric communication with the conductor, he (the organist) is to have someone to beat time to him, exactly imitating the beats of the conductor, or else, 'the organist would be sure to drag.'

The choir of children is to be as numerous as possible and separated from the two main choirs. These juvenile songsters are to be placed on a raised platform in close proximity to the orchestra. Two or three conductors are necessary to lead the children and to pass on, as it were, the conductor-in-chief's beat. If absolutely necessary the choir of children may be dispensed with, but its co-operation greatly enhances the general effect.

Considering the very important part Berlioz assigns in the work to the organ, it is strange that he should say, 'If there is no organ in the concert-room, or theatre, in which the work is performed, a harmonium must supply the place of the organ'!

The original title of the full-score of the work reads :

*A son Altesse Royale  
Monseigneur le Prince Albert*

TE DEUM  
à trois chœurs  
avec Orchestre et Orgue concertants  
par  
HECTOR BERLIOZ  
œuvre 22

Exécuté pour la première fois, sous la direction de l'Auteur, par 900 musiciens, dans l'Eglise de Saint-Eustache, à Paris, le 30 Avril 1855.

A Paris

Chez G. Brandus, Dufour et Cie, Éditeurs, rue de Richelieu, 103. A Saint-Petersbourg, Maison Brandus ;—A Londres, Chez Cramer et Beale ;—A Leipzig, Chez Kistner.

1855.

The dedication of the work to the Prince Consort was doubtless prompted by the practical interest the Prince took in the Great Exhibition of 1851. The subscribers to the work on its publication included Queen Victoria, the King of the Belgians, the Kings of Hanover, Saxony and Prussia, and the Emperor of Russia.

In an interesting letter to Wagner, written about four months after the production of the *Te Deum*, Berlioz says :

I should be very pleased to send you the scores you have been good enough to ask me for ; unfortunately, I have not had any of them from my publishers for a long time. But there are two or three—the *Te Deum*, 'L'Enfance du Christ,' and 'Lelio' (lyric monodrame), which will appear in a few weeks, and in any case I can send you those.

I have your 'Lohengrin' ; if you could let me have 'Tannhäuser,' you would confer a pleasure on me. The meeting you propose would be a *fête*, but I must not allow myself to think of it. I am compelled to make journeys which are anything but pleasure trips in order to gain a livelihood, as Paris gives me nothing but Dead Sea fruit.

No complete performance of the *Te Deum* other than that recorded above took place during the lifetime of the composer, nor, indeed, until twenty-eight years after its production, when it was given in the cathedral at Bordeaux in November (or December) 1883 : this revival led to its being performed in the following year at Weimar, on May 24, 1884 (under Müller-Hartung), and at Vienna in December, 1884 (under Dr. Richter).

The first performance of the work in England took place at the Crystal Palace Saturday Concert of April 18, 1885, conducted by Sir August Manns. The Bach Choir were the first to present it to a London audience at St. James's Hall, on May 17, 1887, and the same organization performed it at Westminster Abbey, on June 28, 1888, to celebrate the Jubilee of the Coronation of Queen Victoria, both performances being conducted by Sir Charles Stanford. On October 2, 1894, under Dr. Richter's direction, the work formed part of the programme of the Birmingham musical festival of that year. Its first performance at a Three Choirs festival was in Hereford Cathedral, on September 13, 1906, under the conductorship of Dr. G. R. Sinclair, who had prepared a new edition of this remarkable conception of the brain of Hector Berlioz.

F. G. E.

## Reviews.

*Ueber Heimat und Ursprung der mehrstimmigen Tonkunst.*  
Von Dr. Victor Lederer. Band I.

[Leipzig : C. F. W. Siegel.]

In his preface to this valuable book the author states very clearly the main points of his lengthy argument : Music of the 15th century is the key for understanding that of the Middle Ages ; Dunstable was the pioneer of the new art of the early part of that century ; and finally, Wales was the home, or rather the cradle of polyphony. Music of the 15th century was so far the key of the Middle Ages in that a great change took place in the art, but of course there were previous changes, so that the understanding afforded by the one century would not be complete. As to Dunstable, the record of Tintoris is a strong one, for he declares him to have been 'novae artis fons et origo apud Anglicos.' But for the error with respect to Dufay—which at length was rectified through the researches of M. Houdoy and Dr. Haberl—the testimony of Tintoris and other writers would surely not have been doubted. The third point, *re* Wales, is touched upon in the volume under notice, but it will be discussed more fully in a second volume. It is strange, and disappointing, that practically nothing should be known about Dunstable except the fact that he was buried in London in the year 1453. In 'Dufay and his contemporaries' the authors, Sir John and Miss Cecie Stainer, 'at first thought his identity might be concealed under the name of Johannes le Grant' but found that suggestion untenable. Dr. Lederer has another view. Dunstable and Lyonel Power, he says, are closely related, for the same compositions are ascribed in some manuscripts to Dunstable, in others to Lyonel ; moreover he finds a great similarity of style in their music. Then again in England only one composition bears the name of Dunstable, but many that of Lyonel. The third chapter is entitled 'The dawn of the reformation in music,' and that title was borrowed from Elmham's 'Memorials of Henry V.,' in which that author speaks of the 'dilectum glorie psalterii et citharae' during the early years of that king's reign. Many passages are quoted from Elmham and Capgrave (*Liber de illustribus Henricis*) to show how fond Henry V. was of music, how he himself was a composer, and what attention he paid to the service of song in the church. There seems no reason to doubt these facts, but pretty much the same could be said of some of the early French kings. Moreover by his translations (in German) from the Latin, Dr. Lederer is inclined at times to give exaggerated meaning to the words. For instance, in an anonymous poem occurs the line

*Psallit plena Deo cantoribus ampla capella*

which he takes to mean polyphonic music with accompaniment of instruments. Again, Capgrave telling of what Henry V. did for the monks of Westminster or of Wales, he suggests that *sua dans* may refer to his compositions.

The Old Hall Manuscript, says Prof. Woodbridge in the 'Oxford History of Music' (Polyphonic Period, Part II.), 'is of great importance,' that an 'imperfect' examination of it is 'all that has yet been possible,' and that 'it should be made the subject of a special investigation.' Now Dr. Lederer has devoted many pages in his book to this manuscript, and he has come to the conclusion that the collection was made at latest in 1430 or 1440, in which case the compositions contained therein belong to the first quarter of the 15th century. Now Mr. W. Barclay Squire, in his 'Notes on an undescribed collection of English 15th century music,' considers that it was made 'in the latter part of the 15th century' ; and Prof. Woodbridge is of the same opinion. Dr. Lederer makes much of the compositions marked 'Roy Henry' ; he assigns them to Henry V., asserting that the term 'Roy' would not have been applied to his successor Henry VI., to whom Mr. Barclay Squire and the Oxford professor assign the compositions. The former, however, from various expressions, such as 'slight clues' or 'seems not improbable,' is evidently careful not to be too dogmatic. To compare the reasonings of Dr. Lederer with those of the English writers named is interesting, but to decide in favour of one or the other side impossible without minute study of the collection itself. This much, however, we will say : Dr. Lederer's arguments and explanations seem to us well worthy of consideration.

To the three-part song 'O rosa bella,' ascribed to Dunstable, and to other forms in which it appears—Prof. Wooldridge, by-the-way, remarks in the second volume of the 'Oxford History of Music' that 'only one of the seven existing copies of this [three-part] setting (that in the Vatican Library) bears the name of Dunstable'—Dr. Lederer devotes a very long chapter, part of which is taken up with criticism of the versions in the seventh volume of the 'Denkmäler der Tonkunst in Österreich,' disapproving of many of the emendations contained therein. His comments on the various forms deserve note, but within the compass of this brief notice it is impossible to enter into details. Only one passage shall be quoted. In her valuable article, 'Dunstable and the various settings of "O rosa bella"' ('Sammelbände der Internationalen Musikgesellschaft,' Zweiter Jahrgang, 1900-1901., p. 1), Miss Cecie Stainer, in referring to the Dijon Manuscript in which a third part is added to Dunstable's tenor and discant parts transposed, says that it is difficult to understand the reason of that transposition. Dr. Lederer suggests that this specimen of double counterpoint may be Dunstable's; indeed, that the third part is also his.

The following chapter is headed 'The composition technique of Dunstable and of his time'; in other words, it discusses the features which indicated a 'new art.' The author describes the nature of the melody proceeding by skips instead of by conjunct tones as in the church tones, although he is bound to admit that even in the latter there are foreshadowings of the former. Then he insists on the importance of instrumental music, of harps in the development of music, and his remark that Martin le Franc speaks of the English—or British, as Dr. Lederer prefers to call them—composers as 'harpeurs' is much to the point. To keep within reasonable limits we have only been able to touch on some of many comments and arguments in this interesting and thoughtful volume.

*Symphonic variations on a negro air.* By S. Coleridge-Taylor. Pianoforte solo arranged by the composer.

*The Seasons.* Pianoforte duet by Edward German.

[Novello & Co., Ltd.]

Mr. Coleridge-Taylor's *Symphonic variations*, written in October, 1905, were played for the first time at the Philharmonic Concert on June 14 last. The melody on which the variations are built is, the composer says, 'well known in America under the title of "I'm troubled in mind." It is a genuine negro tune, which, although hailing from America, so closely resembles an existent African song that the charge of white influence can scarcely be made.' As a hint to those who play the pianoforte arrangement, it may be said that in the orchestral score the melody is first announced softly by the trombones, accompanied by detached tremolando chords for the strings. For the rest the music is full of significance and character.

Mr. German's suite, 'The Seasons,' was composed for and produced at the Norfolk festival of 1899, and considering the genial character of the music it is somewhat surprising that the work has not previously been issued in a pianoforte arrangement for four hands. The suite comprises four movements, severally illustrating Spring, Summer, Autumn and Winter. The music of Spring is as gay and hopeful as a maiden of seventeen could wish; Summer is represented by a harvest dance, based on a melody well calculated to set the feet a-moving, and its vigour and spirit is kept up with exhilarating effect until the close; Autumn provides the necessary *Andante* contrast, and the music deals largely with an expressive theme which, soaring upwards over an octave and a sixth, afterwards subsides like an aspiration followed by a sigh. The *Finale* consists of two distinct sections, the first suggestive of the religious side of Christmas-tide, and the second, a tarantelle, illustrating Yuletide festivities. There results an excellent contrast, the spirit of each aspect of the winter season being happily caught. The pianoforte duet—which is by no means difficult—forms an excellent piece well calculated to give pleasure to performers and listeners alike.

*The English Hymnal. With Tunes.*

[Henry Frowde.]

Whatever may be the merits or demerits of this hymnal no one can deny that it is a comprehensive book. Moreover it is remarkably cosmopolitan in its constituents, so much so, indeed, as to almost belie the word *English* in the title. Strong contrasts are to be found within its covers—plain-song melodies (so-called) and Lutheran chorales; Welsh nonconformist tunes and a Russian Kontakion of the departed; composers the poles asunder as Richard Wagner and Ira D. Sankey, and so on. Immense pains have been taken in the preparation of the book, but is it altogether practical? Time alone will answer the question. In the meanwhile one or two features of the collection—we refer to the music only—may be commented upon. Part-singing by the congregation is tabooed, the melody only is to be sung; to this end many of the tunes appear in lower keys than heretofore in order to bring them within the compass of all voices, though Haydn's 'Austrian Hymn,' with its high F, has not been transposed. This downward transposition has not always been attended with the happiest results; for instance, 'Miles's Lane' (No. 364) appears in the key of A with an unwarrantable alteration of the melody, evidently from fear of the low A at the end of the second line: this note is changed to C sharp, with the result that Shrubsole's intent for the music to suit 'Let angels prostrate fall' is nullified, as the changed note suggests rising instead of falling. To call it the 'Modern form of second line' is hardly correct: it should be 'Ancient and Modern form,' though in justice to the *new* edition of 'Hymns Ancient and Modern' it should be noted that the original version of line 2 has been restored—as, of course, it should be. Rhythm, so terribly lacking in congregational singing, does not receive much encouragement in this hymnal. The long note at the beginning of lines, and the somewhat arbitrary insertion of pauses at the end of lines—e.g., Horsley's tune to 'There is a green hill far away,' in which the pause between lines 3 and 4 absolutely destroys the sense of the words in verses 1, 2 and 4—apart from some remarkable time-awkwardnesses in some of the tunes—all these peculiarities will not help to promote hearty congregational singing.

The unearthing of some old English tunes is to be commended—one such is No. 135, 'Savannah' (or 'Herrnhut'), the latter being its original name, from John Wesley's Foundery Collection, 1742, a capital 7's tune which has most unaccountably escaped hymnal compilers. On the other hand there are many English 'traditional' melodies whose origin is doubtful, but in the choice of tunes no less than the selection of words the compilers have spread a wide net in order to catch all they can. While there is much that can be called excellent in 'The English Hymnal' its music strongly reflects the doctrinal views held by the compilers of the words. The literary part of the book does not come within the range of this notice, but considering the outcry there is at the non-attendance of men at church services in the present day, is it reasonable to expect thinking people to sing such rhymes as these?

There David stands with harp in hand  
As master of the choir:  
Ten thousand times that man were blest  
That might this music hear.  
  
Our Lady sings Magnificat  
With tune surpassing sweet;  
And all the Virgins bear their parts,  
Sitting about her feet.

A word of praise is due for the excellent indexes with which the book is furnished. In the selection of tunes those composed by Sir John Stainer have been completely ignored.

*Three Elizabethan Pastorals.* For soprano or tenor, with pianoforte accompaniment by Herbert Brewer.

[Novello & Co., Ltd.]

Is it that the palmy days of English music are about to return, that so many composers are seeking inspiration from the Elizabethan period? No authors' names are given of the text of Dr. Brewer's three pastorals, but the spirit is that of the age of good Queen Bess. In the first song, entitled

'An Idyll,' we have a shepherd asking a nymph 'Where is thy liking?' and she, with nymph-like directness of expression, answers 'On thee! my dainty dear life! my love is fixed.' The second song, 'Amongst the willows,' would seem to be the sequel to the incident related in the first, for it ends with a 'kiss among the willows'; and the concluding ditty, a 'Morris dance,' might be supposed to form part of the festivities consequent on the question and answer in the first song. These pastorals were sung for the first time by Mr. John Coates at the recent Hereford festival where their acceptance testified to the composer's success. The 'Morris dance,' with its dainty and rhythmic accompaniment, so greatly pleased that it was repeated, and doubtless the like will happen when Mr. Coates sings it in London and elsewhere.

## CHURCH MUSIC.

*O Lord, Thou art my God.* Composed by C. Lee Williams.

*Look, ye saints, the sight is glorious.* Composed by Myles B. Foster.

[Novello & Co., Ltd.]

The anthem by Mr. Williams, composed for the Festival of the Sons of the Clergy at St. Paul's Cathedral in May last, while being eminently suitable for special celebrations is also well adapted for general use in churches where a musical service prevails. A short but impressive introduction for organ leads into a brief but emphatic chorus in four parts. This is followed by a passage for the sopranos, the tenors entering at the eighth bar and the full choir seven bars later. This ends impressively *pianissimo*, and is followed by a section which may be sung as a soprano solo or by the sopranos in unison, thus providing an excellent preparation for the *Finale* which is preceded by a choral recitative. The *Finale* itself is of vigorous character, but the work ends *pianissimo* and *adagio* with the words 'A strength to the needy in his distress.'

Mr. Foster's anthem opens with a four-part chorus *allegretto non troppo*, followed by a recitative passage for sopranos which leads to the delivery, by the tenors and basses in unison, of Christ's command to His Disciples to go forth and teach all nations. A short chorus and tenor solo lead the way to a *Finale* of diatonic and emphatic character which concludes with a double Amen.

*Benedictus in F.* By Charles Macpherson.

*Magnificat and Nunc dimittis in E flat.* By G. F. Cobb.

[Novello & Co., Ltd.]

The setting of the Benedictus by Mr. Charles Macpherson is of a solid and direct character which makes it peculiarly suitable for large churches. The composer is sparing in his use of the organ, the voices frequently singing unaccompanied, with the result that when the king of instruments does speak it is with impressive effect. The music contains several bold harmonic transitions, but it is diatonic in character and will present few difficulties to the average choir.

The evening service by the late Mr. Gerard Cobb is very simple but dignified and devotional. The choral writing is in two parts, severally for boys and men respectively in unison. The Magnificat opens with the delivery by the men of the opening sentence to a familiar Gregorian intonation, which is answered by the boys with excellent effect. This method is pursued, varied only by the men and boys occasionally singing together in unison. In the Nunc dimittis an antiphonal method (boys and men) is employed until the Gloria is reached, when the setting used in the Magnificat is repeated.

## NEW PART-SONGS.

*Come to me, gentle sleep.* Words by Mrs. Hemans. Music by Frederic H. Cowen.

*Morning.* Words and music by G. Molyneux Palmer.

[Novello & Co., Ltd.]

The above are two graceful and expressive part-songs for S.A.T.B., which may well merit the attention of conductors of choral societies. Dr. Cowen's music is as inviting as the lines by Mrs. Hemans. Melody and harmony are alike

gracious and soothing, and although they are little calculated to induce sleep, will certainly produce a tranquil frame of mind in the listener.

Mr. Palmer's music, if more contrapuntal in character, will provide excellent practice for independence and delicacy of part-singing. The *tempo* is too slow for the music to be difficult to read, and the effect will well repay careful rehearsal.

## BOOKS RECEIVED.

*Modern Music and Musicians.* By R. A. Streatfeild. With twenty-four illustrations. Pp. xi. + 355; 7s. 6d. net. (Methuen & Co.)

*The Cathedrals of England.* By T. Francis Bumpus. Third series. Illustrated. Pp. viii. + 328; 6s. net. (T. Werner Laurie.)

*Annals of Covent Garden Theatre.* From 1732 to 1897. By Henry Saxe Wyndham. With forty-five illustrations. In two volumes. Vol. i., pp. xi. + 383, vol. ii., pp. 388; 21s. net. (Chatto & Windus.)

*A Supplement to the Biographical Dictionary of Musicians.* By Theodore Baker, Ph.D. Pp. 46; 1s. 6d. net. (Charles Woolhouse.) A very welcome addition to a useful book of reference—one that contains the names of many modern musicians not to be found elsewhere.

*Primer of Pianoforte Playing.* By Franklin Taylor. Pp. 126; 1s. (Macmillan & Co., Ltd.) A new and revised edition of an excellent treatise, in which the numerous musical examples are printed with Continental fingering.

Messrs. Breitkopf & Haertel have issued books of words, with analytical and descriptive notes by Mr. Ernest Newman, of Mr. Granville Bantock's 'Omar Khayyám' and Mr. Joseph Holbrooke's 'The Bells,' both of which works are to be produced at the approaching Birmingham musical festival. Price of each book, 1s. net.

## Correspondence.

## THE AMERICAN REINAGLE.

DEAR SIR,—On p. 617 of your esteemed publication Mr. Frank Kidson is puzzled by a certain A. Reinagle. This certainly is Alexander, the 'American' Reinagle. Mr. Kidson will find a few biographical data in my 'Bibliography of Early Secular American Music'—a copy is at the British Museum. Alexander was quite an able musician. It was he who accompanied the 'cellist Hugh Reinagle, his brother, to Lisbon in 1784. Hugh died there of consumption on March 19, 1785, and Alexander returned to Portsmouth (where he was born, 1756). One year later—1786, not 1757!—Alexander appears in America. He died at Baltimore, Ind., on September 21, 1809.

Hoping that my hasty memorandum has not added to the puzzle of the Reinagle genealogy:

I am, yours respectfully,  
O. G. SONNECK.

Library of Congress, Music Division,  
Washington, D. C.  
September 10, 1906.

## PETER CORNELIUS.

DEAR SIR,—I have been reading your very interesting article upon Peter Cornelius and his works. Referring to his 'Old soldier's dream,' I noted the statement that several male-voice societies had included it in their programmes. Allow me to say that the Bristol Royal Orpheus Glee Society placed it in their programme in February last. The composition was taken up *con amore* by the members of the Society, and it proved to be such a favourite with the audience that in all probability we shall include it in the programme of our annual concert in February next. May I also add that Mr. George Riseley, the conductor of this Society, thinks very highly of this composition, and we fully intend to give it a rendering that shall be worthy of the music.

Yours sincerely,  
J. F. W. TRATMAN  
(Hon. Secretary).

20-21, Broad Quay, Bristol.  
September 3, 1906.

## A Song of Autumn.

October 1, 1903

## FOUR-PART SONG.

Words by E. M.

Composed by PERCY C. BUCK (Op. 24, No. 3).

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante comodo.*

SOPRANO. *p* Brown and gold-en and red, Fall the leaves that were once so green, Once in the

ALTO. *p* Brown and gold-en and red, . . Fall the leaves, once so green, Once in the

TENOR. *p* Brown and gold-en and red, . . Fall the leaves, . . once so green, Once in the

BASS. *p* Brown and gold-en and red, Fall the leaves, once so green, In the

*Andante comodo. ♩. = circa 54.*

(For practice only.) *p*

time when Spring was Queen: *mf* But now . . the world grows

time when Spring was Queen: *mf* But now the world grows bleak and cold, Its

time when Spring was Queen: *mf* But now . . the world grows cold, . . Its

time when Spring was Queen: *mf* But now . . the world grows bleak and cold, Its

time when Spring was Queen: *mf* But now the world . . grows

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But now... the world grows

glo - ry fades as a tale that is told, ... But now... the world grows

glo - ry fades as a tale that is told, ... But now the world grows ..

glo - ry fades as a tale that is told, ... But now... the world grows ..

cold, It fades as a tale... that is told, ... But now the world grows cold, ..

bleak and cold, Its glo - ry fades as a tale... that is told. ... Brown and golden and

bleak and cold, Its glo - ry fades as a tale... that is told. ... Brown and golden and

bleak and cold, It fades as a tale... that is told. Brown and golden and

Its glo - ry fades as a tale that is told. Brown and golden and

red, Fall the leaves that were once so green, In the time when Spring was Queen.

red, Fall the leaves, once so green, ... In the time when Spring was Queen.

red... Fall the leaves, ... once so green, ... In the time when Spring was Queen.

red, Fall the leaves, once so green, When Spring was Queen.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in both treble and bass clefs. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The lyrics are written below the vocal line, with some words appearing above the staff for emphasis or phrasing. The score is divided into systems, with the first system containing the first four staves and the subsequent systems containing two staves each.

Joy-less, barren and dead, Pass the years that were fraught with fire, Fraught with love and with life's de -

Joy-less, bar-ren and dead, Pass the years fraught with fire, Fraught with love and life's de -

Joy-less, bar-ren and dead, Pass the years . . . fraught with fire, Fraught with love and life's de -

Joy-less, bar-ren and dead, Pass the years fraught with fire, Fraught with love and life's de -

But now the shadows are

sire: . . . But now . . . the shad-ows are dark and long, At last it ring eth to

sire: . . . But now the shad - ows are long, . . . At last it ring-eth to

sire: . . . But now . . . the shad - ows are dark and long, At last . . . it

sire: . . . But now the shad - ows . . . are . . . long, At last it

But now . . . the shadows are

e - ven - song, . . . But now . . . the shad - ows are

e - ven - song, . . . But now the shad - - ows are

ring - eth to e - ven - song, . . . But now . . . the shad - ows are

ring-eth to e - ven - song, . . . But now the shad-ows are long,

dark and long, At last it ring-eth to e - - ven - song. Joy - less, barren and

dark and long, At last it ring-eth to e - - ven - song. Joy - less, barren and

dark and long, It ring-eth at last . . . to e - ven - song. Joy - less, barren and

. . . At last . . . it ring - eth to e - ven - song. Joy - less, barren and

dead, Pass the years that were fraught with fire, . . With love and life's . . . de - sire.

dead, Pass the years fraught with fire, . . Fraught with love and life's . . de - sire.

dead, Pass the years . . fraught with fire, . . Fraught with love and life's . . de - sire.

dead, Pass the years fraught with fire, And with life's de - - sire.

## Obituary.

The following deaths are recorded with regret :

On August 27, at his residence, Monkshatch, Guildford, ANDREW KINSMAN HICHENS, aged seventy-three. Mr. Hichens, a well-known stockbroker and held in the highest esteem in the financial life of the City, took a keen and practical interest in music, and was a generous supporter of the Stock Exchange Orchestral Society. Literature and painting, in a lesser degree perhaps, were included in his cultured life. He will be greatly missed in the business and artistic circles which were favoured by his genial presence.

On August 30, at Glasgow, EDWARD ROBERT TERRY, aged sixty-five, for many years musical adviser to Messrs. Chappell & Co.

On September 14, at his residence, 240, Camden Road, GEORGES JACOBI, aged sixty-six. A pupil of De Bériot at Brussels and afterwards a student at the Paris Conservatoire, M. Jacobi played in the orchestra when Wagner's 'Tannhäuser' was first performed in Paris in 1861—a memorable, uproarious, and disastrous performance which inspired many jokes, one of them being 'qu'on s'ennui aux récitatifs, et qu'on se tanne aux airs.' It was not, however, as a violinist that Jacobi achieved fame, but as a conductor of light opera and ballets—first in Paris, and for twenty-six years (1872-1898) at the Alhambra, London, for which theatre he composed no fewer than 103 grand ballets and divertissements, many of which were performed in the cities of America, in Brussels, Berlin, Munich, Rome, and Paris. His best-known comedy-opera is 'The black crook.' A master of melody, his compositions reflected his own genial, warm-hearted nature. Admirably fulfilling their purpose, they are devoid of that vulgarity usually associated with the variety theatre in England. In addition to being an excellent conductor, M. Jacobi excelled as a teacher; in 1896 he was appointed a professor of composition at the Royal College of Music.

ROBERT NORFOLK, at Leeds, aged seventy-seven, who for no less than sixty-five years had, as boy and man, sung in the choir of St. John-the-Evangelist's, the interesting Stuart church which is the oldest public building in Leeds. The record, if not unique, must be rare, and it deserves mention all the more because 'Bob Norfolk,' as he was affectionately styled by all who knew him, was a singularly lovable character. Of humble origin, he was by nature a gentleman in the best sense of that word. He was also by nature a singer, and at a choir supper or some such parochial entertainment was often persuaded to warble an old-fashioned ditty with a charm and refinement of phrasing that would have done credit to a much more cultured vocalist. His memory will long be cherished by those who knew him.

MR. LUTHER HALL, for many years accompanist to the Glasgow Choral Union. By the members of the Union Mr. Hall was held in very high esteem both for his personal worth and for his gifts as a chorus accompanist.

MRS. STEPHEN MASSINGBERD (daughter of Judge Vernon Lushington), of Gunby Hall, Burgh-le-Marsh, Lincolnshire. Mrs. Massingberd was the founder of the Spilsby musical competition.

The half-yearly concert of the Students of the University Conservatorium of Music, Melbourne, took place on July 20, under the direction of Prof. Franklin Peterson. The programme included Mozart's overture 'Seraglio' and part of Haydn's 'Military' symphony by the orchestra, who also took part in Liszt's Pianoforte concerto in E flat, the first movements of Weber's Concerto in E flat, and Rubinstein's Concerto in D minor, and in the last movement of Mendelssohn's Violin concerto. The various branches of the Conservatorium—pianoforte, violin and vocal—were all ably represented by various students. The Town Hall was crowded with an appreciative audience.

## THE HEREFORD MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Of all the Three Choirs festivals the Hereford meeting seems in one sense to bulk the largest, for Hereford, being considerably smaller than either Worcester or Gloucester, is the more easily moved to festivity by such an event. Nowhere else, for example, is so thorough an attempt made to decorate the town, and even though the arches and the like erected last month might be convicted of crudity, their very existence showed the interest taken by the whole community in the event, while the extensive hospitality exercised during the week afforded another convincing proof of the generality of this festive feeling. It may be mentioned that this was due in a great measure to the energy and initiative of the popular mayor—Alderman Gurney.

The recent meeting, the 183rd of these Three Choirs Festivals, opened on Sunday, September 9, with a service in which chorus and orchestra took part. The music included Dr. C. Harford Lloyd's anthem, written in 1887, 'Give the Lord the honour,' and Mr. Ivor A. Atkins's setting of the Magnificat and Nunc dimittis in D. The sermon by the Dean of Gloucester deserves mention, for the preacher had unearthed a precedent for church festivals which, if age be anything, should be irresistible as an argument against those who would disestablish the Three Choirs. Certainly it is a singular coincidence that in the 5th century a sacred drama, or mystery play, called 'The Apostles,' should have been given in the great cathedral of St. Sophia in Constantinople, but the conditions are probably as dissimilar as the works of Roumanos (the author of that work) and Elgar, and it must not be imagined that defenders of modern cathedral festivals have no better argument than is afforded by an interesting historical parallel.

The programme of the festival proper included five novelties, two of them choral works of magnitude. The first, performed on September 12, Sir Hubert Parry's 'The soul's ransom,' has for its sub-title 'A psalm of the poor,' and described on the title-page of the score as a 'Sinfonia Sacra.' This description was also applied to his Gloucester work, 'The love that casteth out fear,' and like that composition it may be described as a didactic poem, the text taken chiefly from Scripture, set to music partly symphonic, partly dramatic in character, but whose general structure is determined by the form assumed by the text. The words are arranged by the composer, to whom may be attributed some verses which form an epilogue, the conclusion of which may be quoted, since they supply the moral of the whole work :

Truth will not die,  
In every soul of man it lives;  
The Spirit cannot lie!  
To each and all the choice it gives  
To rate the tempting world aright  
And to esteem it light;  
To ward the ransomed soul from stain,  
And make it worthy to attain  
To flawless harmony, divinely pure,  
With that which was, and is, and shall for  
evermore endure.

Those who are acquainted with the composer's methods will realise how he has dealt with a subject so completely in accord with his temperament, but at the same time it must be allowed that there is less of a tendency to slip into mannerisms of idiom than one has noticed of late in his music. The colouring is clearer, the handling of the orchestra is rather more subtle. There are two solo parts. The baritone assumes the rôle of prophet, and his music is for the most pure declamation, simply accompanied, a more lyrical style being allowed the soprano, who comes in with words of consolation and whose music is very tender in expression. The chorus is treated in Sir Hubert's accustomed vigorous, straightforward style, and is grateful to the singer, effective, and even impressive. The work, which is conceived in a lofty spirit, was certainly well sung under the composer's direction, and the soloists, Madame Albani and Mr. Plunket Greene, put all the expression of which they were capable into the music.

Dr. Walford Davies, in his 'Lift up your hearts'—performed on September 11—achieved a difficult task, and if it must be held that he has not entirely attained his ideal,

its difficulty must be borne in mind. He calls his work 'a sacred symphony,' and a study of its form and character leads to the conclusion that he has made an effort to combine and reconcile abstract symphonic form with more or less dramatic expression. There are five movements, of which four are precisely analogous to those of the classical symphony. A solemn introduction, in which bass soloist and chorus appear and give the keynote—both musical and moral—to the work, leads to an *Allegro* for orchestra alone, somewhat in the vein of Brahms. This is most successful; the ideas are elevated and the orchestral treatment shows more richness, breadth, and variety than has hitherto been noticeable in the composer's work. Again, in an *Allegretto amabile*, which follows, we have in essence the *Minuet* and *Trio* of the older symphony. The subjects again suggest the influence of Brahms in his more genial mood, when inspired by the Volkslied, and the mixture of rhythms ( $\frac{3}{4}$  and  $\frac{3}{8}$ ) is most happy, since it seems quite spontaneous. The third movement, styled 'Soliloquy,' is a solo, chiefly declamatory, for the bass vocalist. It is thoughtfully done, but its relevance to the artistic scheme is not apparent. In the fourth movement a *Largo espressivo*, the mixture of orchestral and vocal music seems still less happy, the 'Three sayings of Jesus' sung by a semi-chorus giving the impression of irrelevant interruptions in the course of an otherwise impressive orchestral movement. The most successful attempt to run choral music in the symphonic mould is in the *Finale*, in which the *Ter Sanctus* from the Communion office is made the subject of a series of Variations after the 'Chaconne' model. The plan of the movement is excellent, but its execution is not on the same level, and the composer appears still to lack the fine sense of proportion necessary to deal with music which should be conceived on a large scale. Refinement and subtlety of drawing is always admirable, but the painter of heroic frescoes does not use the sable of the water-colour artist. In the chamber concert with which the festival—by a tradition peculiar to Hereford—ends, there were heard Dr. Walford Davies's 'Six Pastorals' for vocal quartet, string quartet, and pianoforte. Here one felt that the composer had found his feet, and that the means were perfectly adequate to the effect. It can only be the singular combination that would hinder these very beautiful pieces from becoming truly popular.

At the orchestral concert on September 12, another novelty was heard—Mr. Joseph Holbrooke's suite 'Dreamland.' Though described as being 'composed for this festival,' it was also stated to have been written in 1900, and not only the opus number '3,' but the style of the work suggests that it is an early composition. It is highly melodious, cleverly scored, and effective, but quite destitute of the individuality of his more recent compositions. At this concert songs with orchestral accompaniment by the Gloucester and Worcester organists were given. Dr. Brewer's 'Three Elizabethan Pastorals'—sung with tremendous verve by Mr. John Coates—proved most dainty, genial compositions, the music happily wedded to the quaint verse and orchestrated with admirable lightness of touch. Mr. Atkins's two songs—'Too late' and 'Thou art come'—made an attempt at emotional and dramatic expression that was enhanced by the warmth of the orchestral colouring employed. Mr. Atkins has in a short time arrived at an enviable power of handling an orchestra, and only a little more repose is necessary to give full effect to these songs, which were ably sung by Mr. William Higley.

The most noteworthy feature of the programme was Bach's Mass in B minor, of which the latter half, from the Credo onwards, was given. The Sanctus was very impressively rendered, but some of the earlier choruses had hardly an adequate interpretation. That intonation was not absolutely flawless at so early an hour of the day was no new experience, but beyond this the spirit of the solemn, sombre choruses was not caught quite so happily as that of the more jubilant movements. Berlioz's *Te Deum* was interesting, and if its 'tremendous' effects were not realizable, the use of the great organ in the choir in alternation with the orchestra at the west end proved most satisfactory. Sir Edward Elgar, who is now a citizen of Hereford, occupied a considerable share of the programme. His 'Gerontius' and 'Apostles' received intensely impressive interpretations, reflecting the utmost credit on Dr. Sinclair, the very able conductor of the festival,

and the 'Introduction and Allegro' for strings was brilliantly played under the composer's own direction. Dr. Sinclair also deserves credit for a finished performance of Brahms's third Symphony, the only symphony—if Dr. Davies's work be excepted—heard at the festival. 'Messiah,' 'Elijah,' and 'The Hymn of Praise,' are standing dishes at these festivals, and occupied their accustomed places. At the chamber concerts the Nora Clench Quartet played quartets by Beethoven (Op. 135) and Tănău (Op. 7), and at the orchestral concert Miss Evangeline Anthony, a Hereford lady, played one of Mozart's violin concertos. There was a lavish supply of principal vocalists; in addition to those already mentioned must be recalled the names—in alphabetical order—of Madame Conly, Miss Gleeson-White, Madame Agnes Nicholls, and Madame Siviter; Madame Ada Crossley, Miss Muriel Foster, and Miss Gwladys Roberts; Messrs. Beaumont, Ben Davies, and William Green; Messrs. Dalton Baker, Ffrangcon-Davies, and Watkin Mills. There was a first-rate orchestra of over seventy London players (Mr. W. Frye Parker, leader), and the organ was taken by Mr. Atkins at the morning performances and Dr. Brewer in the evenings, the latter also assuming the duties of accompanist at the chamber concert.

### COMPETITION FESTIVALS.

The following is a list of forthcoming Competition Festivals, arranged in order of date, with the names of secretaries:

- BLACKPOOL.—October 3, 4, 5, and 6. Mr. Lionel H. Franceys, Williams Deacon's Bank. One of the most important festivals of its kind.
- KEIGHLEY.—The 'Summerscales' Competition.—October 13 and 20. Mr. Allan Bradley, Scott Street.
- NOTTINGHAM.—October 26 and 27. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.
- BARROW.—November 8, 9, and 10. Mr. T. J. Symons, 28, Warwick Street.
- PRESTON.—January 31, February 1 and 2. Mr. Walter T. Archer, Musical Festival Offices.
- RUTLAND (OAKHAM).—March 6 and 7. The Hon. Mrs. C. Fitzwilliam, Barnsdale.
- BELFAST.—March 13. Mr. W. Wilkinson, 16, 18, and 20, Lombard Street.
- KENSINGTON.—March 14. Miss Rawson, 34, Pembroke Road, W.
- DOUGLAS (ISLE OF MAN).—March 19, 20, and 21. Mrs. Laughton, Peel.
- PAISLEY.—March 26 and 27. Mr. A. S. Manfield, 40, High Street.
- LIVERPOOL.—April 1, Easter Monday. Mr. R. T. Edwards, 78, St. Domingo Vale.
- MORPETH (NORTHUMBERLAND).—April 12 and 13. Mrs. Orde, Nunnykirk.
- MID-SOMERSET.—April 16, 17, and 18. Mr. H. W. Latcham, 4, Market Place, Wincanton.
- MALVERN.—The 'Madresfield.'—April 19 and 20. Miss Bromley Martin, Ham Court, Upton-on-Severn.
- GIRLS' CLUBS.—April 20. The Hon. Maude Stanley, 32, Smith Square, Westminster.
- YORK.—April 22, 23, and 24.—Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.
- BURY (LANCASHIRE).—April 25, 26, and 27. Rev. E. A. Glenday, Holy Trinity Vicarage.
- RETTFORD.—April 29, 30, and May 2. Mrs. Peake, Bawtry Hall, Yorkshire.
- MORECAMBE.—May 1, 2, 3, and 4. Mr. H. Powell, Musical Festival Offices.
- WEYBRIDGE.—May 8 and 9. Miss C. Egerton, St. George's Hill, Byfleet, Weybridge.
- WITHAM (ESSEX).—May 10 and 11. Mr. F. C. Bramwell, Hoe Mill, Malden, Essex.
- PONTEFRAC.—May 14, 15, and 16. Mr. Oswald Holmes, Market Place.
- FARNHAM (SURREY).—May 21 and 22. Miss Fordati, Ridgway, Farnham.

## PROMENADE CONCERTS.

The artistic interest of the Promenade Concerts at the Queen's Hall is being fully maintained, not only in regard to excellence of performances but by the introduction of novelties. This season the rule seems to have been established of introducing new works on Tuesday and Thursday in each week, and consequently there is a considerable number to notice in the present survey.

On August 25 the first performance in England was given of 'Eight Russian folk-songs for orchestra' (Op. 58) by M. Anatole C. Liadoff, a Russian composer born in 1855 in St. Petersburg, at the Conservatoire of which city he is now professor of harmony and composition. Together with M. Balakirev and Liapounov, M. Liadoff was commissioned by his government to collect the folk-songs of Russia, and the orchestral work under notice is, in part, an outcome of his labours. The eight little pieces are quite short and unpretentious, being little more than effective orchestral presentations of the melodies. The first is a 'Hymn tune,' which is followed by a 'Christmas song,' the themes of each being of naïve character. The next number is a 'Lament,' having a sad little melody that seems to weep itself to rest. Contrast comes with a 'Humorous song,' so short that it ends when it only just seems to have begun! To this succeeds 'The legend of the birds,' based on a seven-bar melody and containing dainty passages for the wood-wind. 'A cradle song,' the theme of which consists of a phrase of two bars, is arranged for muted strings only, and has a peculiar, weird effect. The subsequent 'Dancing song' is the most attractive number of the suite, possessing considerable character and the treatment being in more important manner than that of its fellows. 'The village dance,' which concludes the work, comes somewhat as an anti-climax, but it is gay and vigorous, and brilliantly scored.

Three evenings later, on August 28, was introduced to this country M. Reinhold Glière's Symphony in E flat (Op. 8). This composer, born at Kieff in 1874, studied at the Moscow Conservatoire from 1894 to 1900. The symphony was composed in 1899 and produced three years later by the Russian Musical Society at Moscow. The work is clear in design, sane in expression and well scored. The themes are somewhat weak, but they are so rationally and cleverly developed that, combined with the merits previously noted, the work excites esteem. The principal subject of the first movement, *Allegro moderato*, may be described as mildly gay and pastoral, the second as lyrical in character, and the movement in its entirety might be taken as an illustration of a shepherd who is happy with his Phyllis. The *Scherzo* opens with a chattering theme contrasting effectively with the broad, flowing melody of the *Trio* portion. The *Andante* is gentle and graceful in expression and grave rather than melancholy in character. The *Finale* is the least satisfactory portion of the work owing to the triteness of its principal subject, but it is spirited and contains some brilliant scoring.

The common name for a witch among Russian peasant folk is 'Baba-yaga,' and this is the title of a 'Tableau musical' by M. Liadoff, heard for the first time in England on August 30. The music belongs to the same class as the 'Danse Macabre' by M. Saint-Saëns, and deals largely with the gruesome and grotesque. It, however, possesses some musical interest and may be accepted as a clever orchestral joke which ends before it becomes tiresome.

Such flattering criticisms have been read of late in Continental papers concerning the compositions of the Danish composer August Enna, born at Nakschow in 1860, that considerable interest attached to the performance of his work entitled 'Märchen,' which was played for the first time in London on September 4. Although styled a symphonic poem, the composition is in reality a suite consisting of four distinct and independent movements, between which the usual pauses are made. The work opens with a *Lento maestoso* of grave and dignified character, which leads into the first subject of the *Allegro con brio*, distinguished by exuberance and impassioned expression. The second movement, *Andante lento*, might be described as a song of hope, the general suggestion of the music being that of confidence rather than melancholy. The *Scherzo*, if more commonplace than its companions, is bright and attractive in sentiment. The opening of the *Finale* possesses considerable solemnity, approaching that of a funeral march, and the principal

subject of the succeeding quick section has a certain weirdness which imparts character to the music.

The symphonic poem entitled 'St. George,' by Mr. George Dorlay—introduced to London on September 6—is programme music of an obvious character. It illustrates Schiller's ballad 'The fight with the dragon,' and the incidents related in the poem are easy to follow in the music. At the opening we have bustling passages to depict the excitement of the townspeople on the arrival of the victorious knight with the body of the slain monster. An *adagio* section represents the reproaches of the Superior to the knight for his having disobeyed the command not to approach the dragon's lair, and finally we have a return of the exultant mood of the opening to suggest the Superior's forgiveness of the knight's disobedience and his restoration to spiritual favour. The themes are bold, if at times commonplace, and their treatment and scoring show facility and knowledge of effect, but Mr. Dorlay's music is not of a high class.

Another work of descriptive character, but more artistic in design than the preceding, was a tone-poem, 'Ausfahrt und Schiffbruch' (Departure and shipwreck), by Herr Ernst Boehe, a composer who has not yet attained the honour of being included in musical dictionaries. It may be mentioned, therefore, that he was born in 1880 at Munich, where he studied under Ludwig Thuille and Prof. Schwarz. The tone-poem played for the first time in England on September 11, is the first of four 'Episodes from Odysseus's wanderings.' From a preface attached to the opening section we gather that the composer's intention is to illustrate the incidents which befell Ulysses immediately after the fall of Troy. The work begins with the delivery of the hero's theme, given out by the bass clarinet, bassoon and lower strings, which after eight bars glides into the anticipation of the subject associated with the hero's love for Penelope and his yearning for home. These, together with another theme expressive of hope and aspiration, form the principal material of the work, a background to which is provided by the rejoicings of the army as they prepare to embark for the homeward journey. The storm in which Ulysses is wrecked and made a wanderer provides a dramatic episode and is illustrated in a musical manner, the employment of the themes suggesting the emotional import of the storm rather than being a realistic portrayal of its turmoil. At the close the theme of the hero's yearning returns and forms the chief subject of the *Coda* which brings the work to a poetical close. The design is clear and the development of the subjects rational and picturesque, and although the orchestration at times shows the influence of Strauss, extravagances and exaggerations are avoided. The general sanity and poetic atmosphere of the work created such a favourable impression, that at the close the composer was called three times to the platform.

On September 13 the first performance in England was given of the *Entr'acte Symphonique* from Alfred Bruneau's opera 'Messidor,' produced in Paris in 1897. 'Messidor' is described as 'A poem of labour,' and its libretto, by Zola, is concerned with a rapacious capitalist who diverts a river to serve his own ends, irrespective of the misfortune he brings on others. The *Entr'acte* comes between the third and fourth acts, and is described by the composer as 'a fully developed prelude in a grave mood, which announces the theme of "Spring" that dominates the whole succeeding act.' This theme is of great melodic beauty; those of 'Water,' 'Love,' and of 'Toil' combined with it are also expressive; their treatment is most interesting, the scoring subtle and sonorous, and the entire movement one of great interest and charm.

Three interesting orchestral pieces, collectively styled a 'Symphonic Triptych,' by M. Jan Blockx, director of the Antwerp Conservatoire, were played for the first time in England on September 18. Severally entitled 'All Souls' Day,' 'Christmas Eve,' and 'Easter,' the pieces are described by the composer as impressions produced by these anniversaries of the church. M. Blockx has further explained his intentions by prefacing each movement with an indication of his outlook. The picture for 'All Souls' Day is as follows: 'Grey, dark, frosty sky, constant tolling of bells, during which the prayers of the devout are sent to Heaven.' Of the second movement he writes: 'In a stable at Bethlehem

the Christ Child sleeps bedded on straw. The shepherds celebrate with song the birth of the Saviour, and the poetic basis of 'Easter' is described as follows: 'The joy-bells greet the resurrection of the Christ, everywhere the voices of the believers mingle with the organ and the clanging of the bells in thankfulness and praise to the Almighty.' The first movement is somewhat lugubrious as well as melancholy in character, but the music is impressive and a remarkable feature of the scoring, which is rich and sonorous, is the clever and effective manner in which the lower tones of a grand pianoforte are employed in suggesting the resonance of the bells. The Christmas section, typically pastoral in character, is chiefly orchestrated with wood-wind. The brass is silent throughout the movement and the part-writing very independent. The *Finale* is heavily scored, and again very effective use is made of the lower tones of the pianoforte. The character of the music scarcely suggests to English ears the spiritual joys of Eastertide, but the work is not without interest. At the same concert were performed Bach's Suite for two oboes, bassoons and strings, and Rubinstein's Pianoforte concerto No. 4, in B minor, Op. 70, the solo part of which was played with conspicuous brilliancy by Miss Gertrude Meller.

Mr. Norman O'Neill is now favourably known to a considerable number of music-lovers as a clever and genial composer, and his overture 'In springtime' (Op. 21), introduced to Londoners on September 20, bears further witness to his imagination and craftsmanship. If the principal subject can scarcely be said to possess the freshness of spring, it is joyous and exuberant and is developed in an exhilarating and musicianly manner. The second subject suggests the romance to which the poets tell us the thoughts of the young man lightly turn at this period of the year, and it entwines itself closely with its more vigorous companion. Other themes are duly presented and all goes merrily as marriage bells until the work ends with an emphatic *Coda*.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Bristol Choral Society, under the direction of Mr. Riseley, have arranged to give performances of Coleridge-Taylor's 'Hiawatha,' Elgar's 'King Olaf,' 'Messiah,' and extracts from Wagner's 'Lohengrin' and 'Tannhäuser' at their four concerts during the season.

Under Mr. James Bending the North Bristol Choral Society have taken in hand Sullivan's 'Golden legend' and Mendelssohn's 'St. Paul.'

The Young Men's Christian Association (Mr. W. A. Barter, conductor), are rehearsing Berlioz's 'Childhood of Christ.'

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Choral and Orchestral Union have issued their prospectus for the coming season. The choral works announced for performance are, 'Elijah,' 'Messiah,' 'Lohengrin,' and Verdi's 'Requiem.' The Pollokshields Philharmonic Society—a choir doing capital work under Mr. John Cullen's experienced guidance—will take up Dvorák's 'Spectre's bride' as their principal work, and will as last year give a series of chamber concerts under the direction of Mr. Henri Verbrugghen. The choirs of the Central and Southern Sections of the Young Men's Christian Association, under Mr. R. L. Reid, will devote their energies to the 'Messiah' and the 'Creation,' while the Sunday School Union Choir conducted by Mr. Alec Steven will essay Spohr's 'Last judgment.'

Dumbarton Choral Union (Mr. E. C. Owston, conductor) will again take up the 'Creation.' In addition to a symphony by Gade and a pianoforte concerto, the Cecilia Orchestral Society (conductor Mr. E. R. Joachim) will bring to a first hearing in Glasgow some smaller pieces, including the Romance and two dances from 'The Conqueror' (German), the ballet music from 'The two widows' (Smetana), and a new overture composed by the conductor.

A hopeful sign of the times is the formation of the Glasgow Bach Choir, to be conducted by Mr. J. M. Diack.

The new choir will study the Magnificat, 'Sleepers, wake' and 'Bide with us.' Mr. Learmont Drysdale has been appointed conductor of the Glasgow Select Choir, a position so long and so ably filled by Mr. J. Millar Craig.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

It is impossible to forecast the season's music in Liverpool without a keen sense of satisfaction. The Philharmonic Society will, as usual, give twelve concerts. Among the works to be performed are Beethoven's Choral symphony, Parry's 'Pied Piper of Hamelin,' the 'Creation' (Parts 1 and 2), Bach's cantata 'Phœbus and Pan,' the *Finale* to 'Die Meistersinger,' and Verdi's 'Requiem.' There will be also two special orchestral concerts. Dr. Cowen still remains conductor.

The Hallé Concert Society announces four concerts, conducted by Dr. Richter. As it is two seasons since Dr. Richter and his orchestra played in Liverpool, it goes without saying that the announcement has caused general interest.

Five 'ladies' concerts' will be given by the Orchestral Society, under the direction of Mr. Granville Bantock, and three 'gentlemen's concerts' by the same organization. Among the works set down for performance are Strauss's 'Ein Heldenleben,' Dvorák's symphonic poem 'Ein Heldenlied,' Bach's 'Brandenburg' concerto, César Franck's 'Symphonic Variations' for pianoforte, Granville Bantock's 'Sappho' prelude, Gluck's overture 'Iphigenia in Aulis,' Siebelius's second symphony, and incidental music to 'Pelleas and Melisande,' and Paul Dukas's 'L'apprenti Sorcier,' the last three being given for the first time in Liverpool. Mr. Henry J. Wood will conduct a Brahms symphony towards the close of the season.

The Symphony Orchestra, which is composed chiefly of members of the Richter and Philharmonic Orchestras, warmly encouraged by its success last season, intends to give twelve concerts in the Sun Hall, under the direction of Mr. Vasco Akeroyd. The symphonies to be performed include Tchaikovsky's No. 4, Beethoven's C minor, Cowen's 'Scandinavian,' Schubert's 'Unfinished,' and Beethoven's 'Eroica.'

Mr. A. P. Mignot has arranged four Schiever Quartet concerts, which will be held at the Hardman Street Rooms. All serious music-lovers in this district will welcome this announcement and the opportunity it affords of wishing the distinguished enterprise a season of pronounced success.

As usual, the Societa Armonica will give three concerts in St. George's Hall, their programme to include Brahms's Symphony No. 4, Granville Bantock's new 'Sappho' prelude, Tchaikovsky's Violin concerto, and Dvorák's 'Symphonic Variations.'

Another Society to put forward an interesting scheme is the Liverpool Welsh Choral Union, whose energetic conductor is Mr. Harry Evans. This body of singers, which holds a high place in popular regard, will give Coleridge-Taylor's 'Hiawatha's wedding-feast' and 'The death of Minnehaha,' the 'Messiah,' and Bach's 'Passion.'

The West Kirby Choral Society, started some five years ago at the instance of Dr. W. B. Brierley, of West Kirby, having long outgrown its day of small things will give 'Elijah' at its second concert. The Hoylake Male-Voice Choir will also give several concerts, whilst an interesting programme is in process of completion by the secretary of the Birkenhead Glee and Madrigal Society.

The Fairfield Choral and Orchestral Society is to perform Mendelssohn's 'Hymn of Praise.'

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the winter season's work a beginning must be made with the eight concerts—limited to subscribers—of the Gentlemen's Concerts. The Hallé Orchestra will provide the band, and Dr. Hans Richter will again conduct. The committee of the Hallé Concerts Society—whose guarantors now number one hundred and eighty—has not yet issued its detailed prospectus; but it is understood that of the twenty concerts six will be choral and fourteen

orchestral. It is well, perhaps, that the number of choral concerts is reduced, for last year the choir had a too exacting task set before it. The choral works in rehearsal, under Mr. R. H. Wilson, are 'Messiah,' 'Elijah,' 'Dream of Gerontius,' Bach's Mass in B minor, 'Faust' (Berlioz), and Elgar's 'The Kingdom.' We are not likely to listen to any new 'orchestral epic,' but Dr. Cowen's 'Scandinavian' symphony will have a place in the programmes: Dr. Richter will of course conduct.

This is, according to date, the jubilee year of the Hallé concerts; but—possibly because there was a break in the series during the season 1860-61—there does not appear to be any present design to commemorate the event. Mr. Brand Lane, however, seems trying to make his series of popular subscription concerts generously celebrational of his twenty-five years of musical effort in the city. The first of the eight concerts is to be given on October 27, and Mr. Lane furnishes for it a list of vocal and instrumental principals, in addition to his own Philharmonic choir, that looks phenomenally lavish even in these modern days of musical bounty. The oratorio of 'Samson' is to be performed at the second concert. Our youngest offspring of Apollo, the Promenade Smoking Concerts—no one promenades!—established last season by the enterprise of members of the Hallé Orchestra, has been encouraged to renew its appearances, again under the conductorship of Mr. S. Speelman. A series of ten concerts will be given, and the band will again number about fifty performers. The instrumental selections will constitute a strong, worthy, and interesting feature in the promised programmes, although the names of British composers to appear in the list are those only of Dr. Cowen and Mr. Edward German. A suite by Sibelius will be played for the first time in Manchester, and we may hope to hear the new concerto written by our clever young pianist and composer, Mr. Edward Isaacs.

The Brodsky Quartet Concerts, six in number, will be resumed, and Dr. Brodsky, Mr. Rawdon Briggs, Mr. S. Speelman and Mr. Carl Fuchs will once more comprise the accomplished Quartet. The concerts at the Schiller-Anstalt, four in number, under the direction of Mr. Carl Fuchs, remind us how much the history and progress of music in Manchester have been impelled and determined by the Teutonic element which pervades the commercial life of this city more than that of any other that could be named. The Vocal Society—with Dr. Henry Watson still faithful to the directorate—is entering upon its fortieth season. It will continue to make representative a distinct branch of the musical art, and to provide opportunity and scope for the best of our vocal talent to exercise itself in public. Mr. Cross's series of weekly popular concerts will be resumed on October 20, and Mr. Cross announces the re-establishment of his large singing classes (both notations), which were discontinued some few years ago. To this record must be added the work of at least two of the many amateur and private musical organizations that begirt the city and have their harmonious life within it—the Gentlemen's Glee Club and the Beethoven Society. The former, under the conductorship of Dr. Henry Watson, flourishes greatly at the end of seventy-six years of history. The latter, the principal of our amateur orchestral societies, has its orchestra of about eighty performers still under the direction of Mr. E. Gordon Cockrell. Dr. Pyne's weekly organ recitals at the Town Hall are being eagerly anticipated by a host of amateurs, as well as by the general public. Mr. Max Mayer's chamber concerts will again add a personal as well as distinctly artistic interest to the complete scheme of our annual feast of music, which bids fair to equal in character the best of its predecessors.

### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The chief item of interest in local choral circles has been the first visit of Dr. Coward to undertake his new duties as conductor of the Newcastle and Gateshead Choral Union, in succession to Mr. J. M. Preston. The programme for the season comprises Brahms's 'Requiem,' Mendelssohn's 'Midsummer night's dream' music, 'Messiah,' and 'Elijah.'

The Amateur Vocal Society is rehearsing Handel's 'Acis and Galatea,' which has not been heard here for some time, and the Philharmonic Society will present Haydn's 'Seasons.'

Mr. Edgar Bainton, the new conductor of the Postal Telegraph Choral Society, proposes an energetic and interesting season by his selection of Bach's Church Cantata 'O Light everlasting,' Parry's 'Blest pair of sirens,' Stanford's 'Revenge,' and Dvorák's 'Spectre's bride.'

The lecture course of the Literary and Philosophical Society includes no fewer than four evenings devoted to music: Mr. W. H. Hadow, on 'Opera in the 18th century'; Mr. R. R. Terry, on 'Forgotten English composers'; Mr. J. E. Jeffries (organist of Newcastle Cathedral), on 'Bach,' and the latter gentleman will also conduct a performance of Mendelssohn's 'Antigone.'

The Newcastle and District Teachers' Musical Society is rehearsing Schubert's 'Mass in F,' and the Students' Choral Society at the Armstrong College will study Mozart's 'Requiem.'

The South Shields Orchestral Society will attack no fewer than three symphonies—Mozart in E flat, Schumann in B flat, and Stanford's 'Irish'—besides overtures and suites.

### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Only a few of the prospectuses for the ensuing season are at present available, but judging from those to hand it will be as busy as ever.

The Nottingham Sacred Harmonic Society, under the direction of Mr. Allen Gill, has selected Wagner's 'Flying Dutchman' for its first concert, to be followed by Handel's 'Acis and Galatea' and Gounod's 'Redemption.'

The City Orchestral Concerts will give their usual two performances, with Beethoven's fifth and Tchaikovsky's Pathetic symphonies as the chief features.

A Choral Union is being promoted by the City Education Committee for the students of the evening schools, under the conductorship of Mr. Arthur Richards, and Gade's 'Erl King's daughter' has been selected for performance.

Miss Cantelo will commence the tenth season of her chamber concerts on November 13, for which she has engaged the Brodsky Quartet for each of the three concerts of the season.

At Boston, Mr. G. H. Gregory's Choral Class is studying Parry's 'Pied Piper of Hamelin'; the Kirton and Swineshead Choral Societies will prepare Bennett's 'May Queen,' and the Leicester New Choral Society, under Mr. Hancock's direction, proposes to give Handel's 'Jephtha,' Smart's 'Bride of Dunkerron,' and Elgar's 'Banner of St. George.'

### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A final rehearsal of the party of 300 choralists from Sheffield and Leeds, announced to visit Rhineland during the last week in September, took place in the Albert Hall, Sheffield, on September 13. Dr. Coward had made great exertions to train the forces up to his own exacting standard, and the results justified his hopes and labours. The 'Dream of Gerontius,' 'Messiah,' Weekes's madrigal 'As Vesta was descending,' and choruses by Macfarren, Fanning, Elgar and Parry (the *Finale* to Act 1 of 'Judith') formed a programme well designed to exemplify the quality of Yorkshire choralism to the critical audiences of Düsseldorf, Cologne and Frankfurt.

A conference of choirmasters, schoolmasters, and music teachers was held at Firth Hall on September 14, 15, and 17. Lantern lectures were given by Mr. J. S. Curwen on 'The story of Tonic sol-fa,' and by Mr. L. C. Venables on 'How does Tonic sol-fa help choirmasters.' Papers were read by Mr. J. Ibbetson on 'Music in schools'; Mr. J. H. Parkes on 'The violin class in the elementary school'; Mr. Frank Kidson (of Leeds) on 'Yorkshire folk-songs'; Miss Eleanor Coward on 'The common faults of solo-singing'; Mr. J. A. Rodgers on 'The training and management of volunteer choirs'; Mr. T. Duffell on

'Amateur operatic experiences'; and Mr. John Graham on 'Competitive festivals and what they are doing for music.' The chairmen were Mr. Lawrence Chadwick, Dr. Arthur Somervell, Dr. Coward, and the Bishop of Sheffield.

The choral and orchestral societies have resumed their activities—mainly confined to rehearsals at present—and we are promised an interesting season. The most important event will be the performance, for the first time in the city, of Elgar's 'The Apostles,' to be given by the Sheffield Amateur Musical Society. The concert is fixed for December 18, and Mr. Henry J. Wood will conduct.

The Sheffield Musical Union promises Berlioz's 'Faust,' of which Dr. Coward may be relied upon to give a picturesque performance, and 'Israel in Egypt,' a work well suited to this powerful chorus. An engagement to sing in Beethoven's Choral Symphony at Queen's Hall, under Dr. Richter, is also among the Union's fixtures.

The Sheffield Choral Union is unfortunately in difficulties. A series of excellent concerts having resulted in heavy financial losses, the Society will at present be continued as a vocal class for the rehearsal only of choral works. Bach's 'St. Matthew' Passion will be the first work studied.

The Walkley Musical Society (Mr. H. Brown, conductor), announces 'St. Paul' and Cliffe's 'Ode to the North-east wind,' and the Rotherham Choral Society (Mr. T. Brameld, conductor) Bach's 'Christmas' Oratorio and 'Elijah.'

The Chapeltown Sacred Harmonic Society (Mr. T. Bool, conductor) will perform Bach's 'Abide with us,' Spohr's 'Last judgment,' and Mendelssohn's '13th Psalm.'

## Foreign Notes.

### BERLIN.

At the Theater des Westens, an Italian children's operatic company has given performances of Rossini's 'Barber of Seville' and been applauded by the thoughtless crowds who do not object to hearing a masterpiece ruined by juvenile singers of from nine to fifteen years of age. The music was of course transposed almost throughout, and the effect of these much-worn childish voices was painful. The prima-donna of the company is a fifteen-year-old girl, L. Levi, who has a good voice and displays decided histrionic gifts.—Carl Goldmark's opera 'The cricket on the hearth' has been revived at the New Royal Opera Theatre. Thanks to the charm of its graceful and beautifully-scored music, no less than to a very excellent performance under Dr. E. Kunwald, the work met with a very friendly reception.—Having been unsuccessful in obtaining his discharge from the post of Royal Kapellmeister, Herr Felix von Weingartner will conduct the coming season of the Royal Orchestra's symphony concerts as before.—Richard Strauss has begun the composition of another opera, entitled 'Elektra,' after a poem by Hugo von Hoffmannsthal.

### COLOGNE.

'Gunlöd,' the music-drama which Peter Cornelius left unfinished, has been completed, from the master's sketches, by Herr Wilhelm von Baussnern, and will be produced at the Municipal Theatre during the coming season.

### ELBERFELD.

Mr. Albert Coates, of the Leipzig Municipal Theatre, has been chosen as chief conductor at the Elberfeld Theatre.

### HAMBURG.

Grétry's almost forgotten opera 'The two misers' is announced for performance at the Municipal Theatre during the autumn season. A 'new version' by Richard Kleinmichel will be used.

### LEIPZIG.

Auber's masterpiece, 'La muette de Portici,' which had not been heard here for a number of years, was revived on August 19. The brilliant work was warmly received, though the performance left something to be desired.

### MILAN.

Strauss's 'Salome' has been accepted for performance at La Scala Theatre. Signor Toscanini will conduct the work, which the director of La Scala Theatre, Signor Giulio Gatti-Casazza, heard—and admired—in Cologne during the summer festival week.

### PARIS.

The announcement is made that 'Vakula, the smith,' a forgotten opera by Tchaikovsky, will be produced by the Opera Comique during the coming season. The work, which was written before 'Eugene Onegin,' obtained the prize of 1,000 roubles at some competition, but failed to satisfy the audience at its production. The libretto, based on a fairy tale by Gogol, is said to have been the cause of the fiasco, but it is hoped that after a thorough overhauling it may pass muster before a Parisian audience, especially as the music contains great beauties.

### PESARO.

Signor Mascagni has won his much discussed action against the Liceo Rossini. His dismissal has been declared unjustifiable, and he has been awarded the right to claim damages for wrongful dismissal.

The following are some of the works selected by various musical Societies in London and the suburbs for performance during the winter of 1906-7:

*Royal Choral Society* (conductor Sir Frederick Bridge)—Messiah, Elijah, Hiawatha, Alexander's Feast, Pied piper of Hamelin (Parry), Dream of Gerontius, and The Kingdom.

*London Choral Society* (conductor Mr. Arthur Fagge)—The Kingdom, Paradise Lost (Bossi)—first performance in England, Faust (Berlioz), Requiem (Brahms), Samson and Delilah, and The blessed Damosel (Dalhousie Young).

*Central London Choral Society* (conductor Mr. David J. Thomas)—Hymn of Praise, May-Day, By Babylon's wave (Gounod), and Lord Ullin's daughter (Jackson).

*South London Choral Association* (conductor Mr. Leonard C. Venables)—Creation (parts 1 and 2), First Walpurgis Night, Flag of England, Lay of the last minstrel (MacCunn), and John Gilpin (Cowen).

*Bermondsey Settlement Choral and Orchestra! Union* (conductor Mr. John E. Borland)—Creation (parts 1 and 2), Blest pair of Sirens, Lord Ullin's daughter, Caractacus, Pied piper of Hamelin (Parry).

*Bromley Choral Society* (conductor Mr. Frederic Fertel)—Elijah and The ancient mariner (Barnett).

*East Finchley and Muswell Hill Musical Society* (conductor Mr. George R. Ceiley)—Creation, Banner of St. George, and Pied piper of Hamelin (Parry).

*Hither Green Choral and Orchestral Society* (conductor Mr. John E. Borland)—Messiah, Athalie, Hiawatha's wedding-feast.

*Stroud Green Choral Association* (conductor Mr. H. J. Timothy)—Pied piper of Hamelin (Parry), and John Gilpin (Cowen).

The Southport Musical Festival is to be held on October 24, 25, and 26, under the general conductorship of Dr. Henry Coward. The choral works to be performed are: Elijah, Ode to the north-east wind (Cliffe), Pied piper of Hamelin (Parry) and the Dream of Gerontius—the last two works under the direction of their respective composers, and Mr. Coleridge-Taylor will conduct his Symphonic variations on an African air. Mr. Arthur Speed is the chorus-master and Mr. R. G. Rothwell will preside at the organ.

A veteran musical enthusiast, Dr. Astley, J.P., the venerable President of the Dover Choral Union, presided on September 10 at the annual meeting of that Society, of which Mr. H. J. Taylor is conductor. Although ninety-five years old, Dr. Astley is as keen in musical matters as he has ever been.

The Rev. E. Capel Cure will deliver a course of twelve lectures—in connection with the Cambridge University local lectures—at Exeter during the coming winter, his subject being 'The history and structure of musical form.'

Mr. John Francis Barnett has written a volume of reminiscences which will shortly be published by Messrs. Hodder & Stoughton.

*Erratum.* September issue, p. 601, col. 2, line 22 from the bottom: for '1870,' read '1860.'

## Answers to Correspondents.

**STUDENT.**—J. L. Hatton's fine song 'To Anthea' was probably composed during his first sojourn in America, 1848-1850. It forms No. 4 of nineteen 'Songs and other poems by Herrick, Ben Jonson, and Sedley,' the preface to which is dated 'London, August, 1850.' An interesting letter which Hatton wrote from Hastings, U.S.A., on June 14, 1849, describes a non-catch fishing excursion in which he took part—'a worm at one end, and a fool at the other,' to use his own words. After mentioning his loneliness, he goes on to say: 'But I have a pianoforte and can amuse myself with writing songs from old Herrick's poetry. I shall have a goodly stock of them when I return.' No one will deny that 'To Anthea' was a good catch in those Herrickian waters, and that Hatton 'amused' himself to the best advantage in a line more congenial to him than fishing. For further particulars see *THE MUSICAL TIMES*, September, 1899, p. 613. 'To Anthea' was originally set to music in John Playford's 'Treasury of music,' and there entitled 'Love's votary.' The composer was Henry Lawes, and as the above book appeared in 1669, the setting was published during Herrick's lifetime. Hatton may, or may not, have been aware of this fact.

**E. A. M.**—Beethoven's symphonies are analysed by Sir George Grove in his 'Beethoven and his nine symphonies' (Novello). An analysis, also by Sir George Grove, of Mozart's Symphony in C appeared in *THE MUSICAL TIMES* of January, 1906. Analyses of several of Haydn's and Mozart's pianoforte sonatas are to be found in H. C. Banister's 'Lectures on musical analysis' (George Bell & Sons) and Ridley Prentice's 'The Musician: a guide for pianoforte students,' six books (Swan Sonnenschein & Co.).

**KIRCHNER.**—No one publisher issues a *complete* edition of Kirchner's compositions. Mr. Dannreuther, in Grove's 'Dictionary of music and musicians,' says that they number about 100. Riemann's 'Dictionary of music' purports to give a complete list, but it is without publishers' names. Many of the compositions are referred to in a pamphlet entitled 'Theodor Kirchner, Ein biographisch-kritischer Essay' by A. Niggli (Leipzig: Gebrüder Hug).

**H. R. C.**—A list of books on Greek music may be found at the end of the article on 'Greek music' in the new edition of Grove's 'Dictionary of music and musicians' (vol. 2). See also Hugo Riemann's 'Handbuch der Musikgeschichte' (1904), and the chapter on 'Greek music' in the 'Oxford history of music' (Polyphonic Period, vol. 1). We do not know of any book that specially treats of Roman music.

**PIANOLA.**—Paladilhe's 'Mandolinata' is marked to be played (on the pianoforte) dotted crotchet=108. Therefore, if the speed marked for the pianolaist is 'very slow all through' there is evidently a mistake somewhere. Perhaps the mechanism (of the pianola) is of the *andante* species, and therefore objects to be hurried.

**ENVOUS.**—'What solos suitable for playing at concerts would you advise me to learn?' is too portentous a question to answer in this column. That you are 'anxious to play them from memory' is a laudable ambition on your part which will doubtless not make you 'envious' of others less gifted.

**BARITONE.**—(1) An edition of Rossini's 'Largo al factotum' in the key of B flat is published abroad and can be procured. (2) Lady Macfarren's English translations of Schumann's songs can be recommended. They are published at popular prices. (3) Why not get the two songs from 'Zampa' and 'Traviata' transposed?

**J. P. H.**—(1) A portrait of Beethoven appeared as a supplement to *THE MUSICAL TIMES* of January, 1901. (2) As the new edition of Grove's 'Dictionary of music and musicians' is issued at the rate of one volume per annum, the work will probably be completed by the end of 1908.

**NEWLYN.**—In order to get your Waltz, March, and Violin solo published, your best plan will be to submit them to a music publisher. He will relieve you of all responsibility of copyrighting the pieces—that is, provided he be disposed to acquire the copyright. There's the rub!

**N. M. M.**—The book on Wagner referred to in our September issue (p. 606) is to be obtained of Mr. Quaritch, Piccadilly, price £50—not shillings!

**J. S.**—The two dots forming part of the bass clef indicate that the line between the dots is that on which the clef note (F) is placed. The F clef is the oldest clef, its use extends back to the 10th century.

**OBOE.**—Messrs. Novello will, upon application, send you a classified catalogue of School Music, also a selection of School Songs on approval.

**MAC.**—An inquest was held and the interment took place, but the place of burial is not generally known.

**E. J. S.**—We can only suggest that you should advertise.

**MAGNE.**—As in speech, not the broad A (Abraham).

The first performance of Elgar's 'The Apostles' in Australia was given by the Melbourne Philharmonic Society in the Town Hall on August 14, before an audience which completely filled the Hall and which heard the work with reverent attention and appreciation. The Society was fortunate in securing the services of Mr. Edwin H. Lemare, whose skill and experience was of great value at the organ, and of Mr. Andrew Black as the exponent of the part of Judas, the other vocalists being Miss Lilian Reid, Mr. and Madame Gregor Wood, Mr. Horace Stevens, and Mr. A. C. Bottoms. Every credit is due to the Society for its enterprise in producing so important a work, and to Mr. George A. Peake for his enthusiastic labours in the preparation of the choir and orchestra.

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## COLLECTION OF EARLY MADRIGALS

### BRITISH AND FOREIGN.

\* \* The first twenty-five numbers of the collection will consist of a re-edition (by Mr. Lionel Benson) of *The Triumphs of Oriana*, first published in London by Thomas Morley, 1601. Nos. 26-29 were apparently composed for the same series, but were not included in the first edition.

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A

## HYMN TO DIONYSUS

THE WORDS FROM THE  
BACCHÆ OF EURIPIDES

TRANSLATION BY

GILBERT MURRAY

THE MUSIC COMPOSED

BY

ERNEST WALKER

(Op. 13.)

Price One Shilling.

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SECOND EDITION.

## THE HISTORY

OF

## MENDELSSOHN'S ORATORIO

## "ELIJAH"

BY

## F. G. EDWARDS.

WITH AN INTRODUCTION BY SIR GEORGE GROVE, C.B.

And a number of Portraits, including one of the COMPOSER.

"Another work of distinct value to musical historians. . . . The temptation to gossip over the incidents of the first performance has been quite successfully resisted; and the author lets Mendelssohn's own letters tell the story for the most part. . . . There are several portraits of those who took part in the original performance, and one most interesting portrait of Mendelssohn from a drawing in the possession of Mrs. Victor Benecke. The work of compiling the necessary information has been excellently done, and the publication comes as a fitting celebration of the fiftieth anniversary of the production of the work."

—*The Times*, April 16, 1896.

Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited

JUST PUBLISHED.

# ONE HUNDRED PSALMS

(BIBLE VERSION)

AND

## THE CANTICLES

POINTED FOR CHANTING.

### EXTRACTS FROM THE PREFACE.

The "One Hundred Psalms (Bible Version)" forming this Psalter have been selected and pointed for singing in churches where the Prayer Book version is not used.

It has been well said that "good chanting should just be good declamation joined to a musical intonation. Only on this principle can be obtained that elasticity which is essential to emotional expression." Therefore, all rhythmical subdivisions of bars can only be approximate, and mechanical rigidity must give place to a natural rendering of these incomparable poems of Holy Writ.

The typographical arrangements should tend to facilitate and promote intelligent chanting. Not only is the beauty of the Hebrew parallels brought out by the disposition of the words in poetic lines, but the singer is greatly assisted towards the attainment of what should be his earnest endeavour, a devotional rendering of the Psalms.

Special care has been taken in selecting only singable chants, those that possess melodic interest and are free from harmonic complications. With a few exceptions, the reciting notes are not above C (third space in treble clef), and some of the chants have been transposed down from their original keys. While the selection includes the best known and well-tested chants, new ones have been specially contributed to this Psalter by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunder, and John E. West.

### PRESS NOTICES.

#### THE DUNDEE ADVERTISER (August 6, 1906).

There is one branch of psalmody, however, which has been much neglected in all the Scottish Churches—that of chanting. Indeed, it seems that the art of chanting was lost by the Protestants at the Reformation, and is only now beginning to show signs of revival. This resuscitation would be accelerated if conductors of Scottish psalmody could be induced to use an excellent little book published by Messrs. Novello & Co., Ltd., London, entitled "One Hundred Psalms (Bible Version) and the Canticles, pointed for Chanting." The editor, Mr. F. G. Edwards, has had much practical experience, and gives some valuable hints as to the best methods to be adopted in chanting; and has made an excellent selection of ancient and modern chants.

#### THE ABERDEEN FREE PRESS (July 23, 1906).

The Psalms most generally in use have been selected, and following these are the Canticles—all pointed and assigned to appropriate chants. The editor, bearing in mind the maxim that "good chanting should be good declamation joined to a musical intonation," has adopted a system of pointing that is at once simple and natural. . . . The chants are admirably selected for the purpose intended. They mostly all possess melodic interest, and are free from harmonic complications, while their compass, and in particular the reciting notes, has been arranged to suit medium voices. The book makes congregational singing not only possible but simple.

#### CHRISTIAN WORLD (September 13, 1906).

"One Hundred Psalms (Bible Version)" is the title of a work just issued by Messrs. Novello, which has been edited by Mr. F. G. Edwards. Evidently the publishers think that there is a future for chanting in the Free Churches. The editor's directions in the preface concerning the troublesome reciting tone are admirable. It is to be hoped that they will be heeded. The Anglican chant is a compromise between unmeasured music, and it is full of traps. Hurry, gabble, and false accents are common. Where is really perfect chanting to be heard? The chants are well chosen from sources old and new, and in deciding what psalms to include the editor has had the help of Dr. Monro Gibson. The type of the words is delightfully large and clear.

#### WESTERN DAILY PRESS (July 30, 1906).

The aim has been to select such chants as are singable, and with some old favourites are combined new ones by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunder, and John E. West. The book is certain to be appreciated, and the carefulness manifested by Mr. Edwards in his other contributions is also shown in this effort.

#### MUSICAL JOURNAL (September, 1906).

The pointing has been carefully done; it is simple and helpful to congregational singing.

*Staff Notation Edition, price 2s. ; Tonic Sol-fa Notation Edition, price 2s.*

*Words Only Edition, price 9d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906.

## LIFT UP YOUR HEARTS

A SACRED SYMPHONY, IN F

FOR

BASS SOLO, CHORUS AND ORCHESTRA

COMPOSED BY

H. WALFORD DAVIES.

(Op. 20.)

Price Two Shillings and Sixpence.

Full Score and Orchestral parts in the Press.

## THE TIMES.

It is very interesting, apart from its intrinsic beauty, which is great, to see how closely the classical form has been preserved. . . . The first movement, which is introduced by a bass soloist and choir, in the words, "The glorious majesty of the Lord shall endure for ever," is a very original and finely developed *Allegro*, which only departs from the usual structural pattern at the close, when a dialogue between a violin and violoncello solo leads into the most charming movement of the work, an *Allegretto amabile* standing in the place of symphonic *Scherzo*. Its main melody is exquisitely suave, and a certain sedate graciousness calls up the image of some beautiful character. . . . The three "sayings" of Jesus chosen are such as point most distinctly to the essential part of Christian doctrine, since it is only through acceptance of these that the soul can be placed in the right attitude for the great ascription of praise which concludes the work and gives it its title, "Lift up your hearts." Here all of the finest quality, from the bass "intonation," as it might be called, set to a plain-song melody from Marbecke, and the splendid chorus "Holy, Holy, Holy," the theme of which is taken from the same source. Technically this number is a set of variations more or less in Chaconne form, but the analogy is not pressed too closely, and with all the resources of his great contrapuntal skill, his strongly individual kind of harmonization, and the beautiful reverence and spirituality which were manifested in "Everyman," the composer reaches something very like sublimity.

## DAILY CHRONICLE.

The novelty proved to be an attractive composition, with some fine opportunities for the chorus and many exceedingly charming orchestral passages. No applause, of course, was permitted, but the crowded audience listened with the deepest interest to Dr. Davies's beautiful numbers. It is not difficult to predict a great success for this clever work. It opens with the declaration for the bass soloist and chorus that "The glorious majesty of the Lord shall endure for ever." This is followed by a long movement for the orchestra. Next comes a sombre soliloquy for the soloist, the words of which are taken from Ecclesiastes, the singer being supposed to be contemplating rather than sharing the human lot. The *Finale* consists of a setting of the *Sursum Corda* and Sanctus, the chorus work being of a plain-song character.

## THE TRIBUNE.

The work is earnest, and there is enough in the music to remind us that the composer is a church organist, also enough to show that he is well aware of the changes which have come over the art of music—a spirit of freedom in the matter of harmonic progressions, and especially of form. The first movement, an *Allegro energico*, in which various themes are exposed and to a certain extent discussed, follows to a large extent ordinary symphonic form. It leads without break to an *Allegretto amabile*, softness and sweetness being the prevailing features of the movement, which, as a contrast to the preceding one, is decidedly effective. The solo for the bass voice, entitled "Soliloquy," ends with a semi-chorus, while in the *Largo espressivo* are heard "Three Sayings of Jesus." The final chorus of praise is mostly concerned with the "Holy, Holy, Holy, Lord God of Hosts," in which the old plain-song version of the Sanctus is used.

## YORKSHIRE POST.

Though the structure of the work may in its broad lines be referred to precedent, there is still ample scope left for individual treatment, and the music abounds in interesting and individual touches, so numerous and often so subtle that a very close acquaintance will be necessary to enable one to discover them all. . . . The first *Allegro* is founded on themes of great nobility, and here the composer reminds one of Brahms, not only in the general character of his music, but also in his power of welding fine details into a big and harmoniously conceived whole. The *Allegretto*, again, is charming, thoroughly genial and simple, without a trace of triviality, and combining conflicting rhythms without any suspicion of artificiality. . . . The Sanctus is most happy in conception, and the series of variations to which it gives rise suggests an endless Alleluia, and fit in perfectly with the general design. Altogether the work is original in design and full of interest.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906,

AND SUNG BY MR. JOHN COATES.

THREE ELIZABETHAN  
PASTORALS

1. AN IDYLL.
2. AMONGST THE WILLOWS.
3. THE MORRIS DANCE.

COMPOSED BY

A. HERBERT BREWER.

Price, each, Two Shillings.

Full Score and Orchestral parts, MS.

## THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done. They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

## DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encored at rehearsal, had to be repeated this evening.

## MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

## PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

## THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals" composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance," is specially characteristic, and the accompaniment has been cleverly scored.

## THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

## THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

## SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encored.

## HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

## GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE PHILHARMONIC SOCIETY'S CONCERT, JUNE 14, 1906.

# SYMPHONIC VARIATIONS ON AN AFRICAN AIR

BY

S. COLERIDGE-TAYLOR.

*Full Score and Wind Parts, MS. String Parts (5), 7s.**Arrangement for Pianoforte Solo, 2s. 6d.*

## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PALM MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906.

## THE SOUL'S RANSOM

## A PSALM OF THE POOR

(SINFONIA SACRA)

FOR

SOPRANO AND BASS SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

String Parts (*in the Press*); Full Score and Wind Parts, MS.

## THE TIMES.

The instrumental introduction is most impressive, and finely scored; the fine chorus into which it leads, "Who can number the sands of the sea?" is but the first of a series of noble choral numbers, such as the composer knows so well how to write. The passage "The word of the Lord most high" is worked to a fine fugal climax. After the first bass solo, another exceedingly beautiful chorus, "We look for light," carries us to the soprano solo, "Why are ye so fearful?" in the course of which several of the Beatitudes are uttered by the single voice and commented on by the chorus. This is grateful to the singer and of lovely effect. The next section is an almost dramatic version of Ezekiel's vision of the valley of dry bones, and this again is worked up to a vigorous climax with great imaginative skill. The beautiful soprano solo, "The people that walked in darkness," leads to the final chorus, "See now ye that love the light," set to words that we may guess to be the composer's own, so manly is their swing and so fine their feeling.

## DAILY TELEGRAPH.

Sir Hubert Parry, apart from a somewhat lengthy orchestral introduction, proceeds in the fashion of modern oratorio, modifying it, however, by giving the orchestra more than usual prominence and significance. . . . After a slow and serious introduction, the chorus utters a number of aphorisms concerning wisdom in the manner, if not in the language, of Ecclesiasticus. Following this, the bass soloist carries the discourse further, enlarging upon the vanity of riches and the fate of the fool. The chorus answer that "they who look for light see only darkness. We grope for the wall like the blind; yea, we grope as those who have no eyes." At this point the voice, soprano, of a Spirit is heard proclaiming the blessedness of the poor, since theirs is the Kingdom of Heaven. The chorus recognise the Spirit that quickens, and the solo utters some of the Beatitudes, each of which evokes an appropriate comment from the people, who finally decide "It is the Spirit that beareth witness, because the Spirit is truth." The bass soloist, now impersonating the Prophet of the valley of dry bones and having the help of the chorus, illustrates the change from darkness and death to light and life by telling once more his marvellous tale, after which he repeats the Divine promise of renewed life for Israel. The rest is joy and thanksgiving, expressed by a soprano solo and final chorus. The high purport of this "book" cannot be denied, nor can one refuse to see in the work a sermon which, enforced by the power of music, may bring comfort to the poor and those who are cast down.

## MORNING POST.

The music made a profound impression. The score contains evidence of all the sound musicianship associated with the name of the composer, and many sections are of marked originality and individuality. Sir Hubert Parry occasionally speaks in terms somewhat foreign to his past utterances, but they serve to accentuate the ability shown in the Sinfonia, a work which by its form and execution is calculated not only to sustain the composer's reputation, but to augment it. The form is unconventional and thoroughly modern, but in its execution the composer has never departed from either his customary melodiousness or grace, and the work offers a striking example of the possibility of writing modern music that is neither ugly nor involved. There is much tender expressiveness in the musical setting of the three Beatitudes, all of which close in the same beautiful manner with the entry of the chorus. These sections without doubt form some of the best music Sir Hubert Parry has yet written. . . . The choruses contain many effective passages, and among them may be mentioned the striking unison at the words "Son of Man" and the beautiful music associated with "Prophecy unto the wind."

## DAILY NEWS.

The score may be said to scintillate with scholarly musical figures, whose chief beauties are to be found in their utter dissimilarity to any compositions except those of Sir Hubert Parry. The popular baronet, in a word, represents only himself where the art of musical expression is concerned, and more than this surely need not be said.

## DAILY CHRONICLE.

Sir Hubert Parry's sacred symphony, "The Soul's Ransom," which has been specially composed for this festival, was heard in the afternoon under his personal supervision, and it created a most favourable impression. The director of the Royal College of Music has written his own text, which, by the way, has as its motto, "If thou desire wisdom, keep the Commandments," and the majority of his lines are based on Biblical passages exhorting the Christian to have courage in himself and confidence in his creed. Probably what will insure lasting popularity for this masterly work are the choruses, all of which are of a vigorous, inspiring character. They are extremely effective, and contain plenty of broad, flowing melodies calculated to please the ears of the earnest musician.

## THE TRIBUNE.

In the introductory instrumental movement are set forth the themes on which much of the music is built, and either from the character of the melody or some rhythmic feature they are easy to retain in the memory. . . . The most notable part of the work is the section dealing with the graphic description in Ezekiel of the valley of dry bones into which was breathed the Spirit of the Lord. Such a subject would tempt many a modern composer to write music of a highly sensational character; but Sir Hubert Parry, while catching the spirit of the words, refrains from making them an excuse for a mere musical display. . . . A second soprano solo leads to the final chorus, "See now ye that love the light," admirably worked up to an effective climax. The choir evidently enjoyed the grateful music provided, and sang with great success.

## GLOBE.

"The Soul's Ransom," described by Sir Hubert Parry, its composer, as a "Sinfonia Sacra," and "A Psalm of the Poor," is laid out for soprano and baritone solos, chorus, and orchestra, the composer having compiled his libretto from Scriptural sources. "The Soul's Ransom" marks no departure from the composer's well-known penchant for didactic and reflective writing, much of which is grateful in character.

## THE ATHENÆUM.

The style of the music throughout is dignified, and the composer expresses his thoughts and feelings in very direct manner. As in "The Love which casteth out Fear," which he wrote for the Worcester Festival, Sir Hubert's chief aim seems to be not to display his learning and skill, but rather, in the fewest possible notes, to intensify the solemn words. There is latent power in his music—a power which as the work becomes familiar will make itself more strongly felt.

## THE YORKSHIRE POST.

Like most of his choral works of like dimensions, it is rather a poem the symmetrical and logical form of which has been allowed to suggest an equally symmetrical musical clothing. Recognised musical devices, fugal and the like, are employed, but less for their own sake than as an aid to the adequate interpretation of the poetic ideas underlying the work. . . . Sir Hubert Parry has, I think, had a greater eye to orchestral richness than usual. The colour-scheme is certainly more varied and less conventional than it has often been of late, and many of the orchestral passages have a charm of their own quite apart from questions thematic or constructive. A very striking instance is where the Prophet tells of the shaking of the dry bones, the atmosphere of strangeness and mystery being happily conveyed, and without any straining after effect. The introduction, too, is in the composer's best style. It is solemn and intensely impressive. . . . The choruses are as virile and vigorous as ever, and they were well sung, while the orchestra was heard to particular advantage, all the details of the score being beautifully brought out.

# INTRODUCTION

AND

## ALLEGRO

### FOR STRINGS

(QUARTET AND ORCHESTRA)

COMPOSED BY

EDWARD ELGAR.

(Op. 47.)

Full Score, 12s. ; Quartet Parts, 4s. ; Orchestral Parts, 7s.  
Pianoforte Duet Arrangement, 4s.

## THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

## DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

## MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

## DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

## DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

## YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naïve little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

## GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

## ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

## PAUL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

LONDON: NOVELLO AND COMPANY, LIMITED.

Just Published.

# A SUITE

OF

## OLD ENGLISH DANCES

COMPOSED BY

FREDERIC H. COWEN.

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## MINUET D'AMOUR (from the above) :—

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## THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

## DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

## MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

## EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

## DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

## THE DAILY CHRONICLE.

These attractive pieces merit popularity.

## SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

## WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

## SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

## GLASGOW HERALD.

They should please popular audiences all over the country.

## GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

## GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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# The Musical Times.

NOVEMBER 1, 1906.

## ST. MARY REDCLIFFE CHURCH, BRISTOL.

*The fairest, goodliest, and most jamous Parish Church in England.*—QUEEN ELIZABETH.

Bristol has reason to be proud of her musical associations. From the birthplace point of view she can claim some distinguished sons. Of these the place of honour must be given to Samuel Wesley, who drew his first breath in the great city of the West nearly a century and a-half ago. His brother, Charles Wesley, was also born there, as were Dr. William Child (in 1606), Robert Lucas Pearsall (at Clifton, in 1795), Dr. Edward Hodges, Henry Phillips (the singer), German Reed,

Alfred Stone, and George Riseley—truly a goodly company of musicians whose fame has extended far beyond the city which gave them birth.

In the long ago Bristol could boast of its organ builder. Just after the Restoration—in May, 1662, to be exact—one Robert Taunton petitioned the City Council for the freedom of Bristol, on the ground that there was no other similar 'artist' in the city. Through the courtesy of the Town Clerk we are enabled to give the exact terms upon which the City Council granted the petition:

Extract from the Minutes of Proceedings of the Council of the City and County of Bristol at their Meeting held on the 13th day of May, 1662:

Upon the petition of Robert Taunton, organmaker, it is ordered and ordayned, in regard there is now noe such artist living in ye Citty, that ye Chamberlayne doe admitt him into ye liberties thereof, upon ye payment of five pounds in ye nature of a fine to ye use of ye Mayor Burgesses & Commonalty and upon condition that he take none to be apprentices but such as are ye sonnes of free Burgesses of this Citty.



ST. MARY REDCLIFFE CHURCH, FROM THE NORTH-EAST,  
THE CHATTERTON MONUMENT IN THE FOREGROUND.

(Photograph by Mr. Harvey Barton, Bristol.)

The name of Robert Taunton is not to be found in books of reference, nor in histories of English organ-building.

The uplifting strains of English church music have long resounded through the length and breadth of Bristol Cathedral—a stately fane that, as soon as the new organ, now in course of erection, is completed, will form the subject of an illustrated article in this journal. Of other musical activities in the city, it sufficeth to mention the Bristol Musical Festival, the Bristol Madrigal Society, founded in 1837—of which society Pearsall was a member, and for which he composed some of his famous choral works; the Bristol Royal Orpheus Society, the Bristol Glee Men, and the Bristol Choral Society. All these and other organizations bear testimony to the love of the art of music amid the strenuous claims of that commercial life to which the city owes its greatness and prosperity.

The foregoing brief survey of music, past and present, in Bristol may serve to introduce a little chit-chat on one of the loveliest churches in this fair land of ours—a supremely beautiful building that a visitor to the city in 1634 has described in these felicitous if quaint terms. ('Ratcliffe Chappell' is, of course, none other than St. Mary Redcliffe Church):

On the other side of the Riuers Marish, and Citty in Somersetshire side, . . . standeth another strong, and curious Building, Ratcliffe Chappell, the which indeed more properly might be call'd the Cathedral: for itt is a fayre, and a large piece of Architecture, with an artificiaall embow'd Archt Roofe, all built of Freestone, at the onely charge and great cost, of a rich Citizen, who had been 5. times Mayor of this City.

Although there is no mention in Domesday Book (1086) of a church at Redcliffe—one built on a red sandy rock, or cliff—a reference thereto is contained in a charter of Henry II. (*circa* 1158) which confirms the endowments of the churches at Bedminster and Redcliffe. This, the original building, probably dated from the first half of the 12th century. Only a small portion of this church—of Norman design passing into Early English—remains: the lower part of the tower, the inner north porch, an effigy of a knight in armour (13th century), and some loose stones. As the old church became ruinous during the reign of Edward III. (1327-1377), William Canynges the elder and other citizens of Bristol razed most of it to the ground, and on the same site commenced the present building. The south transept, south nave aisle, and south porch were the earliest parts to be erected. Building operations were carried on into the next century; but the completion and magnificence of the present church is due to the great liberality of William Canynges, grandson of the elder Canynges. Five times Mayor of Bristol within

twenty-five years—1441-1466—William Canynges the younger spent large sums of money on the sacred edifice whereby the vault was raised to 54 feet, the small clerestory windows were replaced by very large ones, and the Lady Chapel was lengthened by one bay. Before the completion of the work (about 1480) the spire was struck by lightning during a winter storm in 1445-6: strangely enough the spire remained truncated for more than 400 years until it was re-erected in the year 1872. It was then carried up to the great height of 283 feet, whereby the original design is effectively and imposingly crowned.

Cruciform in design the church is remarkable for its noble proportions and perfect symmetry of form. Viewed from the exterior the lofty spire—quite cathedralesque in its stateliness—at once seizes the attention of the beholder. Then the eye passes to the graceful flying buttresses, the pinnacles and parapets—the whole forming a study in ornamentation no less rich than perfectly harmonious. And what shall be said of the glorious interior? It must be seen to be fully appreciated, but the accompanying photographs will help the reader to endorse the words of one who has well said: 'The clustered pillars, the perpendicular lines of architecture, the lofty clerestory, the sculptured bosses, the vaulted roof, the mullioned windows, nearly all the lower ones being filled with stained glass: these, together with the strong contrasts of light and shadow, form a picture of architectural beauty few churches can equal.\*'

The great height of the nave and chancel (58 feet) gives added dignity to the elaborate stone ceiling, which is greatly enriched with many bosses of which no two are exactly alike. Between this ceiling and the outer roof is a space of six feet. Although the church is non-cathedralesque in not possessing a triforium, its splendid six-light clerestory windows are such that many a mother-church might envy. Those on the south side are gradually being coloured with subjects illustrating the Te Deum, while those on the north side contain representations of ancient and modern saints. The quater-foils of the clerestory windows in the transepts are filled with old glass which adds a peculiar richness to the general effect of the design and colouration. While on the subject of the glass, mention must be made of the Handel window, placed in the north aisle of the chancel, and erected by subscription in 1864 to commemorate the centenary of the composer's death. The inscription reads:

To the Memory of Handel  
erected 100 years after his death.

The upper part of this four-light window—which is from the studio of Messrs. Clayton & Bell—contains angels jubilant as instrumentalists and

\* 'Short Guide to St. Mary Redcliffe, Bristol,' by Commander W. N. Madan, R.N.

vocalists. The scrolls above each light contain, in musical notation, the familiar strains of :

For unto us a	He shall feed	Surely He hath	But Thou didst
Child is born.	His flock like	borne our griefs.	not leave His
	a Shepherd.		soul in hell.

the chief figures and the lower subjects illustrating the above texts.

One of the most striking features of this splendid interior is the vista of the transepts, fifty feet high and forty-seven feet wide, complete with their double aisles—a church within a church, in fact,

to be without an equal in England. At the other end of the church is the Lady Chapel in which, since the year 1854, daily service has been held. For many years it was used as a grammar school and a Sunday school, the arch between it and the church being walled up. On this wall and to the right and left of it were the three famous pictures by Hogarth to which reference will subsequently be made. Bearing date 1650 and hanging from the centre of the chapel is the only remaining one of many brass candelabra with which the church



THE HANDSOME IRON GATES OF QUEEN ANNE'S TIME.

(Photograph by Mr. J. W. Lawson.)

graceful and beautiful. The church of St. Mary Redcliffe can boast of *two* north porches. The inner one is a gem of Early English architecture, with a very remarkable doorway into the church. The outer north porch (*circa* 1300) was originally designed as a chapel to contain precious relics which were periodically exposed to the view of pilgrims who passed in by one door and out by the other, while watchful priests kept guard in the gallery above. Not only is this porch, hexagonal in form, specially rich in its decorated work, but the carved stonework of the outer doorway is said

formerly was lighted. Similar candelabra have now been placed in the aisles; these are lighted by electricity. The chapel was restored by the Freemasons of Bristol, whose mark (intersecting triangles) on the floor forms a fine specimen of modern mosaic work. The extreme length of the church—from the west door to the easternmost end of the Lady Chapel—is 240 feet.

The church has been twice restored. In 1708-9, at a cost of £5,000, 'the inside was beautified and accommodated with abundance of rare things which it had not before, and in particular the

chancell enlarged, and a new alter (*sic*) piece,' so a historian records: but as 'the abundance of rare things' included the erection of hideous galleries and equally ugly high pews, one doubts whether 'the inside was beautified.' The great cost of this needed restoration caused the parishioners, who were unable to raise the necessary funds, to ask the magistrates to certify the petition about to be sent from them (the parishioners) to the Lord Chancellor for 'a brief,' a request which was granted. A 'brief' was nothing less than a royal mandate ordering a collection to be made in every parish in England on behalf of a certain designated object. The mandate, which was obtained in due course,



THE OLD ORGAN IN THE WEST GALLERY.

resulted however in the collection of only £1,400, reduced to £700 by reason of the heavy fees extorted by the officials in London! At the second restoration—between the years 1842 and 1872 and at a cost of £40,000—the excrescences of the 18th century were removed, the tower completed, and the church really beautified in accordance with its original design.

Before considering the music of the church attention must be drawn to more than one feature of general interest. Of the monuments the oldest is an altar tomb with the effigy of a knight in armour with legs crossed, indicating that he was a crusader, probably Robert de Berkeley, Lord of Bedminster and Redcliffe, who died

in 1220. In the south transept are two altar tombs of William Canynges, the merchant prince of Bristol who so munificently contributed to the erection of the church. He died in 1474, having forsaken commerce and taken holy orders. Above the tomb is a moveable wooden board, placed there probably after 1660, which is too interesting not to be quoted in full: it is said that the mention of the old merchant's vessel, 'Ye Mary & John . . . 900 tonnes,' is the earliest reference to large ships:

Mr. William Canninges, ye richest  
marchant of ye towne of Bristow;  
Afterwards chosen 5 times Mayor of  
ye said towne for ye good of ye common  
wealth of ye same: Hee was in order  
of preisthood 7 yeares, & afterwards  
Deane of Westbury, and died ye 7th of  
Novem. 1474, which saide William  
did build, within ye said towne of  
Westbury, a Colledge (which his  
Canons) and ye said William did main-  
taine by ye space of 8 yeares 800  
handy crafts men, besides carpen-  
ters and masons, every day 100 men.  
Besides King Edward ye IV had of y  
said William 3000 marks for his peace  
to be had in 2470 tonnes of Shiping.

These are ye names of his Shiping with their  
burthens:—

Ye Mary Canynges	...	...	...	400 tonnes
Ye Mary Redcliff	...	...	...	500
Ye Mary & John	...	...	...	900
Ye Galliott	...	...	...	050
Ye Kathrine	...	...	...	140
Ye Mary Batt	...	...	...	220
Ye Little Nicholas	...	...	...	140
Ye Margarett	...	...	...	200
Ye Katherine of Boston	...	...	...	022
A Ship in Iceland	...	...	...	100

No age no time can wear out well woon fame  
The stones themselves a statly work doth shew  
From senseless grave we ground may men's good name  
And noble minds by ventrous deeds we know  
A lanterne cleer sets forth a candeale light  
A worthy act declares a worthy Wight  
The buildings rare, that here you may behold  
To shrine his bones deserves a tombe of Gold  
The famous fabricke which he here hath donne  
Shines in its sphere as glorious as the sonne  
What needs more words, the future world he sought  
And set the pomp and pride of this at nought.  
Heaven was his aim, let heaven be still his station,  
That leaves such work for others imitation.

Americans will be interested in a large monumental tablet, placed on the interior wall of the tower, to Admiral Sir William Penn, a native of Bristol, and father of William Penn, founder of Pennsylvania. Above the tablet hangs the Admiral's suit of armour and the remains of some flags, said to have been captured by him

from the Dutch. The inscription, fully biographical in its information, reads thus :

To ye Just Memory of Sr Will Penn K<sup>t</sup> and Sometimes  
Generall, borne at Bristol An 1621, son of Captain  
Giles Penn severall years Consull for ye English in ye  
Mediterranean of ye Penns of Penns Lodge in the County of  
Wilts & those Penns of Penn in ye C. of Bucks & by  
his Mother from ye Gilberts in ye County of Somerset.  
Originally from Yorkshire. Adicted from his  
youth to Maritime affaires. He was made Captain at  
ye years of 21 ; Rear-Admirall of Ireland at 23 ; Vice-  
Admirall of Ireland at 25 ; Admiral to ye Streights  
at 29 ; Vice Admiral of England at 31 ; & Generall  
in ye first Dutch Warres at 32 ; whence retiring  
in An<sup>o</sup> 1655 ; He was Chosen a Parliment man for ye  
Town of Weymouth 1660 : made Commissioner of  
ye Admiralty, & Navy Governor of ye Towne & forts of  
King-Sail, Vice Admirall of Munster & a member of  
that Provinciall Counsell & in Anno 1664 Was  
Chosen Great Captain-Commander under his  
Royal Highnesse ; In ye Signall and Most Evidently  
successfull fight against ye Dutch fleet.  
Thus He Took Leave of the Sea, His old Element, But  
Continued still his other Employs Till 1669 at what  
Time, Through bodely Infirmitys (Contracted by ye  
Care and fatigue of Publique Affairs) He Withdrew  
Prepared & Made for his End : & With a Gentle &  
Even Gale In much Peace Arived and Ancord In his  
Last and Best Port, At Wanstead In ye County of Essex  
ye 16 Sept. : 1670 being then but 49 & 4 Months old.  
To whose Name and Merit, His Surviving Lady  
hath erected this Remembrance.

Under the tower—which contains a fine peal of twelve bells, the oldest dated 1662—is a wooden statue of Queen Elizabeth, which formerly stood in Queen Elizabeth's Grammar and Writing School, now the Lady Chapel. When 'good Queen Bess' 'progressed' to Bristol in August, 1574, she visited St. Mary Redcliffe, which she called 'the fairest, goodliest, and most famous Parish Church in England.' An old chronicler says that when she visited the College (at Bristol) 'theimme songe by a very fien Boye.' Near the statue is the rib of a cow-whale, said to have been brought by Sebastian Cabot in 1497 : much less doubtful is the legend that this rib is that of a dun cow that supplied all Redcliffe with milk ! An old brass eagle lectern, made out of brass used by the donor in the manufacture of pins, bears this inscription :

This is the free guift of James Wathen, Senior, of this parish, pinn maker. Anno Dmni 1638.

There are two hagioscopes, or squints, whereby the altar could be watched, and of the twelve marks of consecration (crosses), three can be seen. A curious custom of the 15th century is regularly observed as each Whitsunday comes round. To quote from Commander Madan :

In 1494 William Spencer, Mayor of Bristol, made provision for a Sermon to be preached in St. Mary Redcliffe on Whitsunday every year, in commemoration of the day on which his predecessor, William Canynge, celebrated the Holy Eucharist for the first time after his admission to the Priesthood. The Sermon was to be preached before the Mayor and Commonalty of the City, and the floor of the Church was to be strewn with rushes. This custom has been observed in accordance with the ancient bequest ever since.

It seems almost impossible to associate the art of William Hogarth with religious subjects, yet in the summer of 1756 the Vestry of Redcliffe purchased of him three large scriptural paintings—(1) Christ and the Woman of Samaria, (2) The Sealing of the Tomb, and (3) The Resurrection. The painter's receipt for the stipulated price, 500 guineas, 'in full of all demands,' is preserved in the archives of the church, but the total cost



THE NAVE, LOOKING WEST.  
(Photograph by Mr. J. W. Lawson.)

was £761, increased no doubt by the fact that 'in the execution of these works Hogarth was assisted by one Simmons, a sign-painter (!), who painted the altar piece of the Annunciation in All Saints' Church, Bristol.' Hogarth's three pictures, which formed the altar piece in St. Mary Redcliffe Church, were removed in 1857 (or 1858):

they are now deposited in the Fine Arts Gallery of the city. As a writer has well and truly said :

Hogarth's true excellence—his intense realism—was of no service to him in work of a higher character, and the above paintings, now in the Fine Arts Academy, merely serve to prove his impotence in idealistic conception, his lack of a sense of beauty, and his poverty as a colourist.

Mention must be made of the crypt under the north transept, not only because the choir practices are now held there, but by reason of the fact that fifty Dutch prisoners captured by Blake suffered durance vile there for fifteen years.

An interesting fact is contained in an old record of the year 1543, which reads : 'This year, on the 2nd of July, the Litany was begun to be sung in English in a general procession from Christ Church to St. Mary Redcliffe.'

Two entries in the Marriage Registers are of special interest. Almost within a month two distinguished poets met their respective brides, sisters to one another, at the altar of St. Mary Redcliffe. On October 4, 1795, Samuel Taylor Coleridge married Sara Fricker, and on November 14, 1795, Robert Southey was united to Edith Fricker. Southey, a native of Bristol, had to leave his bride at the church door and hie him to Portugal, while Mrs. Southey remained with her sisters, and continued to bear her maiden name.

The connection between Thomas Chatterton, the poet, and St. Mary Redcliffe is of a very interesting nature. For nearly two hundred years his paternal ancestors had been hereditary sextons of the church. The ill-fated boy could therefore easily gain access to the ancient records of the church, then (c. 1765) deposited in the muniment room above the inner north porch. There the visitor can look upon the seven old oak chests, the contents of which were of supreme importance to the boy-poet in the production of those transcriptions from 'old manuscripts' with which he hoaxed the whole city. A monument to Chatterton is a prominent feature of the churchyard. (See the view on p. 725).

That the majority of Bristol churches were provided with organs in the 17th century is proved by an extract from the diary (already quoted from) of a visitor to the city in 1634. He records :

18 Churches, which are all fayrely beautify'd, richly adorn'd, and sweetly kept, and in the maior part of them, are neat, rich, and melodious Organs, that are constantly play'd on.

It may certainly be assumed that St. Mary Redcliffe was one of the 'fayrely beautify'd, richly adorn'd, and sweetly kept' churches that possessed a 'neat, rich, and melodious Organ'; but a Vestry Minute dated January 13, 1709, states :

Two seats were formerly granted to Mr. Perrot in the organ loft till an organ should be erected.

The earliest known instrument was that erected by John Harris and John Byfield in the year 1726, and opened on St. Thomas's Day, December 21. This fine organ is thus referred to by William Barrett in his 'The History and Antiquities of the

City of Bristol' (1789), in connection with his description of St. Mary Redcliffe Church :

The entrance into the church is at the great West door, to which you ascend by steps. The door is 8 feet in breadth and 12 high, within which is built a great stone gallery, on which is a grand magnificent organ, being in all 53 feet high from the ground to the top of the crown panel; the great case about 20 feet square contains one great and lesser organ; the musical part was executed by Messrs. Harris and Pyfield [Byfield], and the whole cost £846 7s.

According to the Vestry Minutes the cost of the organ was £700; but on January 12, 1727, it was resolved to ask Harris and Byfield to put in two additional stops at a cost not to exceed £40. The balance of the £846 7s. may have been for the handsome case. (See the photograph on p. 728.) What has become of it? Here is the specification of this fine and imposing-looking organ, which had a 16-feet speaking front :

GREAT (11 stops).			
Pipes.		Pipes.	
Open diapason .. ..	63	Tierce (to GG) .. ..	56
Open diapason .. ..	63	Sexquialtera 5 ranks (to GG) ..	280
Stopped diapason .. ..	63	Cornet (to C') 5 ranks .. ..	135
Principal .. ..	63	Trumpet .. ..	63
Twelfth (to GG) .. ..	56	Clarion .. ..	63
Fifteenth (to GG) .. ..	56		
CHOIR (6 stops).			
Pipes.		Pipes.	
Stopped diapason .. ..	56	Flute .. ..	56
Principal .. ..	56	Sexquialtera (3 ranks) .. ..	168
Flute Almain .. ..	56	Bassoon .. ..	56
SWELL (9 stops).			
Pipes.		Pipes.	
Open diapason .. ..	32	Hautboy .. ..	32
Stopped diapason .. ..	32	Trumpet .. ..	32
Principal .. ..	32	Cromhorn .. ..	32
Flute .. ..	32	Vox humana .. ..	32
Cornet (3 ranks) .. ..	96		
COMPASS.			
Great : CCC with CCC sharp to d <sup>3</sup> in alt = 63 notes.			
Choir : GG with GG sharp to d <sup>3</sup> in alt = 56 notes.			
Swell : Fiddle G to d <sup>3</sup> in alt = 32 notes.			
Four bellows originally.			

This organ contained the first octave-coupler made in England, and the instrument was of such importance as to be included in Grove's 'Dictionary of Music and Musicians,' concerning which the writer of the article 'Organ,' the late Dr. E. J. Hopkins, says :

The Compass of this instrument was in some respects unusually complete, the Great Organ descending to CCC, including CCC<sup>♯</sup>, and the Choir Organ going down to GG with GG<sup>♯</sup>; the Swell consisted of the unusual number of nine Stops. Four of the Stops in the Great Organ descended to GG only; and one of the open Diapasons had stopped pipes to the last four notes. There was 'a spring of communication' attached to the Great Organ, by which CC was made to act on the CCC key, and so on throughout the compass. The Redcliff organ therefore contained the first 'octave-coupler' that was ever made in England; in fact, the first coupler of any kind with which any organ in this country was provided. Some old printed accounts of this organ state that the Swell originally went to tenor C, with the lower notes of the reeds very fine; and that it was afterwards shortened to the fiddle G compass; but Mr. Vowles, organ-builder, of Bristol, who a few years ago reconstructed the organ, and had all its original mechanism under his eye, assures the present writer that the statement was erroneous, and probably took its rise from the circumstance that the key-maker, doubtless by mistake, made the Swell Manual down to tenor C, and that the seven extra keys were therefore allowed to remain as 'dummies.'



THE REREDOS AND ORGAN.

*(Photograph by Mr. J. W. Lawson.)*

The following additional information with regard to this old organ is of special interest. It is taken from documents found among the papers of Mr. John Allen, organist of the church from 1772 to 1816, of which copies have been kindly placed at our disposal by Mr. J. W. Lawson for the purposes of this article :

To all Organists, Masters in Musick, and Gentlemen who are Judges or Lovers of the Organ.

Gentlemen,

Mr. Strahan, who drew the Design for the Organ-case, which was lately erected in St. Mary Redclift Church in Bristol, having thought fit to be at the expence of it's being engraved (for Sale) and having giving a very imperfect Account of the internal Contents, for want of desiring Information from us, the Makers of it, we think it reasonable to give the following Account of it ; and are, Gentlemen,

Your humble Servants

J. HARRIS and J. BYFIELD.

Red-Lion-Street, near Holborn,  
London, Feb. 1725.

This Instrument is Consort Pitch ; the Compass or Extent of the great Organ, is from Double double C-fa-ut, D-la-sol in Alt, compleat long Octaves, containing 63 Keys ; and has the following stops, viz., two open Diapasons of Metal, one stop'd Diapason, one Principal, a grand Sexquialtera of five Ranks, a

Trumpet, a Clarion, a Cornet of five Ranks, and a Twelfth, a Fifteenth and Tierce. The three last Stops are only from double Gamut to D-la-sol in Alt.

The Chair, or Choir Organ, is from double Gamut to D-la-sol in Alt, being long Octaves, containing fifty-six Keys, and has the following Stops, viz., a stop'd Diapason, a Principal, a Flute Almain, a Flute, a Bassoon, and a grand Sexquialtera of three Ranks.

The Echchos (which are made to swell or express Passion) are from Gamut to D-la-sol in Alt, being forty-four Keys, and has the following stops, viz., the open Diapason, the stop'd Diapason, the Principal, the Flute, a Cornet throughout the Keys, a Trumpet, a Hautboy, a Vox humane, and a Cromhorn.

This organ contains 26 stops, and 1928 valuable speaking Pipes, which are considerably more than either the Organ in St. Paul's Cathedral, or that in St. Martin's Church in London contain, and are as well perform'd in every respect, notwithstanding this Organ cost no more than £1,000 which is vastly less than the price of either of the others, altho the Compass of St. Martin's is only from double Gamut to D-la-sol in Alt ; and St. Paul's has (we think) only the two Diapasons and Trumpet, so low as Redclift Organ ; and neither of those Stops contain either the Double double C-fa-ut sharp or Double-double D-sol-re sharp, which are expensive Pipes.

Besides the C sharp, and D in Alt, are not in any of the Stops of St. Paul's Organ, altho' it cost three times the price of this.

N.B. There are Pedals to the lower Octave of this great Organ, notwithstanding the Touch is as good as

need be desired; and there is an Invention, which by drawing only a Stop, makes it almost as loud again as it was before (or play in a double Manner) tho' there are no new Pipes added to the Organ, or any Keys put down by it. This great Piece of Work was completed within the Time agreed upon, and was finish'd in little more than a year and a Quarter; and was approved of as an excellent ton'd Instrument, by those Gentlemen whom the Parishioners made choice of to be Judges of it, as it has ever been, by all Persons that have Play'd upon it.

In 1867 the position of the instrument was changed from the west gallery (then demolished) to the chancel, when Mr. W. G. Vowles, of Bristol, built a new organ, in which, however, he incorporated some of Harris and Byfield's excellent pipes; one of these, the CCC on the great manual of the old organ, now forms the lowest note of the pedal open diapason (metal) and gives forth a sonorous note. The following is the specification of the organ as it now stands in its two cases, each with a 16-feet front, placed on each side of the chancel (as shown in the photograph on p. 731) the keyboards being placed on the north side:

## GREAT (11 stops.)

	Feet.		Feet.
Open diapason ..	16	Twelfth ..	3
Large open diapason ..	8	Fifteenth ..	2
Small open diapason ..	8	Sexquialtera (5 ranks) ..	—
Stopped diapason ..	8	Trumpet ..	8
Flauto traverso ..	4	Clarion ..	4
Principal ..	4		

## CHOIR (7 stops.)

	Feet.		Feet.
Open diapason ..	8	Flûte-à-cheminée ..	4
Stopped diapason ..	8	Gemshorn piccolo ..	2
Viol-de-gamba ..	8	Cremona ..	8
Harmonic flute ..	4		

## SWELL (12 stops.)

	Feet.		Feet.
Lieblich gedacht ..	16	Fifteenth ..	2
Open diapason ..	8	Mixture (4 ranks) ..	—
Stopped diapason ..	8	Cornopean ..	8
Dulciana ..	8	Hautboy ..	8
Vox angelica ..	8	Double bassoon ..	16
Principal ..	4	Clarion ..	4

## PEDAL (5 stops.)

	Feet.		Feet.
Open diapason ..	16	Principal ..	8
Open diapason ..	16	Trombone ..	16
Bourdon ..	16		

## COUPLERS.

Swell to great.	Swell to choir.
Choir to great.	Swell to pedal.
Choir to pedal.	Great to pedal.

Summary: Stops = 41; pipes = 2,198.

Three composition pedals to great.

Three composition pedals to swell.

Pneumatic action is applied to the great and swell organs and to the couplers.

The organ was opened on July 30, 1867, by Dr. (afterwards Sir) John Stainer.

In connection with the restoration of the old organ in the year 1829, three interesting recitals were given by Samuel Wesley assisted by his genius son Samuel Sebastian Wesley, then a boy of sixteen. Preserved in the Manuscript Department of the British Museum (Add. MS. 35,012) are eleven racy letters written by the elder Wesley from Blagdon and 'The Cloisters,' Bristol, between September 18 and October 30, 1829. These characteristic outspoken epistles of 'the celebrated extempore fuguist' furnish highly amusing details of his experiences in the city of his birth. An advertisement in the *Bristol Gazette* of October 1, 1829, of the Wesley organ performances, reads:

## SACRED MUSIC.

## REDCLIFF CHURCH, BRISTOL.

The Admirers of fine Organ Playing, and of Sacred Music in general, are respectfully informed, that the Noble Organ of this Church, which has recently been repaired and improved by Mr. Smith, will be opened by

MR. SAMUEL WESLEY,

(the celebrated extempore Fuguist, and Editor of the Works of the Immortal Sebastian Bach) who has not visited Bristol for the last Twenty Years, and who will display his Unrivalled Powers on that Instrument in Three Performances of Sacred Music to take place on this present Thursday, the 1st of October, Monday, the 5th of Oct. and Wednesday, the 7th of October, the Selections will be from the works of

HANDEL, HAYDN, MOZART, &C.

and some of the FINEST CHORUSES will be introduced, for which an Effective Choir is engaged. The Performances to commence at eleven o'clock in the Morning, and will be varied each day.

Tickets for the Chancel, 4s.; For the Body of the Church, 3s.; or for the Three Performances, Chancel, 10s., Church 7s. 6d.

Profits to be applied to the Improvement of the Organ.

The Bristol newspapers thus reported the performances of the two Samuels, father and son:

CHURCH MUSIC.—On Thursday, Monday, and this day, Mr. SAMUEL WESLEY, whose great and astonishing powers on the Organ, are well known, has been performing several pieces on that instrument, recently improved and enlarged, in Redcliff Church. It were useless to add a word in commendation of his different performances, as men of science in the profession uniformly and unanimously, we believe, accede to him the palm of excellence as an extempore Fuguist: it is no wonder therefore that in so noble and imposing a Church as that of Redcliff—'the pryde of the West Countrie'—his abilities should produce a grand effect, and that his audience should be enraptured, and that all should feel that when such

'—flying fingers touch'd the lyre  
The trembling notes ascend the sky,  
And heavenly joys inspire.'

The great praise of Mr. W. and his able and interesting Son, who occasionally accompanied him in a Duet, and gave also 'God save the King,' with variations of his own composition, is, that with that powerful instrument, the Organ, they have far beyond their compeers,

'Enlarged the former narrow bounds  
And added length to solemn sounds.'

Thus does the listener's mind (if he possess sensibility to the workings of this great harmonist's conceptions) either thrill with rapture, or shudder with awe, or sink almost overpowered with terror. Burke's doctrine, that terror was one of the ingredients of the sublime, was indeed truly exemplified during the winding up of some of Mr. Wesley's astonishing fugues. In this respect they deserve (in our estimation) to be compared even with those tremendous scenes in Macbeth, which recur to the memory of every admirer of Shakespeare, whenever allusion is made to the terribly sublime in dramatic poetry. What Johnson said so admirably of the genius of Milton, may without extravagance be applied to Wesley: 'The characteristic quality of his genius is sublimity. He sometimes descends to the elegant, but his element is the great. He can occasionally invest himself with grace, but his natural port is gigantic loftiness. He can please when pleasure is required, but it is his peculiar pleasure to astonish!'

The 'God save the King' variations, composed and performed by the younger Wesley—remarkable for a boy of sixteen, and one who must also have had extraordinary executive ability—were soon afterwards published under the following title,

transcribed from a copy of the original edition (folio) now before us :

GOD SAVE THE KING, | with Variations | for the | Organ, | Composed and Inscribed | to | Robert Glenn Esqre. | by | SAMUEL SEBASTIAN WESLEY, | as Performed by him at the Church of St. Mary Redcliff, Bristol, & at the | Oratorios, London.

London : published by W. Hawes, 355, Strand,  
and to be had of the Author, 2 Cecil St.  
*Ent. Sta. Hall. Pr. 5s.*

The piece was most probably published in 1831, as it was reviewed in the *Harmonicon* for August of that year. No apology is needed for reproducing the notice of an early work by a great master of English church and organ music.

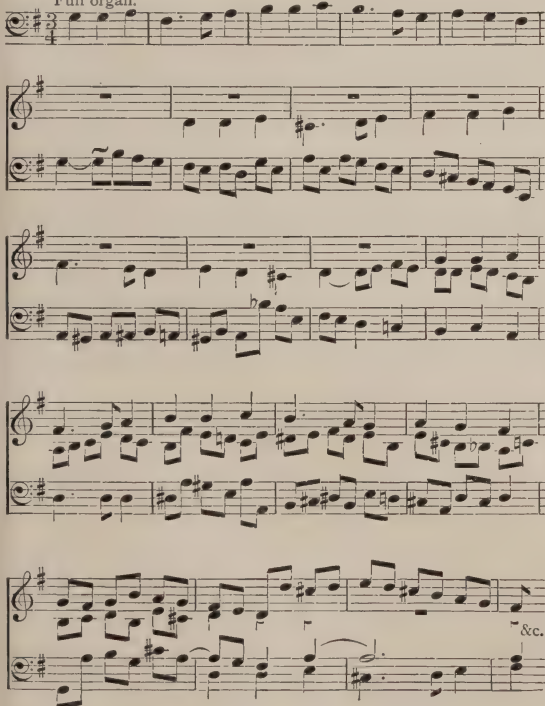
#### ORGAN.

'God save the King,' with Variations. *Composed by* SAMUEL SEBASTIAN WESLEY. (Hawes, 355, Strand).

This is, in many respects, an extraordinary composition—first, on account of the rarity of the variations for the organ, some of them, too, in the brilliant style of piano-forte music ; secondly, from the uncommon use made of the pedals ; and, thirdly, because this tune, or National Anthem, is now, for the first time we believe, converted, and very cleverly, into a fugue—

#### VARIATION 8.

*Spiritoso.* ♩ = 116.  
Full organ.



This, however, is carried on to a greater length than was advisable, and may advantageously be curtailed, for some of the bars are feeble, and the harmony is occasionally under too great a restraint. We cannot bring ourselves to admire the fourth variation, an adagio, for such flights are by no means suited to the instrument, and hope never again to see half-demisemiquavers written for the organ. Where the author will meet with a performer, himself excepted, to play the pedal part of

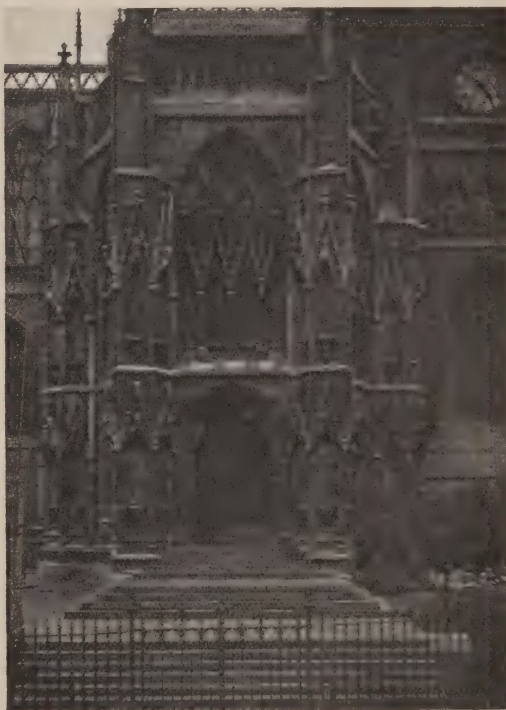
the third variation, we cannot guess ; not in England, we surmise. Indeed, such notes (fourteen bars of running semiquavers, the crotchet being = 104) are ill adapted for pedal pipes. Notwithstanding these objections, we find in the present publication decided proofs of genius and a studious disposition ; and every good organist ought to be in possession of a copy. The author is a son of the celebrated performer, and bids fair to uphold the reputation which the name has acquired in the musical world.

The roll of organists of St. Mary Redcliffe Church, Bristol, during the past 179 years is as follows :

Nolme Rogers	- - -	1727-1772	- Salary £12
John Allen	- - -	1772-1816	- „ 20 guineas
William Stock	- - -	1816-1818	

Mr. Stock, who was a member of the Vestry, agreed to play the organ for two years without salary, in order that the Vestry might save enough money to purchase a horizontal bellows for the organ. At the expiration of the two years Stock resigned, and received the thanks of the Vestry.

Cornelius Bryan	- - -	1818-1840	} Salary 25 guineas.
E. H. Sircom	- - -	1840-1855	
William Haydn Flood	- - -	1855-1862	
Joseph William Lawson	- - -	1862-1906	



THE NORTH PORCH.

(Photograph by Mr. J. W. Lawson.)

The first three holders of the office do not seem to have made their mark beyond the walls of the church which they doubtless served conscientiously and well. Cornelius Bryan—who was also organist of the Mayor's Chapel—seems, however, to have shown diligence, if not exactly genius, as a composer in varied styles—e.g. 'Goosey, goosey, gander,' with variations for the pianoforte, and a Symphony (his Opus 1) entitled, according to custom in those days :

A new Grand Overture, inscribed to Mr. R. Broderip, composed and adapted to the piano forte, with an accompaniment for a violin.

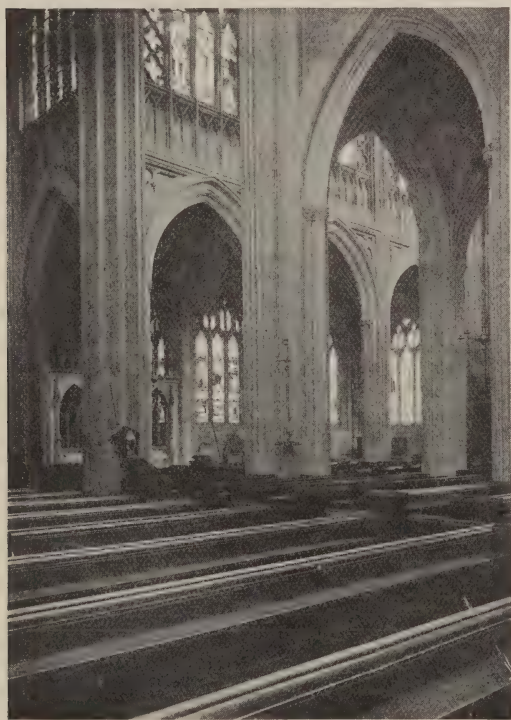
Mr. Bryan's Opus 2 is a collection of 'Six Songs,' of which three are with orchestral accompaniment. He also compiled

A collection of the most celebrated Psalm Tunes Ancient and Modern, selected and harmonised for four voices, with a separate accompaniment for the Organ or Piano Forte interspersed with a few original compositions.

He certainly did not attain lofty heights in his

EFFUSIONS for the organ, containing Fugues with Introductions, Swell diapason, and other Pieces.

and it is impossible to pass judgment upon a creation which he probably regarded as the work of his life, and one that unfortunately proved to be the cause of his death, his original opera, 'Lundy in the olden times.' At one of the rehearsals of his opera, Bryan, in an absent-minded moment, and while walking across the stage of the Bristol Theatre, fell down a trap-door, with the result that he died on the following day, March 19, 1840.



VIEW FROM NORTH TO SOUTH.

(Photograph by Mr. J. W. Lawson.)

The performance of the opera was thereby postponed, but it was announced to be given at the Theatre Royal, Bristol, on March 27, 'for the benefit of Miss Bryan, authoress of the piece and sister to the deceased composer.' Curiously enough Eitner, in his 'Quellen-Lexikon,' has mixed up Cornelius Bryan with Albertus Bryne (or Bryan), in assigning to the Bristol organist the authorship of a Morning and Evening Service in G, printed in Arnold's 'Cathedral Music,' of which Albertus Bryne (or Bryan) was the composer.

Mr. Joseph William Lawson—who has just resigned the organistship of the church—was born at Bristol, July 20, 1844. After having been a chorister at St. Mary Redcliffe he discharged the duties of deputy-organist for three and a-half years, until August, 1862, when he was appointed organist; therefore his connection with the church he has served so well has covered a period of more than half-a-century. A 'good little pianist' before he was nine years old, Mr. Lawson studied under two of his predecessors at St. Mary Redcliffe—Mr. E. H. Sircom and Mr. W. H. Flood. He subsequently became a pupil of Mr. J. D. Corfe, organist of Bristol Cathedral, and finished by taking organ and harmony lessons from Dr. (afterwards Sir) John Stainer, then organist of Magdalen College, Oxford. In response to a request for some reminiscences, Mr. Lawson says:

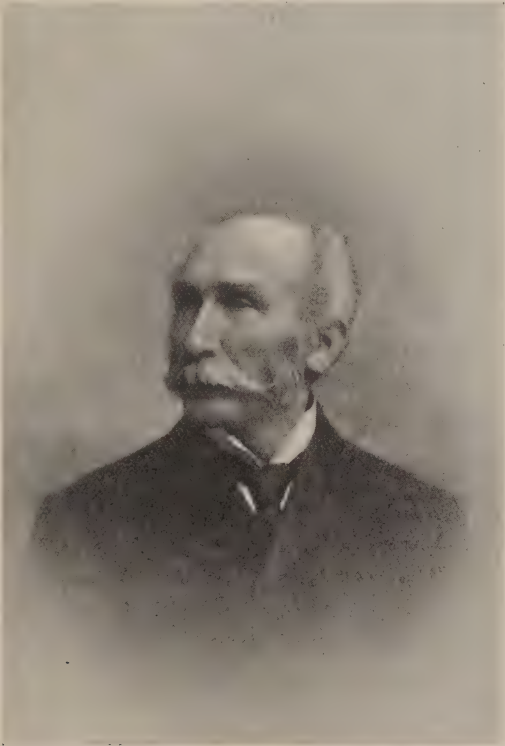
When I became organist (in 1862) of St. Mary Redcliffe the organ was in the West Gallery, and the choir, then unsurpiced, had been just formed. The Psalms were read, and about twenty each of chants and hymn-tunes, all in manuscript, were in use. We had no hymn-book, but the Tate and Brady metrical version of 'The Psalms of David.' 'Hymns Ancient and Modern' and the 'Cathedral Psalter' were introduced as soon as they were published: before the 'Cathedral Psalter' appeared we sang the Psalms from the Prayer Book which Canon Madan (vicar from 1852 to 1865) and myself had pointed and arranged for chanting. The introduction of singing the Psalms was accomplished by degrees. At first the practice was restricted to the Sunday *afternoon* service, because certain influential members of the congregation objected to the Psalms being sung at the morning and evening services: some time afterwards we sang them at both afternoon and evening services, but it was a long time before they were chanted at the morning service. I well remember the first time that Canon Madan read the prayer for the Church Militant. When he began it the whole congregation rose from their seats and walked out of the church! This they continued to do until some time after 1865, when the Rev. H. G. Randall became vicar: I used to watch from the organ loft the exit of the great congregation during the reading of that prayer.

I retain a very vivid recollection of a visit paid by Dr. S. S. Wesley to the church. He had expressed a desire to play upon the old organ of Harris and Byfield, with which as a boy he had been familiar when, in 1829, he played his 'God save the King' variations. I arranged a time for him to visit the church and he duly appeared, but, as he spied some people in the church, I could not get him to play: he wanted me to turn them out! This, of course, I could not do; so, after waiting for nearly an hour, and just pulling out various stops and playing a few notes, he took his departure, not in the sweetest of humours. He was, however, greatly charmed with the diapasons in the old organ, and said if any alteration were made in the instrument, he would, if he were in my place, have the pipes put into boxes and *locked up!*

In regard to the Whit-Sunday special service, at which the Mayor and Corporation attend in state, it is the survival of an old custom dating back to 1494. In that year William Spencer, Mayor of Bristol, made provision for a sermon to be preached and for the floor of the church on that occasion to be strewn with rushes. The church is also decorated with flowers, and the Mayor and Corporation are presented with bouquets. In former times the floral decorations on successive Whit-Sundays were certainly not what one would expect to see in a church, they being more suited to a fancy fair. Huge bunches of flowers were tied to and suspended from the gas brackets. Directly the blessing had been

pronounced after the morning service, men and women in the congregation used to cut down the bunches of flowers and take them away as their personal property! It was a most disgraceful scene, and scarcely a bunch within reach was left for the evening service: things have changed since then.

Mr. Lawson has 'had the pleasure'—as he so pleasantly puts it—of raising the choir of the church from nothing to its present high state of efficiency. Except the boys, the choir of sixty voices is entirely voluntary. Moreover, he has done as much as anyone, if not more than others, to raise the standard of church music in Bristol. He was the first (in 1872) to initiate special musical services in the city, and the list of works performed under his direction—including Spohr's 'Last Judgment' about thirty times—bears



MR. J. W. LAWSON.

ORGANIST AND CHOIRMASTER FROM 1862 TO 1906.  
(Photograph by Mr. George L. Eves, Bristol.)

testimony to the zeal of the organist and his able colleagues; most of these works, by the way, have been performed with orchestral accompaniment. As an ardent Freemason Mr. Lawson naturally took a keen interest in the restoration of the Lady Chapel. He held the office of Provincial Grand Organist for twenty-five years, and he is Past Master of the Powell Lodge No. 2257, and Past P.G.J. Warden. At the last service (on Sunday evening, October 7, 1906) at which Mr. Lawson played, the preacher (Minor Canon Jacob) said, after referring to the retiring organist's long and faithful service: 'To him was due in a great measure the reverent tone of the services

which had struck so many visitors to the church. Mr. Lawson carried with him the good wishes of the congregation, who prayed that God would give him every blessing in his well-earned retirement.' Thus has closed a faithful and high-ideal ministry in the service of praise continued during many long years in that sacred edifice regarded by good Queen Bess as 'the fairest, goodliest, and most famous parish church in England.'

For valued help rendered in the preparation of the above article the thanks of the writer are tendered to Mr. J. T. Francombe, a former chorister and now senior churchwarden of the church; and to Mr. J. W. Lawson, the late organist and choirmaster, especially for his excellent photographs.

DOTTED CROTCHET.

## LADY VIOLINISTS.

(Concluded from page 668.)

An addition (suggested by Mr. W. H. Grattan Flood) may be made to the first instalment of this article. It appears that Miss Plunket made her first appearance in London a month earlier than was stated on p. 662. Here is the advertisement of her 'Concert of Musick' from the *London Daily Post and General Advertiser*, of January 27, 1744<sup>3</sup>.

For the benefit of MISS PLUNKETT,  
a Scholar of Mr. Dubourg's, lately arriv'd from Dublin.

At the New Theatre in the Haymarket,

this day will be perform'd a

CONCERT OF MUSICK

With several solo's and concerto's on the Violin by  
Miss Plunkett.

Boxes Half a guinea. The rest of the House Five  
Shillings.

Tickets to be had at her Father's Lodgings, the  
Grocer's in Wardour-street, the corner of Brewers-street;  
the Prince of Orange Coffee-house in the Haymarket;  
at Mr. Simpson's, a Musick-shop, in Sweetings-Alley,  
near the Royal-Exchange; and at the Temple-Exchange  
Coffee-house near the Temple.

To begin at Seven o'clock.

Immediately following this advertisement is one that is too interesting not to be given in full:

By Particular Desire,

MR. HANDEL proposes to Perform, by Subscription,  
Twelve Times during next Lent, and engages to  
Exhibit two New Performances (and some of his former  
Oratorios, if Time will permit).

Each Subscriber is to pay Four Guineas at the Time  
he subscribes, which entitles him to one Box Ticket for  
each Performance.

Subscriptions are taken in at Mr. Handel's House in  
Brook-street, near Hanover-square; and at Mr. Walsh's,  
in Catherine-street in the Strand.

Those Gentlemen and Ladies who have already  
favour'd Mr. Handel in the Subscription are desired  
to send for their Tickets, at his House in Brook-street,  
where Attendance will be given every Day (Sundays  
excepted) from Nine o'Clock in the morning until  
Three in the Afternoon.

The prejudice in England against lady  
performers on the violin was not only very  
deep-rooted but continued far into the 19th  
century. In this connection an extract forming

part of a biographical sketch of Madame Mara may be given from *The Quarterly Musical Magazine and Review* of 1818:

We cannot help regarding the exclusion of females from the violin, as a prejudice, and nothing but a prejudice. It seems to us to be an instrument peculiarly fitted to their habits, delicacy of taste, sensibility and perseverance. We have seen it most elegantly played on by more than one lady, and Signora Gerbini was lately in England, performing in a superior style in public. We can imagine no solid reason against the violin as an instrument for females, except the awkwardness attending the commixture in an orchestra, but this presents no bar to private music being assisted by female violinists.

A year later the same periodical returned to the subject and said:

We are tempted to ask why should not the prejudice against Ladies playing the violin be overcome? It seems to us to be an instrument peculiarly adapted to their industry, delicacy, and precision; while what we have seen and heard of female violin playing fully bears out the recommendation we feel disposed to give to its adoption.

The Signora Gerbini, referred to in the former of the above extracts, was a pupil of Viotti, as was also a Madame Paravicini, who obtained a continental reputation a hundred years ago.

We may now pass to the consideration of an English-born lady violinist, in the person of little Miss Tremean, a prodigy hailing from Bath. This young lady, who made her first appearance in London early in the year 1817, seems to have been discovered by Sir George Smart. We read in the *Morning Chronicle* of February 17, 1817:

Sir George Smart has engaged for the Drury Lane Oratorios, a most extraordinary juvenile prodigy, a girl only eight years of age, to perform a Concerto on the violin.

Three days later the *Morning Post* informed its readers that, at Lenten oratorios given at Covent Garden Theatre,

The celebrated Miss Tremean, the *Infant Prodigy*, is to appear for the first time, and perform a Concerto on the Violin, upon which instrument the rapidity and excellence of her performance has excited the greatest interest and astonishment among the musical world.

The 'puff preliminary'—by no means unknown in our own day—was kept going in the various newspapers, doubtless due to the fact that long advertisements were being inserted therein. Thus the *Morning Chronicle* said (February 21, 1817):

That truly astonishing phenomenon, Miss Tremean, from Bath, makes her first appearance, and performs a Concerto on the Violin, upon which instrument her rapidity of execution surpasses expectation, and must be heard to be credited.

Miss Tremean—who was a pupil of John David Loder, of Bath—made her first appearance in London at Covent Garden Theatre on February 21, 1817, at one of the oratorio performances given on Wednesdays and Fridays during Lent. A copy of the play-bill of this music-making, in the possession of Mr. Arthur F. Hill, shows that the 'Messiah' was performed, that the prodigy violinist played a

concerto, and that Samuel Wesley presided at the organ. The play-bill also states that

The celebrated MISS TREMEAN, whose performances have received such high and deserved applause from the most scientific audiences,—will, at the End of the First Part, perform a CONCERTO ON THE VIOLIN (being her first public appearance in London).

The *Morning Post* gave the briefest possible notice of the entire performance, saying: 'The treat was exquisite, but we have no room for particulars'—honest enough, but not very informing. The young lady divided her favours between the rival establishments of Covent Garden and Drury Lane (where she was announced as Miss Tremearn) during the season of Lenten oratorios by appearing alternately at the two houses, the Drury Lane performances being conducted by Sir George Smart. Miss Tremean's repertoire included violin concertos by Frenal (? Fraenzl) and Viotti, while at Drury Lane she played 'a new concerto' which contained the air 'Crazy Jane.'

We may now pass to the consideration of those wonderful and far-famed violinists, the sisters Milanollo. Teresa, the elder of the two, was born at Savigliano (Piedmont) on August 28, 1827: her sister Maria entered the world, also at Savigliano, on June 19, 1832. At the age of three years and nine months—on May 19, 1831—Teresa, with her father, attended a Mass to commemorate the death of King Charles Felix. The Mass contained a violin solo. On leaving the church Signor Milanollo said to his daughter: 'Have you prayed earnestly to God?' 'No, papa,' replied the little maiden, 'I have only listened to the violin'! From this time onwards the child persistently begged for a violin and even threw aside her toys, which were as nothing in comparison to the instrument she dearly loved. Her father ultimately promised her a violin as soon as she had learned her notes, and he himself undertook the task of teaching her. He then gave her a small violin of white wood, which he himself had made. Teresa was placed under the tuition of Giovanni Ferrero, and afterwards of Caldera and Morra, eminent teachers at Turin.

After having played in public, at the age of seven and a-half, at various places near her native town, Teresa appeared at a concert, given on April 17, 1836, at the Theatre Mondovi-Breo, where her first portrait was painted. The marvellous progress and success of his genius daughter induced Signor Milanollo to set out for France. He gave up his business and, with his wife and two little daughters, crossed the Alps. Partly on foot and partly on the only mule they took with them, the family made their way to Marseilles (where Teresa excited great enthusiasm at Musard's concerts), and afterwards to Paris. There the eight-year-old child took lessons from Lafont, under whose auspices she appeared five times at the Opéra Comique, and whom she accompanied on a tour which included Brussels and Amsterdam. At the Hague the Princess Frederick asked the clever child-fiddler to choose



THE SISTERS MILANOLLO.

(From a print kindly lent by Mr. Alfred Hill.)

between the gift of a beautiful mechanical doll—which could move its arms and legs and make a bow—and a jewelled pin. Without a moment's hesitation Teresa chose the doll, but, needless to say, the Princess, no less charmed with the naturalness of the child than by her wonderful violin playing, added the pin to her gift.

Teresa Milanollo made her first appearance in England at a function which none of her biographers have recorded—the annual dinner of the Covent Garden Theatrical Fund, held at the Freemasons' Tavern on May 13, 1837, when the young lady was nine years old. *The Times* report of the dinner contains this reference to the juvenile violinist:

Mina Nola (*sic*), a charming little girl (only eight years of age), from Turin, executed a concerto upon the violin with a skill which all present agreed in pronouncing almost miraculous. The firmness and fineness of her bowing would not disgrace a master. Her performance created quite a sensation; and, at its conclusion, Mr. Charles Young bore her in his arms to the principal table, where she was almost devoured with kisses. (*Times*, May 15, 1837.)

Her first public appearance in this country was at Covent Garden Theatre, on the occasion of the benefit performance for William Farren, the actor,

on May 29, 1837. In the play-bill she was announced thus:

For the first and only night  
MADLLE. TERESA MELANOLO  
Pupil of Mons. La Font  
First Violinist to the King of France  
will perform an  
Aria Brillante with Variations!  
Composed by  
Mons. De Beriot.

This child will be eight years old in August next, and performed for the first time in this country, with most extraordinary success, at the last Covent Garden Theatrical Fund Dinner.

Here, as in *The Times* notice quoted above, the child's age was understated by two years. In London she took lessons from Mori and Tolbecque, and appeared at various concerts during the season of 1837. On June 30, although King William IV. had just died and was unburied, Teresa co-operated with another prodigy violinist, Master Auguste Moeser, aged ten, in giving a concert at the King's Theatre, conducted by Costa. *The Morning Post*, in noticing one of her performances at this time, said:

She performs on an undersized violin with much delicacy and feeling; her execution is also very brilliant, in the De Beriot style, and she is altogether a most interesting little person.

With no knowledge of the man he was dealing with, Signor Milanollo allowed his daughter to go on a tour in Wales with that mountebank-scamp Bochsa, the harpist, who, taking advantage of the talent of the child, made her play at no fewer than forty concerts within a month. This was in the autumn of 1836, and according to Fétis, who was most probably correct, Bochsa absconded with the whole of the proceeds.

Teresa taught her younger sister Maria the violin. She made her first appearance, aged six, at a concert given at Boulogne in 1838: from thenceforth, until the premature death of Maria, the sisters performed together, and on November 25, 1838, L'Association Lilloise united the names of the two sisters in a medal struck in their honour. Seven years later they appeared at the Philharmonic concert, Hanover Square Rooms, on June 6, 1845, when they shared between them a concerto by Vieuxtemps, Teresa playing the first movement and Maria the *Adagio* and *Rondo*. The second part of the programme contained this piece:

Concertante, two violins, the Demoiselles  
Milanollo (on airs from Lucia di Lammer-  
moor) - - - - - Milanollo.

At that time their ages were eighteen and thirteen respectively. In a notice of the concert the *Musical World* said:

The sisters Milanollo made their second appearance in England [*i.e.*, in this year, 1845] with great success. Their youth—their sex—their pretty and interesting personal appearance induced even more to the effect than their playing of Vieuxtemps' elaborate concerto, which, however, was warmly appreciated and enthusiastically applauded by the audience. The duet, a bagatelle not without merit, received no less applause.

Maria Milanollo died of rapid consumption at Paris on October 21, 1848, aged sixteen; Teresa—who in 1857 married M. (now General) Parmentier, an eminent French military engineer—survived her sister fifty-six years. She died at Paris on October 25, 1904, aged seventy-seven years.

The beautiful Stradivari violin owned by Teresa Milanollo (Madame Parmentier) was made by the great maker in 1728, and is one of the finest examples that exists. It formerly belonged to Domenico Dragonetti, the celebrated contrabassist. By his will, dated April 6, 1846, he bequeathed it to Teresa Milanollo, adding in parenthesis that the instrument was once used by Paganini. From the late Madame Parmentier, Mr. Alfred Hill, of the New Bond Street firm, learned that Dragonetti had bought the violin from Paganini. Therefore it is an instrument with an illustrious history, and musicians will be interested to know that in the hands of its present owner, Mr. Willy Wollmann, the violinist, its great qualities are appreciated and will be preserved.

Spohr, in his interesting autobiography, under date *circa* 1804, records the following information

concerning another lady violinist who made her mark:

During my stay in Brunswick I gave lessons to a Miss [Elise] Mayer, a talented young lady of sixteen, who as a violinist gave several concerts at Brunswick, gaining much applause. She studied with me my concerto in D minor. This pupil—after an interval of five and twenty years, during which time I had heard nothing more of her—suddenly excited general interest no less by reason of her fate than by her accomplished violin-playing.

During one of her artistic tours in Poland she married a landed proprietor of considerable fortune. Although in affluent circumstances, she did not neglect the continued cultivation of her great talent, though only as an amateur. This enabled her, after her husband had lost the whole of his fortune in the Polish revolution, and had become a refugee, to support herself and her daughter. As Madame Filipowicz she reappeared at Dresden and again played the D minor concerto she had studied under me a quarter of a century before. As she considered that she was chiefly indebted to ever increasing success to her rendering of that concerto, she felt impelled to express her thanks in a letter to her former teacher. In this way I became acquainted with the above circumstances. After her artistic tour in Germany she lived at Paris, and subsequently settled in London; from both these places I received letters from her. On the occasion of my last journey to London, I hoped to have seen her again, but I heard she had died only a few days before my arrival, and I was only able to make the acquaintance of her daughter and of her husband, who was a doctor and also a Polish refugee.

Fétis tells us that Madame Filipowicz was born at Rastatt in 1794; that she studied under Spohr; and that as Madame Minelli (the name of her first husband) she gave concerts in several towns in Germany. After the death of her husband she lived in the family of Count Starzenski, and later on she married M. Filipowicz, a Lithuanian gentleman. The Polish revolution of 1831 drove the lady to Paris, where she met with a sympathetic reception and was warmly applauded at her concerts. She remained in the French capital until 1835 and then permanently fixed her residence in London.

On June 16, 1834, Madame Filipowicz played a violin concerto by Rovelli at the Philharmonic concert, this being the first appearance of a lady violinist under the auspices of that now venerable Society. The Literary Supplement to Knight's *Musical Library* in a notice of the concert said:

A violin concerto from a lady was indeed a novelty! Such we believe has never been heard since the time of Madame Gautherot, and that is much longer than we are willing to believe. Madame Filipowicz is the wife of an exiled Polish colonel, and happily for herself and her family, is mistress of an accomplishment—if the fair ladies of Britain will allow us to designate it in relation to a female—which will not only secure her and hers against the sufferings to which most of her gallant, unhappy countrymen are reduced, but supply present comforts, and, with prudence, future independence.

We will not speak of her as a lady player; she has no need of appealing to our gallantry, or to ask for lenity on account of her sex; she is an artist, a good one, possessing all the requisites of a first-rate player—tone, expression, taste, and execution. Her knowledge of music, too, is, we happen to know, not of a confined nature. At a private party one of the difficult quartets of Onslow, with which she was unacquainted, was placed before her, and executed with a correctness that seemed the result of a long previous knowledge of the composition.

The singularity of a female violinist at first excited a half-concealed smile, but those who came to laugh (mentally) remained to admire. The really enthusiastic applause bestowed on Madame Filipowicz is partly, no doubt, to be ascribed to her sex, to her banished condition, and to the sufferings of her country; but most of it was excited by the talent she displayed, not as an exile, not as a female, but as a musician.

A footnote to the above notice reads:

One of our greatest and most esteemed leaders has placed his son under Madame Filipowicz for instruction on the violin.

The *Athenæum*, in its notice of the Philharmonic concert, thus frowned upon the violin as a lady's instrument:

Madame Filipowicz, who performed a Fontasia (*sic*) on the violin with sufficient skill and feeling to give our ears great pleasure, while our eyes told us that the instrument is not one for ladies to attempt.

At a concert given by Madame Filipowicz two days after that of the Philharmonic, Queen Adelaide, who patronized it, sent her a present of twenty pounds, and the Duchess of Hamilton gave her ten pounds. After a long illness this excellent violinist died on May 4, 1841, her death being notified in the *Gentleman's Magazine* in the following terms:

May 4. At Great Clarendon Street, Somers Town, Madame Elizabeth Filipowicz, wife of a Polish refugee, and a charming violinist, having been a pupil of the celebrated Spohr. Her funeral took place at All Souls' Cemetery, Kensal Green, accompanied by a great number of Polish refugees and other friends.

The inscription on her tombstone at Kensal Green Cemetery reads:

✠

To the Memory of  
CHARLES RAQUEILLER,  
Who died February 20th, 1837  
Aged 20 years,  
and  
STANISLAS MICHAEL ALBERT RATAJSKI,  
Who died April 16th, 1839,  
Aged ten months,  
Both children of Polish Refugees.  
Also to  
ELIZABETH FILIPOWICZ,  
the celebrated violinist,  
the wife of a Polish Refugee,  
and grandmother to the above  
S. M. A. RATAJSKI,  
She died May the 14th, 1841,  
Aged 43 years.

From the above inscription it would appear as if Madame Filipowicz was a victim to premature burial, as her death is stated to have taken place on May 14, five days *after* her interment! But the superintendent of Kensal Green Cemetery, in sending a copy of the inscription, says 'May 14 is doubtless the letter-cutter's error.' Here then is an instance which acts as a warning against placing too much reliance upon tombstone dates. If the age there given is correct, the year of the lady's birth was 1798, not 1794, as stated by Fétis.

It is not proposed to extend this survey beyond the first half of the 19th century. This limitation, however, includes the name of Lady Hallé, who happily is still with us; but as an account of her first appearance in England will be found in THE MUSICAL TIMES of October, 1900, p. 652, there is no need to repeat the details attendant upon the beginning of the English career of the most illustrious of all lady violinists.

In conclusion, a few odds and ends of information may serve to round off this imperfect contribution towards an interesting subject.

The only lady violinists in the 'Musical Directory' of 1794 are the following:

GAUTHEROT, Madame—Ora. C. G. [Oratorios, Covent Garden.]

HARTOG, Madame—No. 12, Leadenhall Street.

*Two*—all told, and one a visitor! How many lady fiddlers there are in London alone at the present day it would indeed be rash to estimate.

The following extracts from various periodicals speak for themselves, though the dates of their appearance—1860 to 1869—should be well borne in mind:

SPECTATOR—April 14, 1860.

Female violinists are rare, the violin being, we do not know why, deemed an unfeminine instrument. . . . Female violoncellists are rarer still, and we have never met with one. A young German lady, Mdle. von Katow, is delighting Paris by her performances.

CHOIR—Sept. 12, 1863.

(Answers to Correspondents.)

BERTHA.—We do not think the violin a lady's instrument. Better endeavour to excel on the piano, or harp.

ATHENÆUM, February 20, 1869.

It is a strange coincidence that a lady violinist playing music of the highest class should be just now drawing attention to herself in Paris and in Boston. In the former capital Madame Norman-Neruda performed Mendelssohn's concerto at the last of M. Pasdeloup's concerts, while Madame Camilla Urso has several times of late played Beethoven's concerto in the American city. The fair sex are gradually encroaching on all man's privileges.

'Man's privileges'! What would Mr. Chorley now say to the legion of lady violinists!

Violin playing by ladies made slow progress in England, even after the wonderful achievements of Wilhelmina Neruda (Lady Hallé) gave it such a splendid impetus. For example, it will cause, we think, some surprise when our readers learn that the first lady student of the violin at the Royal Academy of Music entered on January 18, 1872!

'The lady violinists at the Royal Academy of Music this term,' writes Sir Alexander Mackenzie in reply to a request for information, 'number seventy-two, and presumably, as the session advances, that number will be increased.'

Sir Hubert Parry, in response to a similar request, writes from the Royal College of Music: 'The number of lady violinists at present on the College books is—First study (including juniors), sixty-two; second study, twenty-six, making a total of eighty-eight. Therefore,

adding these numbers together, there are at the present time no fewer than 160 lady students of the violin at the two great schools of music in this country. It was immediately after Queen Victoria came to the throne that the musical critic of a London newspaper, in a notice of Teresa Milanollo's playing, said :

We wish this exhibition (*sic*), which was anything but ungraceful, would bring the violin as much into favour with the English ladies (we mean those who have great and decided musical talents) as it is with their sex throughout the continent. (*Atlas*, July 2, 1837.)

Any such statement in the present day would be in the nature of a supererogation.

F. G. E.

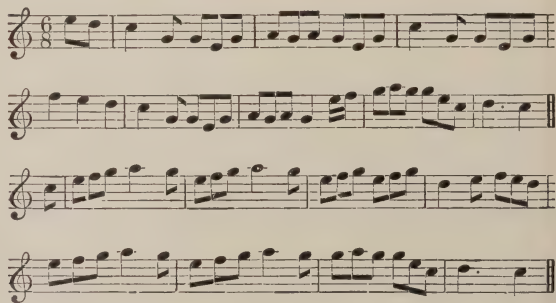
### OLD FIDDLERS' BOOKS.

As they lie on the table around me—forty or fifty in number, oblong in shape, of all ages (at least from the beginning of the 18th century), in all stages of dilapidation and binding, some even stitched together by an old E string!—I feel that they would not tempt the ordinary collector even as a gift. Moreover at a sale of effects, with a few odd sundries to make something of a lot, they would be purchased by a second-hand dealer whose eye as to the capabilities of that lot would be more fixed on the broken mahogany music-stand included in it than on my volumes. The 'superior' individual—he who is superior in his collecting and goes in for fine tall copies, spotless internally and artistic externally—would not even handle the old books save with the proverbial pair of tongs. And yet to me, as they must have been to their respective owners, they have become very precious. They are old fiddlers' manuscript books, most of them with their music so rudely noted, their leaves stained with beer and tobacco and so appallingly be-thumbed as to be almost illegible. The older ones are cleaner and more respectable. They contain dignified minuets and other tunes for stately dances, nearly always named after some fashionable patron of the dance: 'Lady Coventry's Minuet,' 'Lord Albemarle's Delight,' and so on.

But I like the later books best. There seems a bit more humanity about them, for the stately minuets, cotillons and allemandes have vanished into the same limbo as their fashionable sponsors. The fiddlers to whom these books were stock-in-trade appear to have been a most rollicking lot, and, as I have said, the conviviality has so overflowed that it has reached the fiddlers' books and left its mark even to our own day. Here are noted down from all sources, traditional and printed, tunes that pleased the patrons of a very undignified ballroom. Therefore we may get airs that are not to be found in the countless collections of violin and flute music which the printers and engravers of a bygone time so liberally supplied. The old fiddlers' spellings too must have been on the whole weak, and their phonetic renderings would surely delight the heart of President Roosevelt. What ails ye at? 'The Pig with ought a tale,' 'The White Chockade,'

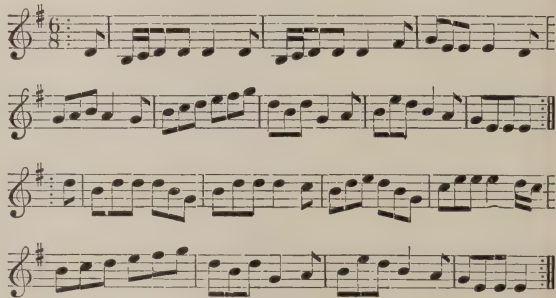
'Dorps of Brandy,' and 'She wore a wreck of roses.' Moreover, we find such interesting memoranda in the books as this: 'Denis Kenedy born Oct. 1st,' 'Mary Ann Kennedy Departed this Life Oct. 21 1845,' in addition to other family records which usually find a place on the fly-leaves of family Bibles. Again, a memorandum which reads: 'Due to Rody Brien, 18 and 2 pence,' with 'Paed 10 shiling.' One wonders if the trusting Rody ever got his '18 and 2 pence' in full! But without intruding into such delicate details let us turn over the leaves of the books. Here we may find many a merry tune. 'Vulcan's Scule,' otherwise 'Vulcan's Cave,' proves to be our old friend 'The king of the Cannibal Islands,' and we find that the dancing of Irish jigs and Scotch reels has not been confined to their native places. Here is a fine tune—one that, so far as I know, is now first printed. Denis Kenedy who owned the book, and creator of the debt to Rody Brien, has marked it down in sprawling notation with the title:

#### DRUM IN A BECK.



Turning to the pages of a Tyneside fiddle-book with some small pipes tunes we get :

#### THE PLAINS OF WATERLOO.



This is evidently up to then a non-printed tune, and is certainly much older than its title.

FRANK KIDSON.

Madame Gounod, widow of the composer, recently died, we regret to record, at Paris, aged seventy-seven. A daughter of the distinguished pianist and teacher, Pierre J. G. Zimmermann, the deceased lady, as Mlle. Agnes Zimmermann, was married to M. Charles Gounod in June, 1852, a few days previous to the production of his 'Ulysse,' but nearly seven years before he produced the work which brought him his greatest fame, the opera of 'Faust.'

## Occasional Notes.

First was the world as one great cymbal made,  
Where jarring winds to infant Nature played.  
All musick was a solitary sound,  
To hollow rocks and murm'ring fountains bound.

Jubal first made the wilder notes agree,  
And Jubal tuned Musick's jubilee;  
He call'd the echoes from their sullen cell,  
And built the organ's city, where they dwell.

Each sought a consort in that lovely place,  
And virgin trebles wed the manly base,  
From whence the progeny of numbers new  
Into harmonious colonies withdrew;

Some to the lute, some to the viol went,  
And others chose the cornet eloquent;  
These practising the wind, and those the wire,  
To sing man's triumphs, or in heaven's choir.

Then Musick, the mosaïque of the air  
Did of all these a solemn noise prepare,  
With which she gain'd the empire of the ear,  
Including all between the earth and sphere.

Victorious sounds! yet here your homage do  
Unto a gentler conqueror than you;  
Who, though he flies the musick of his praise,  
Would with you heaven's hallelujah's raise.

ANDREW MARVELL (1681).

Mr. Joseph Bennett, whose retirement from active journalistic work is announced, is not only the doyen of musical critics, but he may be regarded as a prince of critics. His claims to this distinction rest on his absolute sincerity no less than the literary excellence of his criticisms, which are always distinguished by the finished style of their pellucid English. His criticisms in *The Daily Telegraph* on the recent Hereford and Birmingham festivals furnish abundant proof that the hand of the gifted critic, notwithstanding his three-score years and fifteen, has not lost its cunning. Mr. Bennett is never happier than when describing a musical festival, especially if the music-making take place amid rural surroundings. The recent festival at Hovingham, in the East Riding of Yorkshire, gave the veteran critic his full opportunity. Here is an extract from his notice of the event in the *Daily Telegraph* of October 19:

The concerts now in progress began yesterday afternoon, and many were those who travelled to the opening by road and rail. It was a sunny day, and for October the country looked its best in robes which are still verdant. I know no better preparation for a high feast of music than a journey through the sweet pastoral scenes in which England abounds. Every landscape is a suggestion of music, audible only perhaps to subtle ears, but to them significant enough. It should be added that the trains of this rural region take care to give a listener time, moving slowly, like the process of Nature around them, stopping as often as possible and as long as may be when near a farmyard, as though to prove that even a manure heap breathes incense in its way and affects the 'atmosphere' of pastoral song. I have seen the country between York and Hovingham under various aspects—in thunder, lightning, and in rain—once when silvery mist lay so low that the raising of its head by an invisible bullock was as the sudden appearance of a strange creature above the waters of a tranquil inland sea. Yesterday all was clear and bright—no mystery, no apparitions anywhere—while with a cheerful heart the whole earth chanted a tender October lay.

Is not this a Pastoral Symphony in prose?

Mr. Bennett is to be doubly entertained in connection with his regretted retirement—by his brother critics at a private dinner, and, on November 6, at a public banquet presided over by Sir Alexander Mackenzie. It is understood that Mr. Bennett is devoting a portion of his well-earned leisure to writing his reminiscences; it is needless to say that such a book will be looked forward to with keen interest and will be very warmly welcomed.

In our October issue we gave an extract from what M. Arthur Pougin in *Le Ménestrel* described as an 'autographe de Berlioz qui nous donne le texte d'une biographie de lui-même écrite de sa main et publiée en décembre 1832 dans la *Revue de Paris*, par les soins et sous le nom de son ami Joseph d'Ortigue.' M. Julien Tiersot, the well-known *littérateur*, writes stating that the passage quoted was not written by Berlioz. He also declares that it is not correct to assert that the biography in the *Revue de Paris* was written by the composer. The facts according to him are as follows:

After the production of 'L'épisode de la vie d'un artiste' (*Symphonie fantastique* and *monodrame du Retour à la vie* combined) at the concert of December 9, 1832, Joseph d'Ortigue, who had entered into relationship with the composer, wrote his biography in the *Revue de Paris*. As a guide he sought information from Berlioz, who furnished him with some notes, of which he made what use he thought fit in writing his article; he modified and added much to them. These were the notes which, after they had been discovered by M. Weckerlin, were first of all published in an Italian musical review, and which then gave rise to comments as malevolent as they are inexact. To speak particularly of the phrase which THE MUSICAL TIMES in perfect good faith reproduced, it was not written by Berlioz: I have consulted the manuscript, and convinced myself that it is not there.

Berlioz did many odd things; it was, however, a surprise to learn that he allowed a biography written by himself to be published under another man's name. We are, therefore, glad to publish in a translated form the far more likely version of the matter as given above.

The name of M. Tiersot reminds us of the interesting 'Berlioziana' articles which he is publishing in *Le Ménestrel*. In a recent issue he describes the autograph of the last part of the final air and the score of the whole of the 'Incendie' symphony of the lost 'Sardanapale' cantata, with which Berlioz won the Prix de Rome in 1830. These excerpts he discovered at the National Library, in a volume of music in Berlioz's handwriting. In his 'Memoires' the composer, by the way, gives a graphic description of the performance of the work, or rather the non-performance of the climax. A cue was to be given by the horn to the drums, by the drums to the cymbals, and by these assertive instruments to the *grosse caisse*; but the hornist failed, and consequently so did all the others. Hence at the important moment cymbals and *grosse caisse* were silent, or as Berlioz expresses it 'rien ne part! rien!!!' The composer, furious at this fiasco, hurled his score across the platform; in so doing he upset two desks, causing Madame Malibran, who, the hall being crowded, had a seat on the platform, to beat a hasty retreat, as if a mine had exploded at her feet! How very Berliozic!

An echo of the Birmingham musical festival of half-a-century ago, in the utterance of a distinguished musical critic: 'Eli is half *Elijah*, but it is not half as good.'

Mr. John Rutson—the generous lover of music whose death we recorded in our last issue—did not forget musical students when he made his will. His bequests included (free of duty) £500 to the Royal Academy of Music (of which he was a director), the income therefrom to be applied to the ‘Alfred Osliff Rutson Memorial Prize,’ in addition to £235 to the same institution for the discharge of the fees of such students as may be protégés of the testator at the time of his death, in such manner as the Committee of the Academy may consider likely to produce the most satisfactory result. To the Royal College of Music (of which he was a member of the Council) Mr. Rutson bequeathed the following instruments :

The harp in use by Frederick Barker, of Caerphilly ;  
The Guadagnini violin now in use in the College ;  
The Guadagnini violin in use by Miss Cecile Elieson ;  
and  
The Foster violoncello now in use by Miss Alice Elieson.

Through the death of this good friend to music the Royal Academy of Music becomes possessed of several valuable instruments, as hereunder stated :

Stradivarius fiddle, called Le Mot, and the Stradivarius viola, both in the care of Messrs. W. E. Hill & Sons, of 140, New Bond Street.  
Long Stradivarius fiddle now in use by Miss Winifred Robinson at Cheltenham College.  
Amati fiddle now in use by Gerald Walenn.  
Amati viola in the care of Mr. Sims Fagan, British Museum Print Room.  
The ‘Cappa’ fiddle, now at Newby Wiske.  
The ‘Rocca’ fiddle, at Newby Wiske.  
The ‘Pressenda’ fiddle, now in the use of Philip Cathie, of Bradford.  
The ‘Bela’ fiddle, now in the use of Harry Newin, of Brixton.  
The ‘Grancino’ viola, now used by Arthur Walenn, of Ingleside, East Twickenham.  
Three flutes and flute music, purchased from the late Prof. Svendsen’s executors.

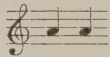
The testator most considerably ordered that those who, at his death, had charge of the instruments specified above, should be allowed to use them as long as they needed to do so. Kindhearted in life and in death was John Rutson.

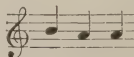

Mr. William Pountney is the grand old man of the Birmingham festival chorus. With the exception of the meeting of 1849, he has sung on every occasion since 1846, and he was one of the fine body of basses at the recent festival. Mr. Pountney, who sang at the production of ‘Elijah’ sixty years ago, has distinct and pleasant recollections of Mendelssohn and the enthusiasm which the composer and his oratorio excited on that eventful occasion. Congratulations to the veteran chorus-singer upon his three-score years in the cause of choral music.

At the Birmingham Festival two gentlemen were noticed to leave the concert-room during the performance of Mr. Granville Bantock’s ‘Omar Khayyam.’ What might have seemed a slight to the composer was satisfactorily accounted for by their subsequent explanations, for it seems that their hurried exodus was simply the result of Mr. Bantock’s vivid power of characterization. The reason assigned by one gentleman was that the desert scene was so realistic as to create a premature drought the immediate slaking of which was an absolute necessity ; while his friend frankly admitted that Mr. Bantock’s camels had given him the ‘hump.’

The Exeter Oratorio Society, founded in 1846, is to celebrate its Diamond Jubilee with a festival (three concerts) to be held on November 27 and 28 in the Victoria Hall, Exeter. ‘Elijah’ is to open the festival, and on the following day two concerts are to be given, the programmes of which include Parry’s ‘Blest pair of sirens,’ Dvorák’s ‘The spectre’s bride’ and the ‘Meistersinger’ overture. Not the least interesting feature of this Diamond Jubilee is the promised production of a new oratorio entitled ‘The Risen Lord,’ the words written by Mr. Joseph Bennett, the music composed by Dr. Henry J. Edwards, of Barnstaple. The work, laid out for solo voices, chorus and orchestra, is divided into four parts—(i.) At the Sepulchre ; (ii.) At Emmaus ; (iii.) On the lake shore, and (iv.) On the Mount of Ascension. The subject is one that suggests reflective music, and this Dr. Edwards has written with earnestness of purpose, artistic insight, and complete reverence for the sacredness of the subject. At the same time the work is not without its jubilant note—as, for instance, a chorus for female voices ‘O joy no words can tell,’ which leads into a full chorus ‘Thou glorious Resurrection Morn.’ An extended orchestral movement, forming an introduction to Part III., most effectively reflects the tranquillity associated with ‘The lake shore,’ and is certain to prove a most acceptable number of a work that does credit to its composer, and the production of which will be anticipated with interest, especially in Dr. Edwards’s native Devonshire. At the festival the Exeter Oratorio Society will be assisted by the Western Counties Musical Association (Exeter branch) and the Barnstaple Musical Festival Society, the combined forces (band and chorus of 400) being under the honorary conductorship of Dr. H. J. Edwards and Dr. D. J. Wood, organist of Exeter Cathedral. May all success attend this Diamond Jubilee Festival.

Mr. Algernon Ashton must really look to the laurels which crown his epistolary brow, as someone has been writing a letter to the *Morning Leader* signing himself ‘Algerno Nashton.’ While on the subject of this champion letter-writer to the newspapers, we have received the following communication from a correspondent. This gentleman writes on a post-card, which, judging from the post-mark thereupon, may have been posted on his way home, and not at his place of residence. He asks :

If I agree with Mr. Algernon Ashton, would it be right to say  ? And if I don’t agree with him, to say

in one word (*sforzando*)  or, briefer,  ?

Yours gravely,

Hades,  
October 13, 1906.

OBITUITIS.

In the report of the recent Birmingham festival which appeared in a London newspaper, we read :

They sang ‘Thanks be to God’ and ‘He loveth the thirsty land’ as if they really meant it from the bottom of their hearts, and outside, the loving process was being carried on with a vengeance.

It is too bad not to tell us who were carrying on this ‘loving process’ outside the Town Hall, and that too in broad daylight, and so near Broad Street. Shocking !

COSTA'S DEBUT AT BIRMINGHAM—  
AND AFTER.

In the year 1829 Michael Costa—to give him his full name, Michael Andrew Agnus Costa—first set his foot in the city (then town) of Birmingham. He came, uninvited, to conduct a 'Cantata sacra' which his master, Zingarelli, then an old man of seventy-seven, had composed for the festival, but which the youthful Costa is said to have scored! The Festival Committee looked askance at a beardless youth coming to this festival with such pretensions. They absolutely refused to allow him to fulfil his mission. 'Can you sing?' they asked. 'Conducting, not singing, is my forte,' replied the young Neapolitan, 'and I have never appeared in public as a singer.' The committee then gave him to understand that unless he did sing they would not pay a shilling towards his travelling expenses! These 'terms' resulted in Costa's making his first appearance in England as a *vocalist* and not as a masterful conductor.

The original word-book of the Birmingham Festival of 1829 shows that Costa made his début at the Theatre—where the evening performances were then given—on October 6, 1829, the 'Scheme,' as it was called, including the following, sung at the end of Act I.:

SCENA from *La Donna del Lago* . . . . Rossini.  
Performed by Miss F. Ayton and Signor Costa,  
in character.

Other appearances of the snubbed conductor included his vocal participation, with Malibran, in a Rossini quartet, his singing of another scena (in character), &c. He also took part in the Zingarelli cantata, concerning which and the young man's vocal achievements the *Quarterly Musical Magazine and Review*, then on its last legs, said 'The singer was little, if at all, better than the composition.'

Musical criticism in those days was not so kid-gloved as now, and youthful Mr. Costa received a warm—nay, Vesuvian—reception at the hands of the *Harmonicon*, at that time the only journal in England devoted to music. Here is the criticism:

Having spoken of so many new compositions, we must now say a word or two of the new singer, Signor Costa. The bills kept us quite in the dark respecting this gentleman; it was not even announced as his first appearance; it was not stated whence he was imported, or whether his voice was base, soprano, or anything between. But this silence was well-judged, for it certainly did not lead us to expect much. His voice proves to be a tenor, not very unlike Begrez's in quality, and we have been informed he came from Naples, recommended by Zingarelli, who would have acted with more discretion had he kept both his *sacred song* and profane singer for the benefit of his Neapolitan friends. As a singer he is far below mediocrity, and he does not compensate for his vocal deficiencies by his personal address, which is abundantly awkward. In the theatre [where the secular concerts were then given], while singing the air 'Nel furor delle tempeste,' and accompanying himself, he had a narrow escape. The tempests proved contagious and were beginning to manifest themselves in the galleries, and had he remained but a few moments longer on the stage he would have witnessed a storm compared to which the roarings of his own Vesuvius would have seemed but a murmur.

The *Athenæum* was equally uncomplimentary in saying, with a pun thrown in:

This gentleman [Costa] was sent over, we believe, by poor old Zingarelli from Naples, to assist in his Cantata Sacra; and it seems to be the opinion that he [Costa] had better return again immediately. . . . He is not a

necessary addition to the foreign musicians with whom the country is already overstocked. It was jocosely said of him, on making his *début*, 'Questo Signor *costa troppo*,' or, in plain English, 'This signor costs too much.'

At this festival Braham sang 'Deeper and deeper still' and 'Waft her, angels' (*Jephtha*), a Handel excerpt which he interpreted with intense pathos, especially the recitative. Costa listened to it with open mouth, indicative of the most earnest attention, so as not to lose a note of that incomparable performance. After Braham in tones of agony had sung 'I can no more,' Costa—who had not understood a word of the text—turned to Malibran and asked 'What is he saying?' To which that versatile artist roughly replied—'Poor devil; it's all up with him!'

An interesting letter, now preserved in the library of the Royal College of Music, was written by Zingarelli to young Costa at this time. This communication—received by Costa in London, and we believe not hitherto printed—speaks for itself in the following translation kindly made by Mr. W. Barclay Squire specially for this article:

Naples, 9 September, 1829.

Thank you for having honoured me with your two most welcome [letters], in which you have told me, but not fully, your hopes of a successful production, the perfect execution of the choir, [and] the capability of the lady, but I await with impatience news of the verdict of the English gentry and of the public papers. You have written nothing to me about the Symphonies and the Psalm 'Super Flumina' and what their fate will be.

I have heard with indescribable displeasure from your father that you want to return to your native country: reflect well on this imprudent resolve and do not lose such a chance, which when once lost, never returns again. Listen patiently to the prayers of a friend who loves you and do not make your enemies laugh.

If you see the lady who was so good as to be pleased with my Juliet, thank her in my name for the kindness she has shown to an old man.

Everyone greets you, and I embrace you with all my heart and protest myself to be sincerely,

Your affectionate friend,

NICCOLO ZINGARELLI.

Undeterred by the adverse criticism passed upon his Birmingham début, Costa decided to remain in England. For the next eighteen years his operations (though not as a vocalist) were exclusively confined to the operatic stage, beginning with his appointment in 1830 (a year after his Birmingham failure) as *maestro al piano* at the King's Theatre, under the management of Laporte. In 1832 Monck Mason, the then impresario, gave Costa, aged twenty-two, full powers as conductor, an appointment which caused Chorley to say: 'This was the year when (happy event for England!) the Italian Orchestra was placed under the direction of Signor Costa.' The late Rev. Dr. Cox, an intimate friend of Costa's, relates an amusing story of the youthful conductor's introduction to the opera company as their beardless chief. Dr. Cox says:

They one and all burst into a roar of laughter, which made the house ring; and on the following morning he received a card with seven [six] miniature razors affixed to it—which Costa would not on any account whatever part with—accompanied by a written recommendation to him to shave. This practical joke he had the good sense to take in good part; but both the singers and the band speedily discovered that, beardless as he was, they had found a master. Under previous mismanagement the orchestra had chiefly consisted of the pupils of the principal violinists, who made money by such engagements, in addition to their own salaries. This state of things Costa at once determined to abolish; and the opposition he encountered would have broken down a

less firm and resolute spirit ; but he was resolved to have his own way, or retire altogether ; and Laporte, pleased with the courage he displayed, and also having heard still more of what was in him from Rubini and others who had known him in Naples, backed him up, and maintained his position with the utmost zeal.

Thus did Costa, as a mere youth, begin that great reform of the orchestra in England with which his name should be honourably kept in remembrance. The aforesaid razors he treasured until his dying day. They were exhibited and seen by the present writer at the Crystal Palace in 1897, and were described in the catalogue of the Imperial Victorian Exhibition as :

Card, with six miniature razors : silver blades, ivory handles. 1830. From the gentlemen of the orchestra, King's Theatre.

It was not until 1846 that Costa had his chance as a conductor of purely orchestral music. In that year he was appointed conductor of the Philharmonic concerts, and he absolutely revolutionized the performances given by the Society during the nine seasons he held the post. The Sacred Harmonic Society fortunately secured his services in 1848 and retained them for the long period of thirty-four years. Here too his reforming zeal showed itself when, on his appointment (in 1848) he caused the Exeter Hall organ to be tuned to equal temperament and introduced ladies into the alto section of the choir, a part which had always been sung by men—'bearded altos,' as Mendelssohn called them. With the year 1849 began Costa's long connection with the Birmingham Musical Festival—thirty-three years, twelve triennial festivals—the same Birmingham where twenty years previously he had been rebuffed by both committee-men and audiences. The misconducting of conductors at previous festivals furnished a strong contrast to the imperious and magnetic sway of the new man, to whose wonderful régime Birmingham owes not a little of its prestige and fame as a first-rank musical festival.

Mention need only be made of the Handel Festivals—1857 to 1880—which Costa engineered with never-failing resourcefulness and marvellous controlling skill ; and of his long sway as conductor of Italian opera—are not these things known and read of all men ? And then it must not be forgotten that he conducted festivals held at Bradford in 1853 and 1856 ; Glasgow in 1873, and the Leeds Festivals of 1874 and 1877.

Sir Michael Costa received the honour of knighthood in 1869 ; at that time he was the only musician thus distinguished. He has every claim to a high place in the roll of fame as an orchestral and operatic conductor. Although he had a good deal of the martinet in his methods, his devotion to the men under his baton was a fine trait in his character. He always championed their interests, and so important did he regard their valued co-operation that he was the first conductor in England to cause the names of orchestral players to be printed in concert and festival programmes generally. By his decisive beat and unflagging energy, no less than by his rigid discipline and insistence upon interpretative excellence—getting all he could out of his men—Costa laid those solid foundations of orchestral playing in England upon which present-day conductors, native and foreign, have to a large extent built their reputations, and whereby English players have attained their present position as artists of the highest rank.

The portrait of Sir Michael Costa which forms the special portrait supplement to our present issue is from a painting, by S. Rosenthal, in the possession of Messrs. Novello.

## A YORKSHIRE CHOIR IN GERMANY.

During the last week of September a Yorkshire choir demonstrated in Germany some of the highest attributes of English choral singing under the direction of the master chorus-master Dr. Henry Coward. The voices, according to the official printed list, numbered 291 : of these Leeds furnished 142 and Sheffield 149, the constitution of the joint choir being :

	LEEDS.	SHEFFIELD.
Sopranos . . . . .	45	37
Altos . . . . .	32	33
Tenors . . . . .	33	40
Basses . . . . .	32	39
	142	149
Grand total . . . . .	291.	

The party, with a few friends, took their departure on Saturday, September 22, passing through London on their way to the scene of their triumphs. The first concert took place at the Tonhalle, Düsseldorf, on the evening of Monday, September 24. Its Part I. consisted of the oratorio 'Messiah' (in a condensed version), preceded, however, by the German National Anthem, 'Heil dir im Siegerkranz,' sung in the language of the Fatherland. Part II., which enabled the choir to furnish proof of their versatility, consisted of the following selection :

Madrigal—As Vesta was descending . . . . .	<i>Weelkes.</i>
Part-song—Moonlight . . . . .	<i>Fanning.</i>
Part-song—You stole my love . . . . .	<i>W. Macfarren.</i>
Chorus—The heroes of Assur . . . . .	<i>Parry.</i>
(Finale, Act 1, of Judith.)	
Chorus—The Dance . . . . .	<i>Elgar.</i>
(Scenes from the Bavarian Highlands.)	
English National Anthem.	

The orchestral accompaniments were played by the Düsseldorf Municipal Orchestra.

On the following day (September 25) the choir journeyed to Cologne where, in the Gürzenich Hall, they performed Elgar's 'Dream of Gerontius' and the same miscellaneous selection as that given above and accompanied by the same orchestra. This programme was repeated in its entirety at the Saalbau, Frankfurt, on September 27, with the co-operation of the Frankfurt orchestra. The soloists at all three concerts were Miss Gertrude Lonsdale (contralto), Mr. Henry Brearley, of Leeds Parish Church choir (tenor), and Mr. Frederic Austin (bass), all of whom not only worthily maintained but increased their reputations, while Mr. John Groves, of Leeds, rendered good service at the organ.

The social functions in which the West Riding singers participated added not a little to the enjoyment of their visit to Germany. Warmly welcomed and most hospitably entertained, our well-tuned Yorkshire-folk had every reason to be gratified with the reception so enthusiastically accorded to them. May they not have added another note to the harmony of that 'entente cordiale' which, under the wise leadership of our gracious King, is doing so much to unite England with other nations in the bonds of peace and goodwill ? In this connection genial telegrams were received from King Edward and the Kaiser in response to messages sent to their respective Majesties.

On the homeward journey a deputation from the choir placed a wreath on the tomb of Beethoven at Bonn, and on Saturday, September 29, after just a week's absence, the singers returned safe and sound to their respective cities, having experienced a most enjoyable tour. In the admirable arrangements made for the comfort and convenience of so large a party, no less than in the musical and financial part of the proceedings, special and honourable mention must be

made of Mr. Henry C. Embleton, of Leeds, the chairman of the committee, a true-hearted friend of music and an enthusiast of good report. He had a most able and valuable colleague in Mr. W. L. Lindlar, of Sheffield, who rendered splendid service in many ways, and unstinted co-operation was given by the other members of the small committee who admirably discharged their intricate but pleasant duties—Messrs. Joshua H. Lawson and A. S. Burrows (Sheffield), and Messrs. G. Norley and W. Whitehead (Leeds).

That Dr. Coward was in his element goes without saying. There is no need to enlarge upon his great gifts, as he still holds the title 'master chorus-master' bestowed upon him in this journal some years ago; but it may not be without interest to quote a few sentences from the report of an interview with him, from the *Daily News* of October 1, after the return of the party from Germany:

'I am more than satisfied with the results,' said Dr. Coward, 'with the work of the choir, and with the upholding of the prestige of England in musical composition, and in rendering. Also with the remarkably good feeling prevailing. Because you must bear in mind that the idea which animated the Committee was the promotion of good feeling between the two countries, quite as much as the maintenance of English musical prestige. Our reception surpassed expectations. You never saw such enthusiasm.

'Every member of the choir paid £4 towards the expenses. Some who are not rich had been saving up their money for weeks. We have persons of various occupations in the choir; some work in shops and some in telegraph offices, and some are able to drive their carriage and pair; but all gladly gave their £4 towards the work of promoting a good feeling between the two countries.'

Some extracts from the German press, from translations which appeared in the *Yorkshire Post*, may conclude this brief record of an important event in the history of English choral music:

In the blending and grouping of the voices the Choir showed a wonderful quality of sound, which they used with great ease and suppleness. Dr. Henry Coward, the director of the Yorkshire Choir, is an excellent choir-master, who thoroughly understands sound effects.—*Düsseldorfer Tageblatt*.

Good music need not necessarily be tedious. The proof of this has been given us by the English Choir. The soloists—Miss Lonsdale, Mr. Brearley, and Mr. Austin—make one feel throughout their singing in the oratorio that they are framed by a great work of art, which never for one moment loses sight of the main idea of its artistic conception.—*Düsseldorfer Neueste Nachrichten*.

The Englishman does not think so much of what he has to sing, but he gives his whole attention to the manner in which he sings it. The whole manner of singing—the attack and the setting free, the firm, faultless sustaining of the sounds, and the rich art shading which was shown in the soft and delicate passages, fell on the ears like melodious crystal bells. In this choir there is no one mute and useless. Every one of the members constituting this choir sings as if he or she were the leader. It is astonishing how exactly and minutely Dr. Coward has his singers under his control; how finely the voices blend and shade, and how simply and naturally they declaim without falling into mannerisms. It is almost unnecessary to say that their intonation, even in the most difficult passages, did not display the slightest fault.—*Kölnische Zeitung*.

The ladies and gentlemen members of the choir constitute a vocal power of quite exceptional freshness and compass. Besides this they have been so splendidly trained by their exceedingly gifted conductor, Dr. Coward, that they respond to his slightest movement instantly and with the most perfect precision. Not only

the method of rendering but also the carefully selected compositions themselves offered much that was interesting, particularly the chief number on the programme Sir Edward Elgar's 'Dream of Gerontius.'—*Frankfurter Zeitung*.

A tastefully printed 'Souvenir,' containing much information of this visit to Germany, was presented to each member of the chorus by Mr. W. Whitehead, of Leeds, who, like Mr. Embleton, is a good friend to choral music. From all accounts the word 'success' may be writ large on a great undertaking that reflected credit on all concerned.

#### JULIUS STOCKHAUSEN.

The death of Julius Stockhausen—at Frankfort-on-Main, on September 22, at the age of eighty—has closed the career of a most distinguished baritone singer. A pupil of Manuel Garcia, he gave abundant proof of his versatility in splendid renderings of the Prophet's music in 'Elijah' and the baritone solos of the 'St. Matthew' Passion, in his opera impersonations, and in his unrivalled interpretations of the Lieder of Schubert and Schumann, which peculiarly suited him and which he sang in a very remarkable way. As Sir George Grove has well said: 'The rich beauty of the voice, the nobility of style, the perfect phrasing, the intimate sympathy, and, not least, the intelligible way in which the words were given—in itself one of his greatest claims to distinction—all combined to make his singing of songs a wonderful event.' Herr Stockhausen was also a gifted teacher of singing; indeed, so highly did Wagner esteem his qualifications as a voice trainer that he tried to induce Stockhausen to join the teaching staff of the school of music which he (Wagner) was re-organizing at Munich. To the record of his great gifts as a master singer and teacher must be added his wide musicianship—violinist, violoncellist, pianist, organist and conductor (vocal and orchestral). In this last-named connection he held the post of Director of the Philharmonic concerts at Hamburg from 1862 to 1869, and from 1874 to 1878 he conducted the Vocal Society of Berlin (founded by Stern, *Sternsches Gesangverein*) which, as Grove says, 'under his genial and able direction rose to the highest point of excellence.'

## Church and Organ Music.

### CHURCH MUSIC AT THE BIRMINGHAM FESTIVAL.

The creation of a bishopric of Birmingham has caused the old church of St. Philip in that city to become the cathedral of the new diocese. It was in this sacred edifice that the first Birmingham Musical Festival was held in the year 1768, and within its walls, even after the day of small things had developed into an important music-making, the sacred works continued to be performed until the opening of the Town Hall in 1834. Up to that time the Festival performances were opened by a 'Full Cathedral Service' in St. Philip's church. An extract from an account of the festival of 1820, conducted by Mr. Greateorex, from the *Quarterly Musical Magazine and Review*, may be given as showing the scope and importance of this opening service in former times:

The festival commenced with the celebration of divine service, at the church of St. Philip, in the manner of the cathedrals. A double choir of sixty-five selected voices, on each side, performed the vocal parts, the principal solos, quartets, &c., being sustained by MISS STEPHENS, MISS TRAVIS, MISS SYMONDS, MESSRS. KNYVETT, VAUGHAN, and BELLAMY. The service commenced by

ORLANDO GIBBONS'S full anthem, *Hosannah to the Son of David*. It is almost needless to state that there was no accompanying instrument but the organ. The psalms, chanted by one hundred and thirty such voices, had an uncommonly fine effect. TRAVERS'S *Te Deum* and CROFT'S *Jubilate* were selected, and the *Gloria Patri* was by BLOW and COOKE. Before the sermon, MISS STEPHENS sang MARTIN LUTHER'S hymn, to which the vast volume and rich purity of her voice gave complete effect, and DR. GREEN'S anthem, *O God of my righteousness*, was also performed. The anthem after the sermon was PURCELL'S *O give thanks*. DR. BOYCE'S Hallelujah chorus concluded the service, which has rarely, if ever, been equalled in novelty, grandeur, and sublimity of effect. In the absence of the Bishop of Oxford, the sermon was preached by the Rev. Charles Curtis, rector of St. Martin's, Birmingham, and the discourse was in behalf of the charity. The Rev. Robert Clifton, rector of St. Nicholas, in Worcester, chanted the service, and the collection was made by the Countesses of Dartmouth, Grosvenor, Galloway, and Clonmell, together with other ladies of distinction, on this and the succeeding mornings. We notice these facts to shew with what promptitude and public spirit the objects of the meeting are studied and promoted.

The first recorded organist of St. Philip's Church (circa 1715) was Barnabas Gunn, who became organist of Gloucester Cathedral and to whose 'Two cantatas and six songs' Handel was a subscriber. Mr. Gunn's successor appears to have been William de St. Thunes, and it seems strange that the bearer of such a high-sounding name should have been obliged to discharge the duties of sexton in addition to those of organist, even 'for considerations of economy'—but doubtless William de St. Thunes buried his pride rather than lose the emoluments attached to his dual office. For nearly forty years (1765-1803) the organistship was held by Jeremiah Clarke, who became organist of Worcester Cathedral in 1806, an office he held for one year only. By the way, this Jeremiah Clarke must not be confused with the St. Paul's Cathedral organist of that name and the composer of 'St. Magnus'—he who 'shot himself with a little Screw-Pistol in the side of the Head' in consequence of a love affair.

With historical knowledge of the Birmingham Musical Festivals held in St. Philip's church, it was a happy thought of the newly-appointed organist, Mr. Edwin Stephenson, to resuscitate for the festival of 1906 the 'Full cathedral service' of former times by arranging with the Rev. W. H. Carnegie, rector of the cathedral church, four special services. These took the form of Evening Prayer at 5 p.m. on Tuesday, October 2, and three following days. The services were:

Stainer in E flat.	Wareing in G.
Stanford in B flat.	Walmisley in D minor.

and the anthems:

If ye love me . . . . .	Thomas Tallis.
Call to remembrance . . .	Richard Farrant.
O Lord, increase my faith .	Orlando Gibbons.
God is a Spirit . . . . .	Sterndale Bennett.

In some interesting notes on 'The cathedral and the Birmingham Musical Festivals' Mr. Stephenson says: 'The erection of St. Philip's into a cathedral church has suggested the revival of the ancient connection between the sacred edifice and the Musical Festivals.' We hope that this commendable revival will be repeated at future festivals held in the cathedral city of Birmingham.

#### MUSIC AT THE CHURCH CONGRESS.

It may be that there was nothing more to be said on Church music beyond what has already been said at the Church Congress—now rapidly approaching its jubilee. For this reason perhaps the subject did not receive special attention at the great clerical meeting recently held at Barrow-in-Furness. Two papers were, however, read on 'The place and limitations of music in public worship'—one by the Rev. W. G. Pennyman, vicar of Bishopsthorpe and chaplain to the Archbishop of York, the other by Mr. Sydney H. Nicholson, acting organist of Carlisle Cathedral. The most interesting, certainly the most practical part of the reverend gentleman's discourse, even if oft-told, was that in which he referred to the singing of hymns and psalms. He said (to quote from the *Guardian* report):

#### HYMNS AND PSALMS.

Do we take sufficient trouble about the rendering of them? I know that it is the fashion nowadays to abuse hymns, but for my part I love them, and I believe that most congregations love them too. Doubtless some of them contain bad poetry, and some even bad theology, but there remain more than a few that are singularly beautiful—hymns which contain words and thoughts which have comforted and helped many a breaking heart and which bring solace and joy to many a soul to-day: and the same with the Psalms, there are many which are instinct with life and hope, and which in their wonderful variety supply every mood. There is the outburst of praise, there is the tender note of pathos; they seem to breathe with the pent-up feelings of humanity; and I cannot conceive anything more inspiring or more uplifting than to hear such Psalms and hymns really well sung, sung with meaning and expression; and it appears to me to be a strange ignorance which can tolerate the careless, slipshod, and almost irreverent rendering of them that one sometimes hears. Therefore we say it again, that the first and last condition of music in public worship is that it be religious. It must breathe an atmosphere of religion, it must shed forth a religious impulse. There must be the real ring of sincerity about it; it should not be a mere performance, but a religious act. It should make one feel a better man, it should be the voice which gives language to the spirit of worship which is in one.

Mr. Nicholson, in his thoughtful paper, touched upon an important point in his reference to the inadequate salaries paid to church organists. Under the heading 'The part of the congregation in the musical services of the church,' he said:

In churches where the music is entirely congregational it is possible for all to concentrate their efforts on its improvement by direct personal effort. In churches where a choir exists the work of the singers, organist and choirmaster is in itself an act of worship, if worthily given. But how are those who have no active part in such music to take their share in it? Well, there are at least two ways. First of all, it is perfectly possible to join in the singing of a choir silently with the mind, though, of course, to do so carefully involves a distinct mental effort. Worship without the exercise of the intelligence is impossible, but worship without making a sound is perfectly possible; otherwise how is it that we can join silently in many of the prayers? Secondly, all can take part in church music by giving to its support. Just as people will subscribe to make their churches beautiful, so they should subscribe to make their music beautiful. Contrast this with the beggarly provision usually made. The salaries of organists to-day are a standing disgrace to the laity of the Church of England—the laity, I say, not the clergy. And yet I believe that, on the whole, there is no body of men who more ungrudgingly and unselfishly give their time and labour to Church work than our organists and choirmasters. The majority on appointment do not ask, 'What is the minimum of practices required?' but 'How often can I get the choir together?' It is not in every profession that men consider it a privilege to be allowed to work overtime!

## DR. JOHN WORGAN.

A mural brass has been placed by the London section of the Incorporated Society of Musicians in the church of St. Andrew Undershaft, Leadenhall Street, to the memory of Dr. John Worgan, organist of the church from 1749 to 1790. On the occasion of the unveiling of the memorial (on October 13) a special service was held, at which an organ voluntary, two hymn-tunes and an anthem were selected from the compositions of the old organist, who, however, made his mark as a performer on the organ rather than as a creative musician. Dr. Worgan's remains were interred at St. Andrew Undershaft in August, 1790, the organ at his funeral being played by his pupil Charles Wesley, son of the great hymn-writer and elder brother of Samuel Wesley.

## WESLEY'S HYMN-TUNES 'AURELIA' AND 'EDEN.'

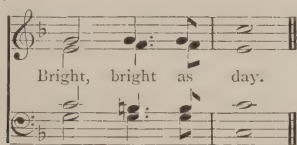
The Rev. F. G. Wesley writes in regard to 'Aurelia,' the history of which was given in our October issue :

DEAR SIR,—In one respect, I feel sure, Dr. Pyne's recollections of 'Aurelia' are erroneous. The tune was written for the hymn beginning 'Jerusalem the golden,' and it was in consequence of the words that my mother, on a name being asked for, suggested Aurelia on the occasion described by Dr. Pyne.

I am, Yours faithfully,

Durham, F. G. WESLEY.  
October 20, 1906.

More than one correspondent has called our attention to a variant in the tune 'Eden' ('There is a happy land') compared with the version in Kemble's 'Psalms and Hymns,' and printed in our October issue, p. 678. This variant occurs in the ninth line (of words) thus :



and as it appears in 'The European Psalmist,' issued by Wesley eight years after the above-mentioned book, it is evidently an afterthought of the composer's. There may be many, however, who prefer the original form of the tune as given in THE MUSICAL TIMES.

## FESTIVAL SERVICE AT WINCHESTER CATHEDRAL.

On the evening of September 27 a festival service was held, in which the choirs of Chichester, Salisbury and Winchester Cathedrals took part. The settings of the Magnificat and Nunc dimittis—in B flat, for double choir—were by T. A. Walmisley, sung unaccompanied. Four anthems were sung :

Almighty and everlasting God . . . . . Gibbons.  
(Sung without accompaniment.)  
Lift up thine eyes round about . . . . . Goss.  
O give thanks unto the Lord . . . . . S. S. Wesley.  
The Lord is my Shepherd . . . . . G. B. Arnold.

The organ voluntaries were Mendelssohn's Sonata No. 2, played by Mr. F. J. W. Crowe (Chichester); S. S. Wesley's Andante in G, played by Mr. C. F. South (Salisbury); and Bach's Prelude and Fugue in D, played by Mr. G. C. Macklin, assistant-organist of Winchester Cathedral. Dr. Prendergast, organist of Winchester Cathedral, accompanied throughout, except Goss's anthem, and conducted the Magnificat and Nunc dimittis. This festival service is intended to be an annual event, held in rotation at the three cathedrals interested therein. We wish it all success.

## A WALKER ORGAN.

The following is the specification of the new organ built by Messrs. J. W. Walker & Sons for St. John's Presbyterian Church, Forest Hill (organist, Dr. F. N. Abernethy), and dedicated on September 26, when Dr. W. G. Alcock gave a recital :

## GREAT ORGAN (8 stops).

Feet		Feet.
Open diapason (large scale) ..	8	Principal .. .. 4
Open diapason .. ..	8	Harmonic flute .. .. 4
Wald flute .. ..	8	Fifteenth .. .. 2
Lieblich gedact (soft) .. ..	8	Trumpet .. .. 8

## CHOIR ORGAN (6 stops).

Violin diapason .. ..	8	Suabe flute .. .. 4
Dulciana .. ..	8	Piccolo .. .. 2
Lieblich gedact .. ..	8	Clarinet .. .. 8

## SWELL ORGAN (11 stops).

Lieblich bourdon .. ..	16	Fifteenth .. .. 2
Open diapason .. ..	8	Mixture (3 ranks) .. ..
Stopped diapason .. ..	8	Contra fagotto .. .. 16
Echo gamba .. ..	8	Horn .. .. 8
Voix celeste (tenor C) .. ..	8	Oboe .. .. 8
Principal .. ..	4	Tremulant.

## PEDAL ORGAN (6 stops).

Open diapason .. ..	16	Flute (lowest 18 notes from
Bourdon (large scale) .. ..	16	Bourdon) .. .. 8
Lieblich bourdon (from Swell) ..	16	Trombone (prepared for) ..
Octave (lowest 18 notes from		
Open diapason) .. ..	8	

Manual compass : CC to A = 58 notes.

Pedal compass : CCC to F = 30 notes.

## COUPLERS.

Swell to great.	Choir to pedal.
Swell to choir.	Swell octave.
Swell to pedal.	Swell sub-octave.
Great to pedal.	Swell unison off.

Two hydraulic engines and gear by Messrs. Watkins & Watson.

We regret to record the death, on October 3, at the Manor House, St. David's, of WILLIAM PEREGRINE PROPERT, LL.D., M.A., Mus. Bac. (Cantab.) and Mus. Bac. (Oxon.), J.P., aged seventy-five. Dr. Propert had been connected with St. David's Cathedral as chorister, lay vicar-choral, and organist for more than sixty-five years. Dr. Propert was a highly-cultured and many-sided man. Amid many other activities he carried on at St. David's a series of meteorological observations of much accuracy and importance, extending over a period of thirty years, and his wide legal knowledge gained him a great reputation as an expert adviser throughout South Wales.

At a special service held at St. Margaret's Parish Church, King's Lynn—of which Dr. Burney was formerly organist,—held on October 12, Stanford's Te Deum in B flat (Op. 66) was sung by Mr. Arthur Shirley's choir (eighty-eight voices) to the accompaniment of organ, pianoforte, brass instruments, and drums. The quartet from Sullivan's 'Light of the world' ('Yea, though I walk through the valley of the shadow of death') was sung *In Memoriam* Mr. Arthur H. Cross, organist of Sandringham Parish Church, whose death took place recently. Mr. G. Dines was at the organ, and Mr. Arthur Shirley, organist of King's Lynn fine old Parish Church, conducted.

Upon his resignation of the post of organist and choirmaster at St. Stephen's Church, South Kensington, which he has held for twenty-one years, Dr. Hamilton Robinson was the recipient of a handsome presentation of silver from the churchwardens and congregation, together with an appreciative address from the church council, and valuable gifts of books, including the new 'Oxford History of Music,' from the gentlemen and boys (past and present) of the choir.

Trinity Church, St. John's, New Brunswick, now contains a fine four-manual organ erected at a cost of \$10,000. The instrument—rebuilt and greatly enlarged by Messrs. Casavant Brothers, of St. Hyacinthe (P.Q.)—is worthily presided over by Mr. James S. Ford, organist of the church.

Mr. Edwin H. Lemare, judging from newspapers received from Australia, has been giving organ recitals at Sydney Town Hall with marked success to large and appreciative audiences.

## ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral—Fantasia in E flat major, *Saint-Saëns*.

Dr. W. G. Alcock, St. John's Presbyterian Church, Forest Hill—Andante in D, *Hollins*.

Dr. A. W. Pollitt, St. Luke's Church, Liverpool (opening of new organ built by Messrs. W. Rushworth & Sons)—Fantasia, *F. E. Gladstone*.

Mr. J. M. Preston, Elswick Road Wesleyan Church, Newcastle-on-Tyne (re-opening of organ)—Fantasia in D minor, *Silas*.

Mr. Robert E. Clark, St. Piran's Church, Perran-ar-worthal—Festal march, *Calkin*.

Mr. A. E. Leatherland, Holy Trinity, Southwell—Introduction and Fugue in E minor, *Raff*.

Mr. W. J. Smith, Parish Church, Kirkcudbright—Requiem æternam, *Basil Harwood*.

Mr. Alfred E. Floyd, Parish Church, Oswestry—March for a church festival, *Best*.

Mr. Cecil S. Richards, Parish Church, Bushbury—Overture in C, *Adams*.

Mr. W. D. Armstrong, First Methodist Episcopal Church, Alton, Illinois—Fantasia in C, *Tours*.

Mr. C. E. R. Stevens, St. Mark's, Jersey—Introduction, variations and finale on the tune 'Hanover,' *E. A. Dicks*.

Mr. Reginald Waddy, Emmanuel Church, Plymouth—Allegretto, *Lemare*.

Mr. John E. Campbell, Parish Church, Honiton—Andante in F, *Smart*.

Mr. F. W. Brinkworth, Tabernacle Congregational Church, Chippenham—Variations on the Russian National Hymn, *Freyer*.

Mr. Allan Allen, All Saints', Wellington, Somerset—'O Sanctissima' (varied), *E. T. Chipp*.

Mr. E. Stanley Jones, Christ Church (Congregational), Southsea—Prayer and Cradle Song, *Guilmant*.

Dr. A. B. Plant, Wesleyan Church, Ashby-de-la-Zouch—Melody with variations, *John E. West*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey—Ciaccona in E minor, *Buxtehude*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham—Petite fantaisie in B flat minor, *Callaerts*.

Mr. H. F. Nicholls, Congregational Church, Newport, Mon.—Evening Song, *Bairstow*.

Mr. P. J. Mansfield, Wesleyan Church, Paignton—Variations and finale on 'God save the King,' *Rinck*.

Mr. W. H. Windus, St. Augustine's, Liverpool—Fanfare, *Lemmens*.

Mr. John Pullein, St. Mary's, Maulden—Prelude, Air and Gavotte—*Samuel Wesley*.

Mr. Frank Stevens, Cradley Parish Church—Introduction and Fugue (Sonata 12), *Rheinberger*.

Dr. C. L. M. Harris, Erskine Presbyterian Church, Hamilton, Ontario (inauguration of new organ)—On the coast, *Dudley Buck*.

Mr. Julian H. W. Nesbitt, St. Columba Parish Church, Oban—Spring song, *Hollins*.

Mr. W. Wolstenholme, Selby Abbey Church (re-opening of organ)—Allegretto in F, The seraph's strain, Scherzo in F, *Wolstenholme*.

## ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Allan Allen, St. George's Church, Tiverton.

Mr. J. Stuart Archer, St. Mary's Parish Church, Wimbledon.

Mr. Adam Henderson, Torthorwald Parish Church, Dumfries.

Mr. Edward L. Holford, St. Stephen's Church, Bow.

Mr. Wallace S. Hughes, St. Cybi's Collegiate Church and St. Seino's Church, Holyhead.

Mr. F. J. King, Sandringham Parish Church.

Mr. W. G. Lamb, St. Michael and All Angels, London Fields, Hackney.

Mr. Edmund Prys-Lloyd, Littleport Parish Church, Isle of Ely.

Mr. S. W. Underwood, Stroud Parish Church.

Mr. W. F. Tozer (Tenor), Southwark Cathedral.

Mr. Frank J. Webster (Tenor), Assistant Vicar-Choral of St. Paul's Cathedral.

## Reviews.

*Modern Music and Musicians.* By R. A. Streatfeild.

[Methuen & Co.]

This volume commences with Palestrina, after which follow Purcell, Bach and Handel, then the great composers of the so-called classical and romantic periods, and so on through Verdi and Wagner, Berlioz and Liszt, up to and including Richard Strauss. The earlier composers are generally spoken of as 'old masters,' and therefore would seem to be out of place in a volume bearing the above title; but the author remarks that 'to the union of rhythm with harmony modern music owes its birth,' and that justifies the inclusion of music of the 16th, and still more so of the 17th and 18th centuries.

The author's aim in writing the book was not to relate the lives of great composers, or to discuss their art-work, excepting so far as these served to trace 'the growth of a poetic basis in music.' Thus once more we are face to face with the vexed question of programme *versus* abstract music. The fact is duly recognized that 'programme' music existed before Haydn, but the author considers his attitude towards the 'poetic basis in music' of importance; he indeed thinks Haydn might well be called, not only the 'father of the symphony,' but the 'father of the symphonic poem.' Mozart never gave a name to any of his works, so it seems very probable that in the titles 'Eroica,' 'Pastoral,' Beethoven was influenced to some extent by those which Haydn placed at the head of many of his symphonies. Beethoven, of course, plays an important rôle in the discussion, and Mr. Streatfeild justly says that all that great master wrote after he reached maturity is programme music.

It is easy to understand the great admiration shown towards Schumann, and the cold attitude towards Brahms, but we must turn to the last chapter dealing with Richard Strauss, 'round whom rages most fiercely the never-ceasing battle between conservatives and radicals.' The author regards that composer's view as differing materially from that of his predecessors in that 'his programmes are purely psychological.' And once more he believes that in twenty years the present conservatives, attacking some new invader, will proclaim Strauss as the representative of 'the final boundary of the legitimate in music.' So enthusiastic a partisan of Strauss and his methods makes for good. He speaks with no uncertain voice. The strong admirers and the strong haters are the men upon whom depends the issue of the battle. Mr. Streatfeild has the courage of his opinions, and those musicians who do not share them will appreciate his boldness. The book, in which, by the way, there are twenty-four excellent illustrations, shows that the author has studied much and earnestly: he has therefore written a book which stimulates thought.

*Organ Music by Various Composers.*

[Novello & Co., Ltd.]

To the well-known series 'Original Compositions for the Organ' has been added a series of six pieces composed by Mr. H. M. Higgs, and severally entitled Toccata, Canzone, Introduction and fugato, Duo in canon, Elegie, and Grand Chœur. Without entering into the details of these varied compositions, it may be sufficient to say that they maintain their author's reputation for writing effective organ music, whether regarded from a constructive or interpretative point of view. Johann Ernst Eberlin was a contemporary of Bach and organist of Salzburg Cathedral at the time of Mozart's birth in that city. Like our own Samuel Wesley, Eberlin was a fuguist, and here before us are two specimens of his handiwork in a Toccata and fugue in D minor, and one in A minor, both of which will repay the attention of organists who take a serious view of their vocation. The same remark applies to two Preludes and fugues—in F sharp minor and F major—by Dietrich Buxtehude, remarkably fine works which, like the Eberlin pieces, have been carefully edited by Mr. John E. West. Players seeking a pleasing, soft voluntary will find it in a Pastorale in D,

(Continued on page 757).

ANTHEM FOR SOPRANO OR TENOR SOLO AND CHORUS.

Composed by CLOWES BAYLEY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Moderato maestoso. ♩ = 66.*

*f Gt.*

*Ped.*

SOPRANO.

*f*

Glo - ry to God in the high - - - est, . . . glo - ry to

ALTO.

*f*

Glo - ry to God in the high - - - est, . . . glo - ry to

TENOR.

*f*

Glo - ry to God in the high - - - est, . . . glo - ry to

BASS.

*f*

Glo - ry to God in the high - - - est, . . . glo - ry to

God in the high - - - est, . . . glo - ry to God,

God in the high - - - est, . . . glo - ry to God,

God in the high - - - est, . . . glo - ry to God,

God in the high - - - est, . . . glo - ry to God,

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First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts enter with the lyrics "glo - ry to God, glo - ry to God in the high -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second system of the musical score. The vocal parts continue with the lyrics "est, in the high - est, the high -". The piano accompaniment includes dynamic markings such as *cres.* (crescendo) and *ff* (fortissimo). The piano part features a rising melodic line in the right hand and a supporting bass line.

Third system of the musical score. The vocal parts conclude with the lyrics "est, the high - est." The piano accompaniment includes dynamic markings such as *dim.* (diminuendo) and *mf rall.* (mezzo-forte, rallentando). The piano part features a descending melodic line in the right hand and a supporting bass line.

*Andante con moto.**Andante con moto.*  $\text{♩} = 56.$ List while  
*Sw.**p*  
*Sw.**p**cres.*

An - - gels chant on . . high . . Ti - - dings sweet to . .

*cres.*

mor - - tal ears, Heav'n pro - claims the

*mf**meno p*

Sa - - viour nigh, . . Heav'n pro - claims . . the Sa - - viour

nigh, Soon to wipe a - way our tears, . .

*rall.*

soon to wipe a - - way our tears.

*a tempo.*

*mf* List while An - gels chant on .. high . . . Ti - dings

**CHORUS.**

*pp a tempo.* List while An - gels chant on .. high . . . Ti - dings

*pp a tempo.* List while An - gels chant on high . . . Ti - dings

*pp a tempo.* List while An - gels' chant on high . . . Ti - dings

*pp a tempo.* List while An - gels' chant on high . . . Ti - dings

*p a tempo.* List while An - gels chant on high . . . Ti - dings

*cres.*

*mp*

sweet to .. mor - tal ears, Heav'n pro - claims the

sweet to mor - tal ears, Heav'n pro - claims the

sweet to mor - tal ears, Heav'n pro - claims the

sweet to mor - tal ears, Heav'n pro - claims the

sweet to mor - tul ears, Heav'n pro - claims the

*p*

First system of the musical score. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The lyrics are: "Sa - viour nigh, . . . . Heav'n pro - claims . . . the". The piano part features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *f* and *mf*.

Second system of the musical score. It continues with the same five vocal staves and piano accompaniment. The lyrics are: "Sa - viour nigh, . . . . Soon to wipe a -". The piano part continues with similar melodic and rhythmic patterns. Dynamics include *mp* and *f*.

First system of the musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts are in G major, 4/4 time. The lyrics are: - way our tears, . . . soon to wipe a - . The piano accompaniment is in the right hand of a grand staff, with a melody in the right hand and chords in the left hand.

Second system of the musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts continue the lyrics: - way our tears. The piano accompaniment continues with the same melody and chords. The system includes dynamic markings: *più lento.* and *pp*. The piano accompaniment is in the right hand of a grand staff, with a melody in the right hand and chords in the left hand.

*Tempo 1mo.*

mf      *cres*      *cen*      *do.*

*Ped.*

The piano introduction consists of two staves. The right hand plays a series of eighth notes ascending and then descending, with a crescendo leading to a central note. The left hand plays a series of chords, with a pedal point indicated by the 'Ped.' marking.

**FULL.**

*f*      *ff*

Glo - ry to God in the high - - est, glo - ry to God, . .

Glo - ry to God in the high - - est, glo - ry to God, . .

Glo - ry to God in the high - - est, glo - ry to God, . .

Glo - ry to God in the high - - est, glo - ry to God, . .

The full choir and piano accompaniment section features four vocal staves and a piano accompaniment. The vocal parts enter with a forte (*f*) dynamic and a crescendo leading to a fortissimo (*ff*) dynamic. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

*f*

glo - ry to God, . .      glo - ry to God,

glo - ry to God, . .      glo - ry to God,

glo - ry to God, . .      glo - ry to God,

glo - ry to God, . .      glo - ry to God,

The continuation of the full choir and piano accompaniment section features four vocal staves and a piano accompaniment. The vocal parts continue with a forte (*f*) dynamic, and the piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

glo - ry to God, Peace on earth, good -

glo - ry to God, Peace on earth, good -

glo - ry to God, Peace on earth, good -

glo - ry to God, Peace on earth, good -

- will to men, *ff* Glo - ry to God in the high - *poco rall.*

- will to men, *ff* Glo - ry to God in the high - *poco rall.*

- will to men, *ff* Glo - ry to God in the high - *poco rall.*

- will to men, *ff* Glo - ry to God in the high - *poco rall.*

- will to men, *ff* Glo - ry to God in the high - *poco rall.*

est!

est!

est!

est!

*a tempo.* *rall.*

## REVIEWS—(Continued from page 748).

composed by Mr. Frederick W. Priest, who has imparted variety thereto by changes of rhythm and key. Padre Martini was an eminent theorist and a composer of repute. When Dr. Burney visited him in 1770 he had 'a very bad cough, swelled legs, and a sickly countenance'; his *Organ* sonata in G minor, however, bears no traces of infirmity in its movements. It begins with a prelude and fugue, to which follows an *Adagio* in the same key, the concluding sections being a semiquaverous *Allegro*, and a pretty little *Sarabande* which gives a genial finish to a work that has more than one feature of interest. Gregorians are so much beloved in certain circles that organists so disposed may feel drawn to a five-part Prelude and fugue on a Kyrie 'Orbis factor,' by Mr. Anthony H. Pollen. A charming Impromptu—all too short in its melodic naïveté—by Mr. A. M. Goodhart, of Eton, is sure to find its way into recital programmes as an attractive piece for the soft stops.

'Copied down from an improvisation recorded in a phonograph in 1895' is the novel foot-note appended to an Impromptu composed by Mr. Edwin H. Lemare, a composition which furnishes evidence of the distinguished organist's powers of extemporization. Would that the delightful improvisations of Dr. Hopkins at the Temple Church had been similarly phonographed! To return to Mr. Lemare. A Symphony in D minor (Op. 50) by him is a work of a very different calibre. Cast in four movements—*Maestoso con fuoco*, *Adagio patetico*, *Scherzo*, and *Allegro giusto*—this well thought-out composition is one that makes full demands upon the executive ability of the performer; at the same time its study, even if regarded only from the technique point of view, will amply repay those who seek to master its complexities.

Two Yorkshire organists have furnished a like number of pieces to the recital series of original compositions edited by Mr. Lemare: Dr. Bairstow, of Leeds Parish Church, is responsible for a *Scherzo* in A flat, and Mr. H. A. Fricker, of Leeds Town Hall, for a Concert overture in C minor. This pair of pieces, sharply contrasted in style, are sure to merit the attention they deserve, for they have been composed by able executants who thoroughly understand the wonderful capabilities of the modern organ.

*Annals of Covent Garden Theatre, from 1732 to 1897.* Two volumes, with forty-five illustrations. By Henry Saxe Wyndham.

[Chatto & Windus.]

By adopting the title 'Annals' Mr. Saxe Wyndham disarms criticism on his book regarded from an historical point of view. An adequate history of Covent Garden Theatre would fill more than two volumes, and the dramatic and more important associations of the house should be kept distinct from its musical interest. Therefore the book under notice must be accepted as a more or less chatty account of the famous theatre, and in this respect it fulfils its intent. The musical references include the operas of Handel, Arne, Arnold, Shield, Bishop and others, including the production of Weber's 'Oberon'—some of these in the two old Theatres, both destroyed by fire—and of Italian opera in more recent years in the present building. By the way, Mr. Saxe Wyndham (vol. ii., p. 36) omits the name of Mrs. Keeley (Mary Anne Goward) from the original cast of Weber's 'Oberon' on April 12, 1826. The circumstances under which that versatile actress, at short notice, sang the well-known Mermaid's song in the opera were fully stated, as recorded from her own lips, in THE MUSICAL TIMES of April, 1899. The names of musical folk who cross the boards, so to speak, of these volumes include, in addition to those already mentioned, Boyce, Henry Carey, Beard, Dibdin, Braham, Incledon, S. Wesley, Paganini, Malibran, in addition to many other opera singers of meteor-like fame in their day. Mr. Saxe Wyndham's volumes will form a pleasant fireside companion on a winter's evening, and the numerous illustrations will recall many an interesting event connected with Covent Garden Theatre—the old houses and the present building.

## BOOKS RECEIVED.

*The Bells of England.* By J. J. Raven, D.D., F.S.A. With sixty illustrations. Pp. xiii. + 338; 7s. 6d. net. (Methuen & Co.)

*Tchaikovsky.* By Edwin Evans. Pp. ix. + 208; 3s. 6d. net. (J. M. Dent & Co.)

*Melomaniacs.* By James Huneker. Pp. 350; 6s. (T. Werner Laurie.)

*The Common-sense of voice development.* By Irene San Carolo and Patrick Daniel. Pp. xii. + 196; 5s. net. (Ballière, Tindall & Cox.)

*Organs and Tuning: a practical handbook for organists.* By Thomas Elliston. Third edition revised and enlarged. Pp. 399; 3s. 6d. net. (Weekes & Co.)

*On Conducting.* By Felix Weingartner, translated from the third German edition by Ernest Newman. Pp. 56; 2s. (Breitkopf & Haertel.)

*The Bond of Music.* An anthology by Duncan and August Macdougall. Pp. xii. + 179; 2s. 6d. net. (Truslove & Hanson, Ltd.)

## THE BIRMINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The festival opened, according to invariable custom, with Mendelssohn's 'Elijah.' A blind adherence to a stereotyped tradition is not always admirable, but if ever there were excuse for it, it is in the case of Birmingham's loyalty to a work which has furnished its festival with its most important landmark, and the excuse had this time a special validity, since it is just sixty years since the oratorio was first produced at the Birmingham festival of 1846. Naturally the performance of so familiar a work does not call for detailed criticism. But what the critic always finds interesting is the opportunity afforded by this opening performance (on October 2) of forming some idea of the quality of the chorus. This is necessarily a shifting quantity, and I can recall marked fluctuations at Birmingham as elsewhere. There were festivals—those of 1888 and 1891 come to my mind—in which I heard some of the most finished singing and most beautiful tone possible to imagine. Then came a falling away, and now one is glad to think the tide is again rising. There was a noteworthy improvement three years ago, and I think it was more than maintained at the recent festival, when was heard some of the most musical, refined, and highly-finished chorus-singing within my experience. The Birmingham tenors are unrivalled for fine quality,—it is said that the choir-master can afford to reject all voices that are not of pure tenor quality. The basses were exceedingly fine; they have not quite the ring of the Yorkshire basses, but their volume of tone was magnificent and impressive. The sopranos were also very good, and only a little stronger stamina, which would have made the trying altitudes of Beethoven's great Mass more easily compassed, was wanting to render them altogether exempt from unfavourable criticism. The contraltos were not conspicuous,—the character of the voice precludes it,—but were worthy of a chorus that was well balanced in its *ensemble* as well as excellent in its parts. Throughout the week it showed a familiarity with its task, for which Mr. R. H. Wilson, the Manchester choir-master, deserves a chief share of the praise, for he had evidently done his work most thoroughly.

While dealing with the executive forces, I may add that Dr. Richter had command over an orchestra of 124 performers, the bulk of them being members of the Hallé Orchestra, but leavened by many London players. It is perhaps worthy of note, in view of criticisms one occasionally hears, that a vast majority of the names were English. The leadership was taken jointly by Mr. Schiever and Mr. Rawdon Briggs. Why the organist should have a line to himself in the programme more than any other member of the band is no doubt assignable to historical reasons. People of a sarcastic disposition might possibly suggest that it was because of his great opportunities for evil; in which case the highest praise that can be awarded Mr. C. W. Perkins is to say, as one may with perfect truth, that one felt rather than heard his share in the *ensemble*, for he used his instrument with the utmost reserve and judgment.

Coming now to the programme, we may first turn our attention to the new works, for these are what go farthest to prove the vitality and usefulness of a festival. The interest

of musicians and the general public alike in the festival seemed to centre in Sir Edward Elgar's new oratorio, 'The Kingdom.' Time was when the largest audiences were always secured by the most familiar works, but now this rule has been abrogated, at least so far as it concerns Elgar. 'The Kingdom,' attracted the largest audience of the week, and the demand for places in the hall may be imagined from the fact that 'standing places at one guinea each' were advertised in the local papers a few days beforehand! 'The Kingdom,' some description of which appeared in THE MUSICAL TIMES for October, is a sequel to 'The Apostles,' and from internal evidence, as well as from the scheme outlined in the preface to the earlier work, it would seem as if a further extension were contemplated. Certainly what appears to me as the least satisfactory feature of 'The Kingdom' is a certain sense of inconclusiveness. It continues the story of the little band of Christians, the Apostles, and the disciples, from the time when their Master's bodily presence was taken out of their sight, and, after presenting to us the descent of the Holy Ghost at Pentecost, that signalled the birth of the infant Church, it leaves us with the disciples in the Upper Room, engaged in carrying out their Lord's commands in the breaking of the bread and the prayers. The effect of this termination, with a choral setting of the most purely devotional kind of the Lord's Prayer, is that, while deeply impressed, one is left like Oliver Twist asking for more. It is certainly to be hoped that the composer may be further inspired to complete his original design, and carry this great and original Christian epic to a decisive issue. I have referred to the quiet, devotional character of this final chorus, but if it militates against the musical impression made by the work as a whole, it is only one illustration of the absolute sincerity with which the composer has approached his task. To my mind the strength of 'The Kingdom'—perhaps even more than in the case of 'The Apostles'—lies in the wonderful power with which Sir Edward Elgar has gone to the heart of every situation: has realized the inner meaning as well as the outward atmosphere of each scene. As in 'The Apostles,' he has made a network of leading motives the groundwork of his music, and of these the large majority have already been heard in the previous work, so that the sequence of the later one is made plain. The general character of the music is less mystical, it leaves the impression of being simpler and more diatonic, while the choruses are conceived on broader lines. That which forms the conclusion of the first part, 'O ye priests,' is remarkable for its vigorous directness, and the conclusion of the Pentecostal scene is equally powerful and developed at unusual length, for Sir Edward Elgar is not always so careful to make as much of a situation from the purely musical side as in this case, where he has allowed the music to make its fullest impression, yet without in any respect interfering with the logical continuity which it is his first anxiety to preserve. Of the power and individuality of the oratorio there can be no doubt, and it is not too much to assert that no other composer could have done what he has accomplished in setting to music these episodes in the history of the Christian Church. The performance was distinctly the best that a new choral work by Elgar has ever received. If not quite free from hesitancy, it went very smoothly, and the principals could hardly have been bettered. These were Miss Agnes Nicholls (The Blessed Virgin), Miss Muriel Foster (Mary Magdalene), Mr. John Coates (St. John), and Mr. William Higley (St. Peter).

'The Kingdom' was given on Wednesday morning, October 3, and on the preceding evening 'The Apostles' was heard, so that the connection of the two was made the more plain. The composer secured a really brilliant performance of 'The Apostles,' and, in addition to the singers first named, Mr. Ffrangcon-Davies resumed his original part of Christ, while an element of novelty was afforded by the appearance of Mr. Charles Clark, who gave a tremendously, almost terribly, forcible presentment of the character of Judas.

Birmingham is fortunate in having attracted some distinguished musicians of late. Sir Edward Elgar is Professor of her new University, and another important post has been filled by Mr. Granville Bantock, one of the most brilliant of the younger generation of composers. Mr. Bantock's special idiosyncrasy is his devotion to the East, which has culminated in his feat of setting the whole of the Ruba'iyat

of 'Omar Khayyam' (according to Fitzgerald) for soloists, chorus and orchestra. Of this the first and principal portion, including fifty-four of the 101 quatrains, was heard for the first time at the festival. The difficult task of securing variety in the treatment of these uniform stanzas has been cleverly surmounted by personifying the Poet, the Beloved, and the Philosopher, and giving to them their appropriate stanzas, the chorus being used freely, either as representing the bystanders, or as a 'chorus' in the classical sense, to whom are entrusted such sayings as will bear a collective utterance. Where the composer has handicapped himself in is undertaking to set the entire poem, for some stanzas bear musical interpretation much more readily than others, and the difference is felt in the comparative spontaneity of the various episodes. Thus the 'philosophical' passages fail to convince in the same manner as the amatory and, as I might call them, the pictorial episodes. The brilliance, the resourcefulness, the originality of the music are quite undeniable, and were it pruned of what on a first hearing seems redundant, its many good qualities would be far more apparent. Even so obvious a picture as that of a desert caravan Mr. Bantock has realized, not only with vividness and charm, but with individuality, and some of the languorous love music is delightful. The orchestra is used with masterly power, the effects are elaborate and strange but never forced, for Mr. Bantock knows what each instrument can give, and does not demand from it what is either ineffective or impossible. The work is complicated and difficult, and the performance, which took place on October 4, left something to be desired in point of clearness of detail, while the three soloists, Madame Ada Crossley, Mr. John Coates and Mr. Dalton Baker, though they sang artistically, were not heard to complete advantage.

Mr. Joseph Holbrooke's setting of Poe's 'Bells' for chorus and what he advisedly styles a 'grand' orchestra, next claims attention. Whether the poem is one which would seem to call for a musical setting is arguable, but there can be no doubt that Mr. Holbrooke has shown himself in complete sympathy with all the vivid pictures it suggests. Sledge bells, wedding-bells, alarum bells, iron bells—these are all illustrated with distinct imaginative power. The composer uses an orchestra whose dimensions approach the extravagant, but there would be no occasion to reproach him for a matter obviously within his discretion did the result justify the means. I seriously doubt, however, if this is the case, and think so clever a colourist might have made a more limited palette equally effective. I would go further, and express my belief that the appeal would have been more poetic had he depended on suggestion rather than upon the realism which his huge force of percussion instruments induces. For some special effects a soprano concertina is employed—surely its first appearance in an orchestra?—but though it duly appeared I am unable to say that its influence was perceptible. Some of Mr. Holbrooke's music has a suspicion of crudity, but there is real power and imagination underlying it; it has the saving grace of ideas, which atones for many shortcomings in their expression. Mr. Holbrooke, who is not a practical conductor, very wisely entrusted the direction of the performance to Dr. Richter, who caught well the general character and broad effects of the music.

The fourth and last novelty was Mr. Percy Pitt's Sinfonietta, an exceedingly able piece of work, which a few periods of repose would greatly improve. The reason for the diminutive form of title may be ascribed to either the composer's modesty or the circumstance that there are only three movements, for as a matter of fact each movement is unusually elaborate, and the whole work takes forty minutes in performance. In interest it increases as it progresses, and the first movement would certainly bear both condensation and lightening. It is too strenuous throughout, too crowded with material, and does not seem so spontaneous as its successors. In the *Intermezzo* quintuple rhythm is happily employed, and the *Finale*, a sort of *Rondo*, is distinguished by the interest of its subjects and the brilliance of their treatment. The Sinfonietta was exceedingly well played under the direction of the composer, and furnished a convincing proof of his exceptional power as a writer for the orchestra. If he will only be less prodigal of his resources and consider the æsthetic value of points of repose, he should accomplish great things. Both the above novelties were produced at the evening concert on October 3.

The great event of the festival was, beyond a doubt, the performance of Beethoven's colossal Mass on the Friday morning. All concerned, from Dr. Richter downwards, did their utmost, and the result was the most deeply impressive reading within my recollection. Richter realizes almost better than any other the majesty and depth of Beethoven, and while I have heard the work perhaps more brilliantly given I have never listened to a performance which seemed to go so far into the heart of the matter. The chorus sang finely, and the sopranos left only the slightest sense of effort in attacking their exhausting passages. But the great merit of the performance was that one lost sight of technique and had one's attention firmly fixed on the essential qualities of the music; there was no straining for effect, but only a desire to worthily interpret a masterpiece. The solo quartet, Miss Agnes Nicholls, Miss Muriel Foster, Mr. John Coates and Mr. Robert Radford, was altogether admirable. Miss Nicholls deserves a special word of praise for her highly-artistic singing, and Mr. Radford's fine voice, of true bass quality, gave remarkable dignity to his part. Young Mischa Elman played the violin solo in the Benedictus most artistically, but one felt he was too young in spirit to quite realize the nature of his task. In Bach's motet for double chorus, 'Sing ye to the Lord,' we had a fine piece of unaccompanied singing, forceful yet always perfectly musical. Of the more familiar choral works 'Elijah' met with the best treatment, receiving an exceptionally fine interpretation, full of colour, bright and well polished. The 'Messiah,' one is sorry to say, was less satisfactory, a feeling of slackness pervading the whole performance. Stanford's 'Revenge' was well sung, if hardly with the freedom of declamation it demands, and the 'Hymn of Praise' furnished a popular finale to the festival.

The most noteworthy orchestral performances were of Brahms's first Symphony and the 'Don Juan' and 'Tod und Verklärung' of Richard Strauss. Three of Wagner's overtures and the 'Carnaval Romain' of Berlioz were brilliantly played, and Mischa Elman gave artistic and wonderfully mature readings of Beethoven's and Tchaikovsky's Violin concertos, the latter receiving a really superb interpretation, fully realizing its exuberant emotion without conveying any sense of exaggeration. In addition to the vocalists already named, Madame Albani, Miss Gleeson-White—who sang a fine air from 'Euryanthe' with much dramatic fire—and Mr. John Harrison took part. A word is due to Miss Agnes Nicholls for her extremely brilliant singing of a fine, florid air from 'Il Seraglio,' and Miss Muriel Foster, who, to the grief of all musicians, is soon to retire from her brilliant public career, made her farewell to the Birmingham festival in a most interesting solo cantata by Christian Ritter, 'O amantissime sponse Jesu.' This precursor of Bach and Handel is little more than a name to us, but the cantata, which has recently been revived, and edited by Mr. Richard Buchmayer, reveals a great power of expressing quiet devotional sentiment. Few artists could make it as interesting as did Miss Foster, and her noble, moving interpretation intensified one's sense of the loss which her retirement will cause.

## INTERNATIONAL MUSICAL CONGRESS AT BASLE.

(BY OUR SPECIAL CORRESPONDENT.)

Basle, October 1.

Wealth, remarkably devoid of ostentation, is the keynote of Basle. The following population figures show its modern development: 1610, 16,120; 1905, 112,000. Its wealth comes partly from water-power and its own manufactures of silk, linen, cotton, &c. (especially silk ribbons), and more directly from international transit-trade. Its dignity comes from long centuries of political and literary cultivation. Founded in 374 as 'Basilea,' Valentinian's imperial camp. Under bishop rule from the 4th century till the Reformation. A free city of German Empire from the 10th century. Built its cathedral in 1010, which became Protestant in 1529. Had strong trade guilds from the 13th century. After Pisa and Constance, seat of the militant Church Parliament or Council (1431-1443). Was given a University by Pius II. (Aeneas Sylvius), copying Bologna, in 1459. With Zürich and Berne, the centre of the Zwingli movement. The home

of the early printers, and the printing-place of Luther's works. Has always been a seat of merchant princes, almost an inland Venice.

The newly-arrived Congress member, it is to be noted, pays 6s., which gives him a pass for everything in the Congress, access to a club-house (Lesegesellschaft) and the principal sights and shows of the town, and in hand a bundle of new literature (itself seemingly worth the sum) presented by the Reception-Committee. The 'Festschrift,' pp. 238 crown 8vo and eleven new plates (Basle University Press), appears to be imitated from the 1901 Festschrift of the 400th Free-Basle anniversary, and is really a valuable book. A 'Guide to Basle' included in the packet sends him on a philosophic walk through the old German town, where he finds always the self-restrained qualities named above, Universal cleanliness, well-kept public grounds, comfort, quiet enjoyment of life, polite manners. On the other hand, the best shops with sparsely dressed windows; the important guild-halls over small restaurants; nothing very picturesque except the sickle-curve of the Rhine seen from the chestnut-tree Cathedral Terrace (Pfalz), and the far views of the Black Forest and Jura hills; no noteworthy buildings except the world-famed two-spired red-stone cathedral on the river-bank, and the Gothic Town Hall (1508-1521) at the market-place. History again gives the clue. After about a century of great pugnacity as a free-lance—among other things the Baslois threw the Papal legate who came to excommunicate them into the river and drowned him—the town joined the Swiss Confederacy, and settled down to industrial staidness. Four hundred and five years of this, and a good geographical position, have made it the wealthiest town in Switzerland. But running into the other extreme as sectarians, the Protestant body (two-thirds of the population and its most influential part) has risen itself into fragments; so that every street has two or three meeting-houses. Also, from much the same ground-cause, the number of separate learned societies and missions far exceeds that in any other town of the size in the world, and the literary man must have a prodigious subscription list. All this favours mental activity, but is against communal display. Basle forms the centre of a railway cross-fish, with rays pointing all round outside Switzerland, to Paris, Brussels, Cologne, Hamburg, Berlin, Munich, Vienna, Milan, and Lyons, and is thus called the Clapham Junction of Europe; yet its trains run at present in and out from a shanty. The University is 447 years old and has known its Erasmus, Froben, Oecolampadius, Holbein, Iselin, Euler, Bernoulli, &c.; yet its important library in Schönbeinstrasse (220,000 volumes and 4,000 MSS., including the Acts of the Council of Basle, built in 1892-1896) is not more than respectable to outer view; while its official residence at the Rheinsprung is both inside and out a mere rabbit-warren—the class-rooms like those of an English Public School 200 years ago.

After an informal conversazione of members on the previous evening (President of Reception Committee, the very able Nationalrath Prof. Paul Speiser), the Society's Governing Body (Präsidium) met in the council-room of the Music Conservatorium, on September 25. The director of this school is, according to Swiss fashion, not a musician, but an expert in another faculty, Dr. Alfred Bertholet, Professor of Theology, a charming and amiable man. Apart from Germany and Switzerland themselves, official national delegates came from Amsterdam (for Holland), Brussels (Belgium), Copenhagen (Denmark), Helsingfors (Finland), London (Great Britain and Ireland), Malmö (Sweden), Paris (France), Rome (Italy), Vienna (Austria), and Washington (United States). Out of nineteen national sections, fifteen were represented at the Governing Body meeting. The first general meeting for reading papers (called Hauptversammlung) followed two hours later in the Conservatorium concert-hall; to this all members were of course admitted, as also the public. There was a goodly show in this hall all through the Congress, varying from 100 to 200. For these Hauptversammlungen were selected the so-considered more important papers (called Referate); especially those commissioned by the management as 'General Current Surveys' of the present-day state of knowledge on this and that branch of musical enquiry. The 'Referate,' fourteen in number, in French and German, are all to be printed. They averaged half-an-hour each, there were no discussions, and it is difficult to report such a mass

of literature. Dr. H. Springer summarized music-cataloguing, with suggestions for unanimity. Dr. E. von Hornbostel summarized race-comparison, showing why oriental scales precluded harmony, and advocating the phonograph. Dr. Joh. Wolf (perhaps the most striking lecturer) summarized notational history, with much on rhythmical Mensuralists versus word-accent Traditionalists, the obscure Organ-Tablature, &c. Nearly fifty other papers, called Vorträge, were relegated to the concurrent sittings of nine Subject-Departments, held in the 'rabbit-warren' above-mentioned. There was no proper organization for these, and in brief the audiences are insufficient for such a sub-division.

The Congress ended with a General Business Meeting (Generalversammlung). Here the head of each Subject-Department reported orally what had been most important therein. Also one or two resolutions sent up from departmental meetings were passed. For instance, it was resolved that the 'Quellen Lexikon' of the late Robert Eitner (1852-1905) should be amplified and brought out anew under a committee. Also that mediæval theoretical works, such as those amassed by Martin Gerbert von Hornay (1720-1793) in his 'Scriptores ecclesiastici de musica sacra potissimum' (1784), and by C. E. H. de Coussemaker (1805-1876) in his continuation thereof, should be now collected, duly edited, and printed; the art of compilation combined with critical insight was in its infancy in Gerbert's time.

Space fails to do more than glance at the following. A sacred concert was given in the cathedral; organ by Haas Brothers, 1855-1858, on rood-loft of 1381; all the music 250-300 years old, yet no trace of superannuation; Purcell's five-part anthem 'Remember not, Lord, our offences,' (in German, *a capella*) was certainly the most beautiful piece; Maria Philippi, contralto, distinguished herself. A secular concert in the Town Concert Room (Musiksaale), for old music, orchestral, chamber, and vocal; quartet spoiled by a persistently out-of-tune soprano, and three English madrigals by Dowland and Morley thus missed their full effect; distinguished themselves Else Rosenmunde (young soprano) and Wanda Landowska (the unrivalled harpsichordist). At the house of Laroche-Burckardt family, a most delightful private evening concert and sumptuous supper; with fair women, spirited men, and the manners of a court, one imagined oneself under Louis Quatorze. By-the-bye, it was clear herefrom that Schubert (1797-1828) had founded his Lied-style on the semi-obscure J. R. Zumsteeg (1766-1802) of Stuttgart. On the last evening, a supper for members and their friends, with valedictory speech-making, at the Stadt-Casino. Coming to earth, the congress-member asked himself the meaning of the six shillings which he had paid; it could scarcely have defrayed his share in the final supper. The answer is that the Congress-week was carried through on a local guarantee-list, and—no names were published! This is the 'unostentatious wealth' above-mentioned. Moral therefrom:—some one observed at the Congress that too much history gives a head-ache; it might also be added that it gives a lean purse; the very agreeable International Musical Congress that has just taken place will not repeat itself in those terms till there is found elsewhere a repetition of the hospitality of Basle.

CHARLES MACLEAN.

## HOVINGHAM MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Hovingham Festival is an absolutely unique phenomenon in the world of music. Its story has been told before now in THE MUSICAL TIMES, so all that need be said to explain how this little village, in one of the most purely rural parts of Yorkshire, is entitled to boast of a festival at which a long series of important works has been given, is that a good many years back, when Canon Pemberton was rector of the adjoining parish of Gilling, he was impressed by the possibilities of a hall, or 'Riding school,' attached to Sir William Worsley's residence at Hovingham, as a concert room, conceived the idea of a festival, and carried it into effect. When he left the neighbourhood there came a break in the continuity of the

festivals, which had been held, not annually, but in about two out of every three years, and then the recent death of Mr. John Rutson, who had generously subsidized the institution when it most needed such help, came as an additional blow. However, Sir William Worsley, who has not merely provided the concert-room, but has taken a deep personal interest in the festivals, was determined that they should not come to a premature end. The good-will of Canon Pemberton was assured, and his active assistance was promised, while a most capable and energetic successor as conductor was found in Mr. T. Tertius Noble, the organist of York Minster. So the thirteenth Hovingham festival was engineered, and took place on October 17 and 18 under the general conductorship of Mr. Noble. One of the most striking proofs of the artistic value of these events is the generous manner in which many artists of high repute co-operate for something less than a 'living wage,' their recompense being chiefly the pleasure of taking part in a festival whose sole object is that of making and hearing good music, without any ulterior purpose, charitable or otherwise. The principal vocalists on this occasion were Miss Agnes Nicholls, Mrs. Burrell, and the Hon. Norah Dawnay, Mr. Gervase Elwes and Mr. Ffrangcon-Davies. Mr. Kruse was the solo violinist, and brought his quartet party with him; Mr. Withers was the solo violoncellist. The orchestra, over fifty strong, included many well-known names, Mr. J. W. Rendle being the leader, while the amateurs who were privileged to join its ranks were all chosen with a careful regard to their efficiency, which was put to a severe test when one important work had to be given without any full rehearsal, owing to the limited time at disposal.

The choral compositions were Bach's cantata 'Sleepers, wake'; Haydn's 'Spring,' from 'The Seasons'; Dvorák's 'Te Deum'; Elgar's 'The Black Knight,' and Coleridge-Taylor's 'Kubla Khan,' a thoroughly interesting and representative group of works. 'Kubla Khan,' which was the nearest approach to a novelty, is a characteristic example of Mr. Coleridge-Taylor's individual style. He has set the poem to music which, in its richness of colour and wealth of melody is most appropriate, and the romantic picturesqueness of the verses has its equivalent in the score. The contralto solo was very artistically sung by Mrs. Burrell, and the performance was vigorous, if not as varied and subtle in expression as some others during the festival. Generally speaking the chorus-singing was very bright and intelligent, and showed a distinct advance in refinement, while the orchestra was quite excellent.

Beethoven's Violin concerto was played by Mr. Kruse, and Mr. Withers gave a brilliant reading of Saint-Saëns's Violoncello concerto in A minor. Both artists were heard in Brahms's double concerto, which they played admirably, making one regret that opportunities are so rare of hearing a work the austerity of which diminishes as its not too obvious charms are gradually revealed. Canon Pemberton conducted a bright performance of Mozart's so-called 'Jupiter' symphony, and the other orchestral pieces were Mendelssohn's 'Hebrides' overture and Stanford's first Irish rhapsody, of which Mr. Noble gave a remarkably brilliant and interesting reading. Throughout the festival indeed Mr. Noble proved his fitness for the task he had undertaken, and with further experience of what it involves he should go still farther, adding to the vitality of his readings an increased dignity and repose.

The festival opened with an interesting chamber concert, the most important thing in the programme being Stanford's recent Serenade in F for strings and wind, in which Messrs. Claude Hobday (double-bass), Eli Hudson (flute), W. H. Hall (clarinet), Borsdorf (horn) and E. Hall (bassoon) joined the Kruse Quartet, which was also heard in string quartets by Beethoven and Grieg. The serenade has been heard on one occasion in London, but is still unfamiliar. Its melodic charm and beautiful structure should make it a general favourite, and only the difficulty of getting together nine accomplished artists is likely to hinder its frequent performance. At this concert groups of songs by Miss Agnes Nicholls, with Mr. Hamilton Harty at the pianoforte, were a delightful feature of the programme. Among the other vocal solos were Vaughan-Williams's charming 'Songs of travel,' sung with refinement and point by the Hon. Norah Dawnay.

## Musical Competition Festivals.

### BLACKPOOL.

October 3, 4, 5 and 6.

The continued popularity of this festival may be measured by the fact that this year it was found necessary to allot four instead of the usual three days in order to meet the expansion of the work. Blackpool has exceptional facilities for an event of this kind, and as the promoters and managers are men of the best social standing in the town and have no other motive than the advancement and encouragement of executive skill in music, they have gained the confidence of numerous small musical organizations in the north-west and central districts of England. In their preface the committee stated that the Blackpool Executive is thoroughly decided that the commercial element shall be conspicuous by its absence.

There were over 3,000 competitors during the four days. On the first day 136 persons were tested in solo singing, violin and pianoforte playing, and there was an infants' action-song competition. A concert was given in the evening at which the prize-winners performed, and a cantata, 'Sons of the empire,' partly composed by Mr. Thomas Facer, was staged with remarkable effect, the costumes and actions having been devised with great ingenuity and taste. Mr. Herbert Whittaker conducted.

On the second day adult soloists competed and 60 sopranos, 33 contraltos, 38 tenors and 16 basses were heard. The fact that the following pieces were used as tests shows that the standards held out to competitors were high:

SOPRANOS ..	{ 'O cessate' .. ..	Scarlatti.
	{ 'Secrecy' .. ..	Hugo Wolf.
CONTRALTOS ..	{ 'Slumber song' .. ..	J. S. Bach.
	{ 'Christmas Oratorio' .. ..	
	{ 'Divinités du Styx' ('Alceste') .. ..	Gluck.
TENORS ..	{ 'Il mio tesoro' ('Don Giovanni') .. ..	Mozart.
	{ 'Bride of my heart' .. ..	R. Strauss.
BASSES ..	{ 'Qui sdegno' .. ..	Mozart.
	{ 'I'm a roamer' .. ..	Mendelssohn.

Besides the above, vocal quintets were heard in the curious and beautiful part-song 'Comfort in tears' (Cornelius), male-voice quartets in 'My dear mistress' (Spofforth) and 'Wanton gales' (Webbe), mixed-voice quartets in 'To daffodils' (Roger Quilter) and 'The last prayer' (Hugo Wolf), and female-voice choirs in 'The snow' (Elgar) and 'In a year' (Felix Woynsch).

The solo prize-winners were Miss C. F. Gedhill (soprano), Miss Lucy Nuttall (contralto), Mr. Thomas Archer (tenor), Mr. S. A. Moore (bass), and the Blackpool Orpheus Choir, under Mr. Clifford Higgin, gained the first place in the local female-voice choir section.

On the third day children were again in evidence. Many excellent school choirs competed in various sections, and action songs were performed with exceptionally good effect. The animation and interest of this 'children's day' at Blackpool is one of the most remarkable developments of the festival. The fact that the children attract large audiences of parents and friends illustrates the social advantages derived from a festival of this kind. The results are given in detail in this month's *School Music Review*.

The fourth and 'open' day brought in choirs and bands from a wide area. The Isle of Man, the Potteries district, Nottingham, Manchester, Preston and many other towns were represented. In all twenty-eight choirs, three full orchestras and two string orchestras appeared. Colne full orchestra (Mr. J. T. Wildman) was first in its class, Nelson (Mr. C. Townsley) first in the string section, and the Blackpool Madrigal Ladies first in the chief female-voice choir section. The most important classes were those for male voices (tenor lead), in which the Manchester Orpheus (Mr. Nesbitt) was victorious, and the mixed voice Challenge Shield, in which once again the Blackpool Madrigal Society (Mr. H. Whittaker) was successful. Mr. Lionel Benson declared that Mr. Whittaker's choir gave the finest performance of a madrigal ('The Lady Oriana') he had ever heard. Mr. Looney's splendid choir from the Isle of Man was only slightly behind. They particularly distinguished themselves in Mr. Bantock's part-song 'Awake! awake!' and moved Mr. Edward German to great

enthusiasm. As in the solo-singing classes the tests chosen were of the most searching kind. They were as follows:

FEMALE VOICES	{ 'Gentle spring' .. ..	J. Holbrooke.
	{ 'The mermaid' .. ..	Schumann.
MIXED VOICES	{ 'A ballad' .. ..	Theo. Wendt.
	{ 'When love and beauty' .. ..	Sullivan.
MALE VOICES	{ 'What ho!' .. ..	W. Beale.
(ALTO LEAD)	{ 'Nymphs of the forest' .. ..	W. Horsley.
	{ 'Fleeting life' .. ..	Cornelius.
MALE VOICES	{ 'Dance of the gnomes' .. ..	E. A. MacDowell.
(TENOR LEAD)	{ 'Betrothal dance' .. ..	R. Strauss.
	{ 'To Celia' .. ..	C. Lee Williams.
MIXED VOICES	{ 'The Lady Oriana' .. ..	Wilbye.
(CHALLENGE)	{ 'Thou must leave Thy lowly dwelling' .. ..	Berlioz.
SHIELD CLASS)	{ 'Awake! awake!' .. ..	Granville Bantock.
FULL ORCHESTRAS	{ Overture, 'Die Abendceragen' .. ..	Cherubini.
STRING ORCHESTRAS	{ 'Eine kleine nachtmusik' .. ..	Mozart.

The adjudicators were Madame Edith Hands, Mr. William Shakespeare, Mr. C. H. Fogg, Mr. Edward German, Mr. Lionel Benson and Dr. McNaught. The officials, the chief of whom are Mr. Leonard Molloy, M.D., Chairman of the Executive, Councillor J. Collins (Director of Competitions) and Mr. Lionel H. Franceys (Hon. Secretary), worked with great zeal and efficiency. Obviously much experience and prevision were demanded in order to marshal the throngs of competitors, to say nothing of the audiences, which sometimes numbered four thousand persons.

An interesting feature of the festival was the appearance of Miss Clara Butterworth, a young singer who gained a solo-singing prize in the 1903 competition, and as a consequence was sent to the Royal Academy of Music by friends. Miss Butterworth displays a mezzo-soprano voice of beautiful quality and shows promise of a dramatic style. Another young singer, Miss Lucy Nuttall, winner of the contralto solo prize, was one of the discoveries of the festival.

### KEIGHLEY.

October 13 and 20.

The fifteenth annual competition held in Keighley in memory of the late Mr. W. H. Summerscales was held on the above dates with the usual success. Vocal and instrumental soloists to the number of 128 and eleven choirs competed on the first day. Miss Emily Barraclough (soprano), of Cullingworth, Mr. Fred Horner (bass), of West Morton, and Mr. Lewis Oddy (pianoforte), of Bradford, were winners in their respective sections.

Eccleshill Baptist Choir (Mr. J. T. Wilcock) gained the mixed-voice choir prize, and the Berry Brow Vocal Union (Mr. R. H. Dyson) that in the male-voice choir section.

Open competitions were held on the second day. There were nine vocal quartet parties and ten choirs from various Lancashire and Yorkshire towns. The Padiham Vocal Union (Mr. Ernest Hitchon) was successful in the mixed choir section, and the Nelson Arion Glee Union (Mr. Lawson Berry) in the male-voice choir section. The tests were:

MIXED VOICES	{ 'Gather ye rosebuds' .. ..	Blumenthal.
	{ 'Evening scene' .. ..	Elgar.
MALE VOICES	{ 'O flame of gold' .. ..	Laurent de Rille.
	{ 'The Wreck of the Hesperus' .. ..	Hills.

Dr. McNaught and Dr. E. C. Bairstow adjudicated in the vocal sections, and Mr. Isidor Cohn in the instrumental. The arrangements worked with commendable smoothness under the experienced direction of Mr. Allan Bradley, the hon. secretary.

### PROMENADE CONCERTS.

Taking the new works in the order of their presentation, the first claiming notice is a prelude entitled 'Sappho' by Mr. Granville Bantock, played for the first time on September 25. This work is the prelude of a series of songs having for their text Mr. H. T. Wharton's English translation of the fragments of Greek poetry which have come down from the famed poetess 'Sappho.' If the prelude, which is in the nature of a symphonic poem, seems a trifle vague, it is well written and richly scored. At the same concert were played for the first time in England two very poetical songs, severally entitled 'Midnight in the forest' and 'Down in the forest,' by Signor Vittorio Ricci, which were admirably sung by Mr. Robert Burnett.

An overture to an historic comedy entitled 'A night at Karlstein,' by Zdenko Fibich, the Bohemian composer, was

heard for the first time in England on September 27. The work, if showing little subtlety, is instinct with strong romantic feeling, exuberance and directness of expression.

On October 4 was played for the first time in London a tone-poem entitled 'En Sage,' by Jean Sibelius. No programme is given of the piece, but its musical worth is so great and its significance so pronounced, that, although it manifestly illustrates a series of incidents, ignorance of its specific nature does not hinder enjoyment of the work. The tone-poem opens mysteriously and ends in the same manner, this effect being largely due to skilful scoring. At the beginning the music might well be illustrative of a dark forest or rocky defiles. Anon there seems to come the tramp of men, which grows in force and volume and acquires a barbaric character as though some mighty host of old were passing by, with an exciting effect on the imagination of the listener which testifies to the truth and power of the music.

Another work of Sibelius, produced on October 13, and entitled 'Finlandia,' is said to stir such patriotic feelings in the Finns that its performance was prohibited during recent political disturbances! The themes are so naive and expressive, that they would seem to be folk-tunes, but we have the composer's authority that they are his own invention. The performance of the work at the Queen's Hall aroused such enthusiasm that it was decided to repeat it on the concluding night of the season, October 26. The marked success of the above two compositions can scarcely fail to create a desire to make further acquaintance with the works of Sibelius: their sanity and freshness will cause them to be very welcome.

Four novelties were presented at a singularly interesting concert on October 6. The first of these was a new suite for flute and pianoforte by Mr. York Bowen, by whom and Mr. Albert Fransella it was played. The work consists of three movements, severally headed 'Humoresque,' 'Romance,' and 'Finale,' *presto*, and is a composition well deserving of cordial recognition from flautists. On the same evening was performed a Concertstück in C minor for pianoforte and orchestra (Op. 2) by Mr. Egon Petri, who played the solo part with great brilliancy. Next came the first performance in England of a 'Gopak' from Moussorgsky's unfinished opera 'The Fair of Sovochinsk,' which proved to be a bright and pleasing example of the popular Russian dance, its effectiveness being greatly due to the scoring of M. Liadoff. Later in the evening the first performance in London was given of Lalo's Violin concerto in G minor on Russian themes. Seeing that this was performed by M. Marsick in Paris in 1881, and that it is singularly charming in character, it is astonishing that it should not have been given in the Metropolis before. The solo part was admirably played by Herr Schwiller, a member of the Queen's Hall Orchestra.

The novelty on October 9 was a 'Music poem' entitled 'Epithalamium,' by Mr. J. H. Foulds, one of the violoncellists of the Hallé Orchestra. The composer has not given the programme of 'Epithalamium,' although its structure corresponds with the stanzas of a poem, unity being obtained by certain recurring phrases. Its instrumentation is picturesque and sonorous, but the form of the work is unsatisfactory by reason of its fragmentary character.

An 'In Memoriam' overture by Mr. George Halford, performed on October 11, is to be regarded as a reverie on a departed friend, some of whose characteristics Mr. Halford has endeavoured to portray in the music. It is understood that several of the themes used in the overture are melodies for which his friend had a predilection, but the two chief subjects would appear to be Mr. Halford's own, and the second of these is a melody of great beauty, tenderly regretful and thoroughly elegiac in character.

On October 16 was given the first performance in England of M. Arensky's 'Variations for strings on a theme by Tchaikovsky' (Op. 35). The melody on which the variations are built is one of the fifteen songs for children by Tchaikovsky, constituting his Op. 54, and composed in 1883. The tune, in the minor mode and permeated by a spirit of melancholy, lends itself to the variation form, and M. Arensky has been content to supply seven variations, of which the most memorable are the third, fourth, and last.

The first performance in London of the *Finale* from Borodin's unfinished opera-ballet 'Mlada' took place on

October 18. The instrumentation of this excerpt is by the composer's compatriot M. Rimsky-Korsakoff, and is picturesque and striking. Signor Ferruccio Busoni is as gifted a composer as a pianist, and a very bright example of his creative abilities was performed for the first time in England on October 20. This was a 'Lustspiel' overture (Op. 38), a work which engages attention by its unflagging vivacity rather than by significance of expression, but its joyousness seems very real, and its optimistic character is calculated to secure it many admirers.

The third work by Sibelius was presented on October 23, a Suite for orchestra entitled 'Karelia' (Op. 11). The first movement of this composition, an overture, was not given on this occasion, a commencement being made with an *Intermezzo*, the thematic basis of which is a fanfare. This is ingeniously developed into a stirring movement, which provides an effective contrast to the following *Ballade*. In this the melodies are of folk-song type and suggest the old modes. The *Finale* is light in character, but extremely gay and vivacious.

The season, one of the most successful of the series, concluded on October 26.

### ROYAL ITALIAN OPERA.

The Grand Opera Syndicate, joining forces with Mr. Frank Rendle and the San Carlo Opera Company, with Mr. Neil Forsyth as manager, may be said to have established on a firm basis the autumn opera season at Covent Garden. This year the house was opened on October 5 and the attendances have justified the engagement of such esteemed artists as Mesdames Melba, Giachetti, Suzanne Adams, Kirkby Lunn and De Cisneros, and Signori Zenatello and Sammarco. A considerable number of new-comers have been heard, the most gifted of whom are Madame Scalar and Signor Franceschini, who made their first appearance here on October 17 in 'Aida,' the former artist in the name part and the latter as Radames, and were at once recognized as operatic vocalists of the first rank. Madame Scalar has a soprano voice of remarkably even and rich quality, and her singing is instinct with intelligence and dramatic intuition. Signor Franceschini's tenor voice is pure in quality and powerful; he is a good actor and has a commanding stage presence. Signor Krismer sang on the opening night as the Duke in 'Rigoletto' and was not heard again; but Signor Carpi, who made his début in the same part on October 11, made a much more favourable impression.

No new operas had been given up to the time of going to press, the repertoire consisting, in addition to those named above, of 'Faust,' 'Carmen' (with Madame Kirkby Lunn in the name part), 'La Bohème,' 'Tosca,' and 'Madama Butterfly'; but Giodarno's 'Fedora,' and Catelani's 'Lorlei' are to be expected. It should be added that Signor Mugnone has conducted all the performances, with the exception of 'Faust,' which was given under the baton of Mr. Percy Pitt with excellent results.

### THE REV. H. E. HODSON'S 'GOLDEN LEGEND.'

An interesting performance of this cantata was given in the Town Hall, Cheltenham, on October 11, by the associated choirs of Tewkesbury, Ledbury and Stroud, numbering about 200 voices, together with the efficient orchestra of the Cheltenham Philharmonic Society, the whole being under the able direction of Mr. C. J. Phillips. The cantata, published in 1880, six years before the production of Sullivan's popular setting of Longfellow's poem, contains much effective and original music. The performance was altogether excellent, the combined choirs displaying fine tone, firm attack and good enunciation, while the orchestra gave full effect to the accompaniments, playing also with much spirit the Interlude, March and Pageant music. The solo vocalists were Madame le Mar, Misses Hilda Baker, Jessie King and Margaret Hicks Beach, Messrs. Henry Beaumont, Ernest Davies, T. Woodward and Charles Tree. The reverend composer was called to the platform at the conclusion with genuine enthusiasm, and the performance may be described as 'a very real success.'

## London Concerts.

### PIANOFORTE RECITALS.

Miss Una Bourne, an Australian pianist, assisted by Miss Mona McCaughey, a sympathetic soprano vocalist from Melbourne, showed great intelligence in her playing at Bechstein Hall on October 6.

M. Lhévinné, a Russian pianist, had the valuable assistance of the London Symphony Orchestra (conducted by Sir Charles Stanford) for his re-appearance in London at Queen's Hall on October 11. The chief characteristics of this artist's performances are a remarkably sensitive and caressing touch and a refinement of style which, if somewhat lacking in brilliant and energetic passages, make his interpretations engaging and very welcome in these days of storm and stress.

Although prodigies are now too plentiful to be accounted prodigious, except in numbers, record must be made of the first appearance in England, at the Royal Albert Hall Sunday afternoon concert on October 14, of Pepito Arriola, a Spanish boy, born at Ferrol on December 14, 1896. A sturdy little fellow with bright eyes and dark hair, his musical gifts were so pronounced at the age of three that he was examined as a phenomenon at the Psychological Congress then assembled at Paris. Herr Nikisch, while on tour in Spain with the Berlin Philharmonic Orchestra, heard the boy play and persuaded his parents to send him to Leipzig to study, a grant being secured for that purpose from the privy purse of the King of Spain. At the Albert Hall he was heard in Beethoven's third Pianoforte concerto, in which he played with a beauty of touch, sympathetic expression and clearness of phrasing more amazing than his wonderful executive facility. It is satisfactory to note that his parents have no intention of exploiting him as a wonder-child, but an occasional appearance in public is considered advisable to encourage him in his studies.

The two most important pianoforte recitals of the past month were those given respectively by Mr. Mark Hambourg and Signor Busoni, on Saturday afternoon, October 20, the former playing at Queen's Hall and the latter at Bechstein Hall. A remarkable coincidence on this occasion was that both artists included in their programmes Beethoven's great sonata in C minor (Op. III) and, designedly or otherwise, the work was so placed that enthusiastic amateurs were able to hear the interpretation by both artists. Those who did so had an educational experience, for each player is a master of his instrument and has the courage of his opinions.

### VIOLIN RECITALS.

Mr. Theodore Spiering gave violin recitals on October 11 and 22, at Æolian Hall, on both occasions proving himself an accomplished player and a good musician, but deficient in the potent attraction of charm. He has, however, a fine technique and a strong sense of rhythm, qualities which account for the reputation which the 'Spiering' Quartet has acquired in Chicago, where Mr. Spiering enjoys considerable reputation.

Señor Sarasate made a welcome re-appearance in London at Bechstein Hall on October 13, when the first of three violin recitals was given with the assistance at the pianoforte of Señor Carlos Sobrino. The most important work on the programme was Schumann's Sonata in A minor, which was delightfully interpreted.

The recital given by Lady Hallé and Mr. Leonard Borwick at Bechstein Hall on October 19 brought back many pleasant memories of countless chamber concerts at which the eminent violinist was wont to appear, and recollections were brightened by her classic repose and the expressiveness of her playing in Schumann's Sonata in A minor, in which she was heard at her best.

### VARIOUS CONCERTS.

Madame Clara Butt made her re-appearance in public at her annual concert at the Albert Hall on October 13, when she was assisted by Mr. Kennerley Rumford, Miss Edith Evans, M. Holman and the London Symphony Orchestra conducted by Dr. Cowen. She introduced a new song entitled 'The exile,' by Cecil Engelherdt, and Mr. Rumford sang for the first time a cycle entitled 'Songs of the Norseland,' by Herman Löhr. The latter has a picturesque orchestral accompaniment, but otherwise does not call for comment. The audience was large and enthusiastic.

The London Trio, consisting of Madame Goodwin, Messrs. Simonetti and Whitehouse, commenced its ninth season on October 19 at Æolian Hall. The programmes included Vincent d'Indy's Trio in B flat (Op. 29) and Beethoven's Trio in E flat, which were excellently rendered. Some tasteful singing by Miss Neill-Fraser provided agreeable variety.

Master Lionel Ovenden, the remarkably clever English violinist and pianist, played with noteworthy success at the Crystal Palace on October 13. Another violin recital during the past month worthy of record was that of Miss Gertrude Turner-Schaerer on October 3 at Æolian Hall.

Mr. J. T. Hutchinson gave his annual vocal recital on October 18 at the Steinway Hall, when he was heard to advantage in the Serenade in 'Don Giovanni,' the prologue to 'I Pagliacci' and other well-known songs. A feature in the programme was an effective part-song 'How sweet the moonlight sleeps,' composed by the concert-giver.

A large number of young vocalists have braved criticism in the past month, and with few exceptions have chiefly shown that they require further training; but mention may be made of Miss Isabel Tait, who made skilful use of a sympathetic and flexible soprano voice at her recital at Steinway Hall on October 10.

### MUSIC IN AMERICA.

#### THE WORCESTER (MASS.) FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

New York, October 8.

While the triennial festival was in progress last week at Birmingham the Worcester County Musical Association was celebrating its forty-ninth annual festival in the city of Worcester, Mass., one of the most thriving, energetic and beautiful of the Commonwealth's manufacturing centres. It is many years ago that I first told of the doings at these festivals to the readers of THE MUSICAL TIMES, and several times I have referred to the fact that they were the outgrowth of the old New England Musical Conventions—gatherings at which the church singers of a considerable territory would study singing under a so-called convention leader, and at the close of the meeting give a concert at which hymns and selections from oratorios would be sung in chorus. After years of acquaintance with the festivals I found myself wondering last week if some of the old people of Worcester with memories reaching back two score years might not contribute an interesting chapter to the story of musical development in America if they were to tell us of the younger generation, whether the old conventions did accomplish more in the promotion of popular musical culture than do the festivals of to-day with their many solo singers, their orchestras and their audiences in festal attire.

To come to the present day, a feature of these festivals, it must be explained here, is that all the rehearsals are public functions for which tickets may be purchased as freely as for the concerts. It cost twice as much to hear Mlle. Parkina, Madame Homer, and Mr. Gogorza rehearse as it did to hear the choir and twice as many other singers practise the uplifting strains of Handel's 'Israel in Egypt' and the emotionally stirring measures of Verdi's 'Requiem.' It also cost considerably more to hear a fine but not extraordinary pianist at an afternoon concert and the fêted trio in the evening than it did to hear the choral and solo forces on

the two other evenings; yet it was the last afternoon concert and the final parade with their preparatory meetings that drew and apparently entranced the multitude. Under such circumstances it was less a cause of wonderment that the choir sang the old music perfunctorily at times than that the Association should still deem it worth the while to maintain the choral organization. Why not a soloists' festival, frankly and simply? And why, if the solo performers are to be set down as the real attraction of the affair, should three singers who sang on Friday night only have been thought so much more potent than their ten worthy colleagues who sang on the other occasions? Did Mrs. Rabold, Mrs. Waterhouse, Miss Munson, Mr. Dufault, Mr. Martin and Mr. Daniel make less for artistic righteousness when they sang Handel's music than Miss Parkina, when she sang the thrice-hackneyed mad scene from 'Lucia,' a wishy-washy English ballad and 'Comin' thro' the rye,' to her own accompaniment? Thirteen solo singers were engaged at the festival. Some of them sang once; some in only one composition. This caused the reflection that the Worcester festival seems in danger of developing into a sort of musical fair or market, to which ambitious young singers repair for the sake of getting a hearing (and possibly an engagement) from the conductors and society officers who come to inspect the 'Fall Opening,' and useful words from the newspaper critics.

Let me now complete the record, the choir numbered about 400 voices; the band consisted of sixty members of the Boston Orchestra; principal violin W. Kraft, organist Albert W. Snow, official accompanist Arthur J. Bassett. The choral numbers of the programme were 'Israel in Egypt' (Handel), 'Requiem' (Verdi), 'Song of Destiny' (Brahms), and a choral from Bach's 'Christmas Oratorio.' The orchestral works were: symphonies, Schumann in D minor and Schubert in C sharp; overtures, 'Im Frühling' (Goldmark), 'Euryanthe' (Weber), 'Rienzi' (Wagner), and 'Occasional' (Handel); a set of Symphonic variations by Frederick A. Stock, of Chicago, a new composer; two fragments from a 'Roland Symphony' by E. A. MacDowell; Grieg's incidental music to 'Peer Gynt'; and Elgar's 'Chanson de Matin.' In the way of novelty the offerings were few. The orchestral variations by Mr. Stock asked attention to the work of a rising young German who began his American career as a player in the Chicago Orchestra, rose to be the assistant of the late Theodore Thomas, and became his successor on his death. The theme is plastic and pregnant, the variations full of mastery of harmonic and instrumental devices, and the composition will doubtless soon figure on many dignified programmes. Mr. MacDowell's pieces were obviously chosen because they were written by an American musician upon whom a pathetic interest centres just now, and because their character and dimensions were adapted to a programme's needs. They were composed while Mr. MacDowell lived in Wiesbaden, and published in Germany about sixteen years ago. They are short and inconsequential, and in their original association were designed to delineate the grief and death of Aldabella on learning of the death of Roland and the betrayal of the Paladin to the Saracens by Ganelon.

H. E. KREHBIEL.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The thirty-third season of the Philharmonic Society opened with a miscellaneous concert on October 5. The artists engaged were Miss Amy Castles (the Australian soprano), Herr Paul Reimers, Mr. Charles W. Clark and Mlle. and M. Jean du Chastain. A very select programme was performed and enjoyed by a large audience. Perhaps the most noticeable points of the concert were the exquisite singing of Herr Reimers, whose interpretation of German and Norwegian songs was superlatively good; and the pianoforte playing of M. du Chastain, who has a very fine touch and command of technique. The Society's chorus contributed 'By Babylon's wave' (Gounod), 'Weary wind of the west' (Elgar), and the Easter hymn from 'Cavalleria Rusticana,' and their renderings drew general admiration. Later in the season the Philharmonic Society will perform 'Israel in Egypt,' Brahms's 'Requiem' and Sullivan's 'Golden Legend.'

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham triennial musical festival generally causes a delay in our musical season, which as a rule begins at the end of September or the commencement of October, consequently, apart from the festival there has been very little music in Birmingham during October, the most important event being the Midland Musical Society's performance of Sullivan's 'Golden Legend,' to which I will presently refer.

The season practically opened with a pianoforte recital, given in the Masonic Hall on September 9 by Mr. Arthur Cooke, a local performer of pronounced ability and talent who is likely to attain a prominent position in the ranks of our foremost English pianists. The programme, which ranged from Bach and Beethoven to Liszt, included several novelties, the most interesting being a Rhapsody by Julius Harrison, a student of the Midland Institute of Music.

The forecast of the season reveals an exceedingly interesting scheme, the most important features naturally being centred in the doings of the various choral and orchestral societies which have now completed their programmes for the winter. I am glad to be able to state that a prominent place has been assigned to Sir Edward Elgar's new oratorio 'The Kingdom,' produced at the recent festival, inasmuch as the work will be given twice during the season, namely, by the Festival Choral Society under Dr. Sinclair, and by the City Choral Society under Mr. Fred W. Beard. The inclusion of Mendelssohn's 'St. Paul' in the Festival Choral Society's programme will no doubt prove a welcome revival, as it is nine years since this Society gave Mendelssohn's earliest oratorio. The scheme also includes Sullivan's 'Golden Legend,' Beethoven's Mass in D, and Bach's motet 'Sing ye to the Lord.'

Owing to the absence of Mr. Fred W. Beard, who is fulfilling an engagement in Australia, the City Choral Society's first concert of the season will be conducted by Mr. Henry J. Wood, the work chosen being the 'Messiah.' The second concert will be devoted to excerpts from the works of Wagner, in addition to Coleridge-Taylor's 'The Death of Minnehaha.'

The Midland Musical Society will confine its efforts to standard compositions which strongly appeal to popular audiences, and no more welcome works could therefore have been chosen than 'The Golden Legend' and Coleridge-Taylor's complete 'Hiawatha' trilogy.

Four concerts are again to be given by the Birmingham Choral and Orchestral Association, under Mr. Joseph H. Adams's conductorship. Of the principal works included in their scheme I may mention 'Judas Maccabæus,' 'Hymn of Praise,' Coleridge-Taylor's 'Hiawatha's Wedding-feast,' and a concert recital of Balfe's 'Bohemian girl.'

The Birmingham Choral Union will perform for the first time here Sir Hubert Parry's 'The pied piper of Hamelin,' Mendelssohn's 'Elijah,' and a concert recital of Gounod's 'Faust': a Wagner concert is also included in the season's programme. The conductor is Mr. Thomas Facer.

Mr. Joseph H. Adams, who is also the conductor of the Sutton Coldfield Choral Society, proposes to give during the season 'Elijah' and Cowen's 'John Gilpin.'

Among the principal concerts organized by local musical entrepreneurs are the four Harrison concerts and the Max Mossel drawing-room concerts, besides large numbers of private ventures. Mr. Percy Harrison, who inaugurates his concerts with Madame Patti, has also secured the services of Messrs. Sarasate, Busoni, Mischa Elman, Paderewski, in addition to a number of well-known vocalists, for the series. The Royal Society of Artists' musical matinées, which began on Saturday, October 6, will be continued weekly until December 8, under Mr. Oscar Pollack's direction as hitherto.

The Midland Musical Society's performance of Sullivan's 'Golden Legend' on October 20 was among the finest achievements yet attained by this well-organized amateur body, so ably trained and conducted by Mr. J. A. Cotton. The choir sang even better and with infinitely more expression and artistic conception than at the performance of the same work last February. The principals—Miss May Eaves, Madame Marguerite Gell, Mr. Joseph Reed, of Cambridge, and Mr. Herbert Parker, of Lichfield Cathedral—rendered admirable service. Mr. C. W. Perkins presided at the organ.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The prospectus of the Orchestral Concert series is now issued, and gives every reason to hope and expect that in all respects the high standard and fine tradition of the past will be maintained. The band will be as heretofore, with Mr. Henri Verbruggen as leader. Dr. Cowen will be conductor-in-chief, and on the occasions of his absence his place will be filled by Dr. Richter, Messrs. Henry J. Wood, Hausegger, Peter Raabe, and Henri Verbruggen. Only one choral concert will be given, at which will be performed Beethoven's 'Choral' symphony and Parry's 'Blest pair of sirens,' when the choral portion will be sung by Mr. Kirkhope's choir.

The Choral Union will take up the study of Bach's B minor Mass. The University Musical Society has in preparation Leo's 'Dixit Dominus,' Mackenzie's 'Procession of the Ark' ('Rose of Sharon'), and Stanford's 'Phauidrig Crohoore.' Mr. Moonie's choir will perform at its first concert 'The Messiah,' and at its second concert Max Bruch's 'Fair Ellen,' Cowen's 'John Gilpin,' and 'Killiecrankie' (J. A. Moonie). For his second concert Mr. Kirkhope announces Mendelssohn's 98th Psalm, 'Noënia' (Brahms), 'Spring's message' (Gade), and 'Ode to the north-east wind' (Cliffe).

Other choral performances are to be as follows: 'St. Paul,' by the Western Choral Society; 'The sun worshippers' (Goring Thomas) and 'The Banner of St. George' (Elgar), by the Northern Choral Society; 'The Erl King's daughter' (Gade) and 'Blest pair of sirens' (Parry), by the Southern Choral Society; and 'Elijah,' by the choir of North Richmond Street United Free Church.

Mr. Robert Burnett's vocal recital on October 10 was, as usual, a great artistic success, to which Mr. George Short contributed in no small degree by his really admirable pianoforte accompaniments.

## MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The programme for the December concert of the Glasgow Amateur Orchestral Society (Mr. W. T. Hoeck, conductor) will include Mozart's 'Jupiter' symphony, a Suite for two oboes and strings (Bach—Weingartner), and the Overtures Leonora No. 1 and 'Midsummer night's dream.'

Most of the local choral societies have resumed rehearsals, and the following programmes are announced: Govan Choral Union (now under Dr. D. F. Wilson's baton), 'St. Paul'; Clydebank Choral Union, Mozart's first Mass and Costa's 'Eli'; Coatbridge Choral Union, 'Messiah' and 'Creation'; Vale of Leven Choral Society, 'Judas Maccabæus' and Coleridge-Taylor's 'Hiawatha's wedding-feast,' all three choirs being conducted by Mr. W. J. Clapperton; Motherwell Choral Union (Mr. T. Burness, conductor), Cowen's 'Rose Maiden' and 'Hiawatha's wedding-feast'; Saltcoates Choral Union (Mr. Burgoyne, conductor), Elgar's 'The Banner of St. George.'

The Paisley Choral Union, under Mr. James Barr, will only give its annual 'Messiah' concert. Amateur opera will be represented by the Orpheus Club (German's 'Merrie England'); the Amateur Operatic Society (Planquette's 'Rip Van Winkle'); the College of Music opera class (Offenbach's 'Grand Duchess'); and the Athenæum opera class (Mozart's 'Magic Flute' and Bizet's 'Carmen').

The only concert that falls to be recorded is that given on October 9 by Mr. Thorpe Davie, a local tenor vocalist, who on this occasion made his professional début. Mr. Davie sang no fewer than twenty-six songs by composers ranging from Caccini to Maude Valérie White, and his interpretations were well received by a large and friendly audience. The concert-giver was assisted by Miss Margaret Horne (violin) and Mr. A. M. Henderson (pianoforte), who gave, among other numbers, a notable rendering of Brahms's Violin and Pianoforte Sonata in A major.

Messrs. Romeike & Curtice, Ltd., the well-known press-cutting agency of Ludgate Circus Buildings, have opened a West-End branch at 448, Strand.

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual dedication festival was held at Tewkesbury Abbey on Thursday, September 27, when Sir Hubert Parry conducted his own work, 'Voces clamantium,' followed by Parts 1 and 2 of 'The Creation.' The principal vocalists were Madame le Mar, Miss M. Hicks Beach, Mr. A. Webster and Mr. Henry Sunman. The chorus, numbering about 200 voices, was enlisted from the festival choirs of Gloucester, Worcester and Tewkesbury, while the orchestra was under the leadership of Mr. W. H. Reed. Dr. A. Herbert Brewer and Mr. Ivor Atkins were at the organs, and Mr. A. W. V. Vine, organist of Tewkesbury Abbey, conducted the performance of 'The Creation.'

The Gloucester Orpheus Society visited Stroud on October 18, and sang with much acceptance a large number of part-songs at a concert organized annually by Miss Clark in aid of the local hospital. The programme included Stainer's 'Bind my brows,' Wesley's 'I wish to tune,' Parry's 'Love wakes and weeps' and 'Hang fear,' Lee Williams's 'Peace' and 'To Celia,' the conductor's 'There be none of beauty's daughters' and 'Shoot, false love,' and Dr. C. H. Lloyd's 'Give a man a horse' and 'A wet sheet.' Dr. A. Herbert Brewer conducted the fine male-voice choir with his usual skill and success.

On September 26 Miss Grace Burrows, a student at the Leipzig Conservatoire and a native of Cheltenham, made a successful début at the Victoria Rooms, Cheltenham, as a solo violinist.

The Gloucester Choral Society will open its season's work with Elgar's 'Dream of Gerontius.'

The Stroud Choral Society has decided to perform Spohr's 'Last Judgment' and 'Elijah' during the season, and the Cirencester Society is rehearsing Sullivan's 'Golden Legend.' A choral society has been started at Painswick this season, and will do Stanford's 'Revenge,' and the Gloucestershire Orchestral Society (Dr. A. Herbert Brewer, conductor) has arranged for the following programme: Beethoven's C minor Symphony, Wagner's 'Meistersinger' overture, Dream Pantomime from 'Hänsel und Gretel' (Humperdinck), and 'Scenes for the Ballet' (W. H. Read).

The Cheltenham Philharmonic Society (conductor, Mr. C. J. Phillips) announces two concerts, at which will be performed Wagner's 'Lohengrin,' Stanford's Symphony No. 6 in E flat (the 'Watts' symphony), and 'Songs of the Sea,' conducted by the composer, and Parry's 'Pied piper of Hamelin.'

For the Dursley musical festival the following works will be put in rehearsal: 'Elijah,' 'Hymn of Praise,' and Mr. C. Lee Williams's 'Harvest Song.'

The recent performance at Cheltenham of the Rev. H. E. Hodson's cantata 'The Golden Legend' is noticed on p. 762.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

As is generally the case, local teachers and professors have anticipated the season with interesting performances. Miss Bertha Guthrie, a contralto singer, gave a recital on October 8, when she was assisted by Miss Bessie Blackburn (soprano) and Mr. Arthur Catterall (violin), with Mr. R. J. Forbes at the pianoforte. A selection of vocal duets by Schumann, from the Spanisches Liederspiel, formed a specially interesting feature of the programme. On October 11 Miss Nora Meredith (soprano) gave a vocal recital, Mr. Forbes enriching the concert, as well as relieving the programme, with pianoforte solos. Here again our rapidly growing musical resources were emphasised, in songs composed by Mr. Graham Peel and by Mr. F. Nicholls, the latter of whom accompanied the rendering of his two Tennysonian lyrics, 'Elaine's song,' and 'The splendour falls.' On October 15, Mr. James Richardson gave his sixth annual violoncello recital, with Mr. Forbes at the pianoforte, in the performance of Saint-Saëns's Suite in D minor (Op. 16), of Beethoven's Sonata in G minor (Op. 5, No. 2), and for the first time in Manchester of a Sonata in F sharp minor by the Bologna composer, Giuseppe Martini.

On October 18 the Hallé Orchestra, under the direction of Dr. Hans Richter, attracted to the Free Trade Hall an audience of, I suppose, 3,000 musical enthusiasts. The programme contained Richard Strauss's 'Tod und Verklärung'; the 'Euryanthe' overture, and Beethoven's

seventh Symphony. Mr. Busoni, the solo pianist, gave a titanic exhibition of his brilliant and passionate powers in Liszt's Concerto No. 1 in E flat and played as an encore 'Mazeppa,' the fourth of the Etudes d'execution transcendante. He played also—for the first time at the Hallé concerts—César Franck's 'Prelude, Chorale and Fugue.' I liked the piece. Old forms are dealt with in terms of modern romanticism; but with no irreverent sacrifice of the claims or the interests of universal Art.

The Manchester Vocal Society, under the direction of Dr. Henry Watson, gave the first concert of its fortieth season on October 17. The choir plunged at once into the midst of difficult work with a very satisfactory performance of Spohr's unaccompanied Mass in C minor. The Society had the honour of introducing this work to English audiences in 1878.

Dr. J. Kendrick Pyne on October 13 resumed his weekly series of recitals on the Town Hall organ. His programme included a Prelude and a Fugue (the 'Giant') by Bach; Mendelssohn's fourth Organ sonata; and two movements from an Organ concerto by the elder Wesley. These Saturday evening recitals, lasting about an hour, are wonderfully well attended, and are most enjoyable.

The first of the ten promenade smoking concerts given by members of the Hallé Orchestra, under the conductorship of Mr. S. Speelman, took place on October 20. Such worthy and interesting instrumental works as Schubert's 'Unfinished' symphony, Massenet's fourth orchestral suite, 'Scènes pittoresques,' the 'Fingal's cave' and 'Marco Spada' overtures, and a suite by Jean Sibelius, inspired by Maeterlinck's drama of 'Pelléas and Mélisande,' and not previously heard in Manchester, figured in the programme. The suite might perhaps be better designated as incidental music. It is certainly original, but at a first hearing it suggests genius labouring a little in giving utterance to thoughts and feelings that stir it. Mr. R. J. Forbes played Emil Sauer's E minor Pianoforte concerto. The vocalists were Miss Gertrude Bloomfield and Mr. Herbert Brown.

The first of the eight concerts of the Gentlemen's Concerts Society—mother of music in Manchester—took place on October 22. The band, as always, was furnished from the Hallé Orchestra, and Dr. Richter conducted. The programme contained 'The Ruins of Athens' overture; three of Dvorák's 'Legends' (Nos. 1, 3, and 5); Saint-Saëns's symphonic poem 'Le rouet d'Omphale'; and a Haydn symphony. Mrs. Henry J. Wood was the vocalist.

One of Mr. A. J. Cross's series of popular Saturday evening concerts—twenty-sixth season—was given on October 20.

A veteran has fallen in the person of Mr. Edmund Nichols, for more than forty years a member of the Hallé Orchestra.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Middlesbrough Musical Union will perform during the coming season Bach's cantata 'The Sages of Sheba,' which is new to the North of England, and Brahms's 'German Requiem.' The Sunderland Philharmonic Society—the activities of which have been temporarily suspended owing to the reconstruction of the only available hall for concerts—will perform Coleridge-Taylor's 'Hiawatha's wedding-feast' and Mendelssohn's 'Elijah,' and the third society conducted by Mr. N. Kilburn, that of Bishop Auckland, is rehearsing Elgar's cantata 'The black knight.'

Jarrow Philharmonic Society is busy with Sullivan's 'Martyr of Antioch,' and the choral society of the neighbouring town, South Shields, will perform Dvorák's 'Stabat Mater' and Elgar's 'King Olaf.'

Two of Mendelssohn's symphonies, the 'Scotch' and the 'Reformation,' and Beethoven's seventh Symphony, Smetana's overture 'Die verkaufte Braut,' in addition to other items, are being rehearsed by the Northumberland Orchestral Society. There will be no lack of chamber music this season in Newcastle. Besides the set of concerts provided by the Chamber Music Society—an old-established institution, applications for membership of which are so numerous that those who wish to join frequently have to wait some years before gaining admission—the Newcastle

Musical Society promise three concerts, at one of which Stanford's Quintet in D will be played, and the Classical Concert Society will give four concerts. The scheme of the last-named Society is interesting: it includes a pianoforte trio concert; a performance of a Bach church cantata for vocal quartet, string quartet and pianoforte; Brahms's 'Liebeslieder waltzes' for vocal quartet and pianoforte duet; an evening with flute and strings; and a violin and pianoforte sonata recital.

The first of the Chamber Music Society's concerts was held on October 18, and was devoted to old-world music. Madame H. Casadesus-Dellerba and MM. H. and M. Casadesus, Casella and Devillers performed on the clavecin, quinton, viole de gambe, viol d'amour, and bass-viol, and Mlle. Baisson sang appropriate songs. Mr. F. Hisking and Mr. E. C. Bainton gave another of their excellent vocal and pianoforte recitals. The latter gave a fine and broad reading of Brahms's 'Variations on a theme by Handel' and contributed two clever songs from his own pen.

## Foreign Notes.

### BERLIN.

The newly-appointed third conductor of the Royal Opera, Herr Leo Blech, formerly of Prague, began his duties on September 16 by directing a remarkable performance of Bizet's 'Carmen.' This oft-performed hackneyed work had been thoroughly re-studied, and under the inspiring baton of Herr Blech it appeared brighter, fresher and more fascinating than ever.—Two distinguished composers who have not honoured the German capital with their presence for many years will during the coming season make their re-appearance, viz.: M. Camille Saint-Saëns, whose last visit was in 1884, and Herr Edvard Grieg, who has not appeared before a Berlin audience since 1887. The former will be the soloist at the first Nikisch concert, while the Norwegian master will give a concert of his own compositions.

### BUDAPEST.

Carl Goldmark has written a new opera on Shakespeare's 'Winter's Tale,' which is shortly to be produced at the Budapest Opera House.

### COBURG.

Thirty years after its production Wagner's 'Siegfried' has just been added to the repertoire of the Coburg Court Theatre—surely not to the credit of a German Court theatre. The work was well performed and enthusiastically received.

### COLOGNE.

A new opera with the strange title 'Das süsse Gift' (The sweet poison), and composed by Herr Albert Gorter, has just been produced at the Municipal Opera House and very favourably received. The composer had come from Strasburg to conduct the first two representations.

### LEIPZIG.

Humperdinck's latest opera, 'Die Heirat wider Willen,' (The marriage under compulsion) has now reached this city, but the first performance did not meet with the decided success which the distinguished composer's friends had hoped for.

### MANNHEIM.

At a 'Dutch' concert given by the Netherlands composer Jan Ingenhoven, with the assistance of the Kaim orchestra, the programme included 'Zarathustra's Lied' for bass solo and orchestra, by the conductor; a long vocal scena, 'Vondels Fahrt nach Agrippina,' by Alphons Diepenbrock; an orchestral ballad in five movements, 'Ymnis et Numaine,' by K. Smulders; a 'Javanese Rhapsody' by Dirk Schäfer, and an overture to Rostand's 'Cyrano de Bergerac' by J. Wagenaar.

### MILAN.

'Editha,' a new two-act opera by Anton-Francesco Carbonieri, was produced on September 21 at the Lyric Theatre, without, however, meeting with any success. A four-act opera, by Spiro Zamara, entitled 'Mademoiselle de Belle Isle,' produced at the same theatre on September 30, was more successful.

## PALLANZA.

A new one-act opera, 'Le perla nera' (The black pearl), by a new composer, Signor Riccardo Boccardi, was produced on September 15, but without much success.

## PARIS.

M. Jacques Miranne, of the Marseilles Theatre, has been appointed conductor of the Paris Opéra Comique, in succession to the late M. Lugini.

## STUTTGART.

'Aucassin and Nicolette,' a new two-act opera by Max Marschalk, was produced on October 10 at the Court Theatre.

## WEIMAR.

A new 'patriotic' opera, 'Before the storm,' by Theobald Rehbaum, was recently produced at the Court Theatre, without, however, achieving more than a *succès d'estime*.

The following awards have been made at the Royal Academy of Music. Ada Lewis Scholarships:—Singing: Janet Lydia H. Woolley (Nottingham); Pianoforte: Vivian Langrish (Bristol); Viola: Phyllis Ingram Mitchell (London); Double-bass: Paul James Stanley (London). Erard Centenary Scholarships:—Pianoforte: Norah Mignon Cordwell (London); Harp: Dot Lyons (London). Campbell Clarke Scholarship:—Marie Isabelle Wadia (London). Wessely Exhibition:—Edward Stanelli de Groot (Brighton). Ross Scholarship:—Thomas Gibbs (London). Stainer Exhibition:—Henry Gilleece Dutton (Tewkesbury).

The Girls' School Music Union held one of its useful meetings on October 6. The attractive feature of the gathering was an address by Mr. W. H. Hadow on 'The Principles of Melodic Form.' Mr. Hadow's lively and instructive remarks were followed with keen attention by his large audience. A full report with music-type illustrations is given in the November issue of *The School Music Review*.

The Alexandra Palace Choral and Orchestral Society (conductor, Mr. Allen Gill) announces a performance of Elgar's 'The Kingdom' on November 17, at the Alexandra Palace, to be followed at various dates by Hiawatha (Coleridge-Taylor), The Golden Legend (Sullivan), Dream of Gerontius (Elgar), Messiah, Mass in B minor (Bach), and Faust (Gounod)—an ambitious and comprehensive programme which is sure to be well carried out. The season opened auspiciously on October 6 with a performance of 'Elijah.'

The Central Croydon Choral Society (conductor, Mr. Ronald A. Richards) will give two concerts during the winter months. At the first Coleridge-Taylor's latest cantata, 'Kubla Khan,' some of his choral ballads, and the 'Nero' music entr'acte No. 1 in G will be performed under the composer's direction, in addition to Stanford's 'The Revenge.' A performance of 'Elijah,' in April, will conclude the season's operations.

The Southwark Choral Society—a recently formed organization under the conductorship of Dr. Madeley Richardson, organist of Southwark Cathedral—has commenced rehearsals with Mendelssohn's 'Elijah.' The secretary is Mr. Richard Lemaire, 29, Killieser Avenue, Streatham Hill, S.W.

The Hull Harmonic Society (conductor, Mr. Walter Porter) has selected three oratorios for its subscription concerts: 'Elijah,' 'The Messiah' and 'The Apostles'—a commendable blend of the ancient and modern.

The Maidstone Choral Society (conductor, Mr. F. Wilson Parish) will perform Mackenzie's 'The Dream of Jubal' towards the end of the season.

The Tunbridge Wells Vocal Association (conductor, Mr. W. W. Starmer) has selected 'The Dream of Gerontius' for performance during the season just commenced.

Dr. Herbert W. Wareing has been appointed conductor of the Bournville Choral Society, Birmingham.

The Southport Musical Festival is being held at the time of our going to press. A report of this interesting event must therefore be deferred till our December issue.

The conclusion of the review article on the biography of Peter Cornelius is unavoidably held over till December.

The Bloemfontein Choral Society, under the conductorship of Mr. George H. Deale, gave a performance of Mendelssohn's 'Elijah' in the Grand Theatre on September 1. The soloists were Miss van der Hoven, Mrs. MacLagan, Mr. Herbert Matthews and Mr. Arthur Percival. Mr. Percival, who is a former member of Liverpool Cathedral choir, gave a very fine rendering of the music of the Prophet. The choir and orchestra numbered 200 performers, the attack was particularly good and the expression well marked. The oratorio was repeated on Monday, September 3, both performances being attended by His Excellency the Lieutenant-Governor.

A very successful performance of the 'Messiah' was given in the Town Hall, Grahamstown, on September 17, under the direction of Mr. W. Deane. Special interest attached to this performance, as the oratorio had not been heard here for many years, and had never before been given on so large a scale. The choir and orchestra numbered nearly 100 performers, the solo vocalists being Mrs. Martin Dower, Miss Clara Robson, Mr. Bernard Streatfield and Mr. Charles Saunders.

## Answers to Correspondents.

H. M. G.—(1) If you feel disposed to send the old tune-book for our inspection we will endeavour to trace its history. (2) 'The Easter Hymn' first appeared in a collection entitled 'Lyra Davidica' (1708). We gave the tune in its original form in our issue of April, 1898, p. 237. (3) Bennett and Marshall's 'Cathedral Chants' appeared in 1829. Alfred Bennett, one of the editors, was the eldest son of Thomas Bennett, organist of Chichester Cathedral; but we are unable to say if these musicians were kinsmen of Dr. G. J. Bennett, the present organist of Lincoln Cathedral. (4) We are afraid that the half-dozen compositions forming the four bound volumes of pianoforte music in your possession are not of any great value, either pecuniary or artistic, but they may be interesting as curiosities. (5) The 'Musæ Lyricæ: original melodies composed for four voices' by the Rev. Charles Day have had their day. Of their author or history we know nothing, except that the reverend gentleman was vicar of Rushmere, Co. Suffolk (probably the Rushmere near Ipswich), in June, 1832, the date of the preface to the book, which was reviewed in the *Harmonicon* of January, 1833. Some local inquiries might elicit full particulars of the Rev. Charles Day's career.

E. P.—By consulting old London Directories at the British Museum we are enabled to give you an approximate date for your old keyboard-instrument, made by William Rolfe & Company, at 112, Cheapside. The firm appears under the designation Wm. Rolfe & Sons in 1815; in 1819 it is given as Wm. Rolfe & Company, and so continues until 1823, when the old style of the firm is reverted to. (There is a gap between the years 1815 and 1819 in the set of London Directories at the British Museum.) In 1826 the London Wall address is added to that of Cheapside. It is impossible for us to estimate the value of the instrument; but its '6 Chippendale legs,' &c., would doubtless enhance its worth even as a piece of furniture.

DELTA.—The 'siege of some fortress' legend, said to be associated with the composition of Chopin's second Ballade for pianoforte (Op. 38), is too legendary to be seriously considered. The work is dedicated to Robert Schumann, who in reviewing it, said: 'I recollect very well, that when Chopin played the "Ballade" here [at Leipzig], it finished in F major; it now closes in A minor. He then said that he had been inspired by some poems of Mickiewicz to write this Ballade.'

C. G. A.—One of the following cantatas may be found suitable for a 'Sunday afternoon choir anniversary service' to be sung by a mixed choir of about forty voices: The story of Bethlehem (West), The last night at Bethany (C. Lee Williams), Olivet to Calvary (Mauder), The Gate of Life (Leoni), The daughter of Jairus, and St. Mary Magdalene (Stainer), and Rebekah (Barnby).

W. J. N.—Play the lower notes of the mordents according to the key in which they occur, a tone or a semitone below the principal note as the case may be.

**BUSTON.**—Your Harrison & Co.'s edition of Handel's Coronation and Funeral Anthems is of no particular pecuniary value. The date you assign to it, 1730, is much too early, as houses in London streets were not numbered until about forty years later. According to Mr. Frank Kidson's 'British Music Publishers,' your book was published about 1784, or a little later.

**S. I.**—Over forty pieces by Schubert arranged for the organ are included in Messrs. Novello's catalogue. The 'Quick movements from Beethoven's symphonies' arranged for the organ, are the *Allegrettos* from the seventh and eighth symphonies (arranged by Best), and the *Finale* of the C minor symphony (arranged by A. B. Plant).

**A. B. S.**—To estimate the financial value of your compositions—'2 Songs (one with violin obbligato), 2 Violin solos (both a fair length), two or three Pianoforte solos, and a Valse'—is an undertaking from which we naturally shrink. We are glad to hear that 'all of them are much admired when heard.'

**H. P.**—The libretto of Handel's 'Judas Maccabæus' can be obtained separately from the music of the oratorio; but the librettos of 'Susanna' and 'Alexander Balas' are only printed with the music of those works. Messrs. Novello are the publishers of the above.

**H. S. B.**—You could not do better than consult the article *Greek Music* in the new edition of Grove's 'Dictionary of Music and Musicians': it is written by no less an authority on the subject than Professor Macran.

**SODD-GRWTHWR.**—The wind and percussion instruments required for a performance of Haydn's 'Creation' are: flutes, oboes, clarinets, bassoons, double bassoon, horns, trumpets, trombones (3), and drums.

**A. P. P.**—The following Christmas cantatas will probably meet your requirements: 'The story of Bethlehem' (West), 'The first Christmas morn' (Leslie), and 'The Cradle of Christ' (Bridge).

**HAWKER.**—Messrs. Novello will send you, upon application, a list of pianoforte pieces by modern composers that may prove suitable for your pupil.

**P. G.**—The Hauptmann sacred part-song you seek is most probably 'The night now is falling,' No. 740 of THE MUSICAL TIMES.

**L. A. H. & J. M. C.**—Please turn to p. 747 for the answer to your questions in regard to Dr. S. S. Wesley's hymn-tune 'Aurelia.'

**G. B.**—The Sevcik 'Violin Method' is published by Messrs. Bosworth & Co.

**OCEAN.**—As your question is one that the answering thereof might land us in a sea of difficulty, we must ask you to waive it.

**C. C.**—Macfarren's cantata 'Christmas' is published by Messrs. Hutchings & Romer.

**F. E. P.**—We cannot give the names of teachers.

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| 108. The good men all of Chastres.                    |
| 109. Whence comes this rush of wings afar?            |
| 110. { Come with us, sweet flowers, and worship } id. |
| { Infant so gentle, so pure, and so sweet! }          |
| 111. O Night, peaceful and blest!                     |
| 112. Of the Father's love begotten.                   |
| 113. We saw a light shine out afar.                   |
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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, OCTOBER 3, 1906.

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The grave and glorious works that followed "The Kingdom" were in the picture the foreground of which the Elgar oratorio occupied. Lofty and noble it, lofty and noble they.

## STANDARD.

Music of great strength and originality. . . . Sir Edward Elgar has with little short of a stroke of genius made a singable and an interesting libretto out of the Gospel story, and with perfect literary sense of the fitness of things he has only added as an extra number a beautiful translation of the prayer of consecration that is with reason regarded as the original used by the Primitive Church.

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## MORNING LEADER.

The Prelude with which "The Kingdom" opens is without doubt among Sir Edward Elgar's noblest inspirations. . . . The first scene opens in an atmosphere of peace and devotion, and an antiphon melody plays an important part. Soon there is a singularly beautiful impressive chord passage, when the assembled believers unite in praise. . . . The scene ends with a chorus, "Is it a small thing?" of great strength and elevation of thought, and beauty of melody and harmony. . . . The delicious charm of the semi-pastoral opening of the next scene is a delightful contrast from which in turn there is a complete transition in the third scene. Sir Edward Elgar rises to great spiritual and dramatic heights in the passages when the Holy Ghost descends, and in *Peter's* sermon; and the design of the whole is masterly. . . . The *Virgin's* Soliloquy is not only the most beautiful portion of the work, but certainly the most effective piece of vocal writing Elgar has given us so far.

## THE TRIBUNE.

I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

## PALL MALL GAZETTE.

I believe that in the history of art it will rank definitely with the "Matthew Passion" of Bach. . . . In the interweaving of part with part, in the noble choral writing, and in the "remote beauty" of phrase after phrase, one can at all events think of the two men as standing on supreme heights which, in their own particular altitude, have not been before attained by any musician. . . . The final chorus, which is mostly a setting of the Lord's Prayer, brings to a fitting and triumphant conclusion one of the noblest works of art that I know.

## DAILY CHRONICLE.

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## DAILY GRAPHIC.

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## TRUTH.

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String Parts (*in the Press*). Full Score and Wind Parts MS.

## THE TIMES.

It is very interesting, apart from its intrinsic beauty, which is great, to see how closely the classical form has been preserved. . . . The first movement, which is introduced by a bass soloist and choir, in the words, "The glorious majesty of the Lord shall endure for ever," is a very original and finely developed *Allegro*, which only departs from the usual structural pattern at the close, when a dialogue between a violin and violoncello solo leads into the most charming movement of the work, an *Allegretto amabile* standing in the place of symphonic *Scherzo*. Its main melody is exquisitely suave, and a certain sedate graciousness calls up the image of some beautiful character. . . . The three "sayings" of Jesus chosen are such as point most distinctly to the essential part of Christian doctrine, since it is only through acceptance of these that the soul can be placed in the right attitude for the great ascription of praise which concludes the work and gives it its title, "Lift up your hearts." Here all is of the finest quality, from the bass "intonation," as it might be called, set to a plain-song melody from Marbecke, and the splendid chorus "Holy, Holy, Holy," the theme of which is taken from the same source. Technically this number is a set of variations more or less in Chaconne form, but the analogy is not pressed too closely, and with all the resources of his great contrapuntal skill, his strongly individual kind of harmonization, and the beautiful reverence and spirituality which were manifested in "Everyman," the composer reaches something very like sublimity.

## DAILY CHRONICLE.

The novelty proved to be an attractive composition, with some fine opportunities for the chorus and many exceedingly charming orchestral passages. No applause, of course, was permitted, but the crowded audience listened with the deepest interest to Dr. Davies's beautiful numbers. It is not difficult to predict a great success for this clever work. It opens with the declaration for the bass soloist and chorus that "The glorious majesty of the Lord shall endure for ever." This is followed by a long movement for the orchestra. Next comes a sombre soliloquy for the soloist, the words of which are taken from Ecclesiastes, the singer being supposed to be contemplating rather than sharing the human lot. The *Finale* consists of a setting of the *Sursum Corda* and *Sanctus*, the chorus work being of a plain-song character.

## THE TRIBUNE.

The work is earnest, and there is enough in the music to remind us that the composer is a church organist, also enough to show that he is well aware of the changes which have come over the art of music—a spirit of freedom in the matter of harmonic progressions, and especially of form. The first movement, an *Allegro energico*, in which various themes are exposed and to a certain extent discussed, follows to a large extent ordinary symphonic form. It leads without break to an *Allegretto amabile*, softness and sweetness being the prevailing features of the movement, which, as a contrast to the preceding one, is decidedly effective. The solo for the bass voice, entitled "Soliloquy," ends with a semi-chorus, while in the *Largo espressivo* are heard "Three Sayings of Jesus." The final chorus of praise is mostly concerned with the "Holy, Holy, Holy, Lord God of Hosts," in which the old plain-song version of the *Sanctus* is used.

## YORKSHIRE POST.

Though the structure of the work may in its broad lines be referred to precedent, there is still ample scope left for individual treatment, and the music abounds in interesting and individual touches, so numerous and often so subtle that a very close acquaintance will be necessary to enable one to discover them all. . . . The first *Allegro* is founded on themes of great nobility, and here the composer reminds one of Brahms, not only in the general character of his music, but also in his power of welding fine details into a big and harmoniously conceived whole. The *Allegretto*, again, is charming, thoroughly genial and simple, without a trace of triviality, and combining conflicting rhythms without any suspicion of artificiality. . . . The *Sanctus* is most happy in conception, and the series of variations to which it gives rise suggests an endless Alleluia, and fit in perfectly with the general design. Altogether the work is original in design and full of interest.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906,  
AND SUNG BY MR. JOHN COATES.THREE ELIZABETHAN  
PASTORALS

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2. AMONGST THE WILLOWS.
3. THE MORRIS DANCE.

COMPOSED BY

A. HERBERT BREWER.

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Full Score and Orchestral parts, MS.

## THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done. They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

## DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encoored at rehearsal, had to be repeated this evening.

## MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

## PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

## THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals," composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance," is specially characteristic, and the accompaniment has been cleverly scored.

## THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

## THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

## SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encoored.

## HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

## GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

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## THE TIMES.

The instrumental introduction is most impressive, and finely scored; the fine chorus into which it leads, "Who can number the sands of the sea?" is but the first of a series of noble choral numbers such as the composer knows so well how to write. The passage "The word of the Lord most high" is worked to a fine fugal climax. After the first bass solo, another exceedingly beautiful chorus, "We look for light," carries us to the soprano solo, "Why are ye so fearful?" in the course of which several of the Beatitudes are uttered by the single voice and commented on by the chorus. This is grateful to the singer and of lovely effect. The next section is an almost dramatic version of Ezekiel's vision of the valley of dry bones, and this again is worked up to a vigorous climax with great imaginative skill. The beautiful soprano solo, "The people that walked in darkness," leads to the final chorus, "See now ye that love the light," set to words that we may guess to be the composer's own, so manly is their swing and so fine their feeling.

## DAILY TELEGRAPH.

Sir Hubert Parry, apart from a somewhat lengthy orchestral introduction, proceeds in the fashion of modern oratorio, modifying it, however, by giving the orchestra more than usual prominence and significance. . . . After a slow and serious introduction, the chorus utters a number of aphorisms concerning wisdom in the manner, if not in the language, of Ecclesiasticus. Following this, the bass soloist carries the discourse further, enlarging upon the vanity of riches and the fate of the fool. The chorus answer that "they who look for light see only darkness. We grope for the wall like the blind; yea, we grope as those who have no eyes." At this point the voice, soprano, of a Spirit is heard proclaiming the blessedness of the poor, since theirs is the Kingdom of Heaven. The chorus recognise the Spirit that quickens, and the solo utters some of the Beatitudes, each of which evokes an appropriate comment from the people, who finally decide "It is the Spirit that beareth witness, because the Spirit is truth." The bass soloist, now impersonating the Prophet of the valley of dry bones and having the help of the chorus, illustrates the change from darkness and death to light and life by telling once more his marvellous tale, after which he repeats the Divine promise of renewed life for Israel. The rest is joy and thanksgiving, expressed by a soprano solo and final chorus. The high purport of this "book" cannot be denied, nor can one refuse to see in the work a sermon which, enforced by the power of music, may bring comfort to the poor and those who are cast down.

## MORNING POST.

The music made a profound impression. The score contains evidence of all the sound musicianship associated with the name of the composer, and many sections are of marked originality and individuality. Sir Hubert Parry occasionally speaks in terms somewhat foreign to his past utterances, but they serve to accentuate the ability shown in the Sinfonia, a work which by its form and execution is calculated not only to sustain the composer's reputation, but to augment it. The form is unconventional and thoroughly modern, but in its execution the composer has never departed from either his customary melodiousness or grace, and the work offers a striking example of the possibility of writing modern music that is neither ugly nor involved. There is much tender expressiveness in the musical setting of the three Beatitudes, all of which close in the same beautiful manner with the entry of the chorus. These sections without doubt form some of the best music Sir Hubert Parry has yet written. . . . The choruses contain many effective passages, and among them may be mentioned the striking unison at the words "Son of Man" and the beautiful music associated with "Prophesy unto the wind."

## DAILY NEWS.

The score may be said to scintillate with scholarly musical figures, whose chief beauties are to be found in their utter dissimilarity to any compositions except those of Sir Hubert Parry. The popular baronet, in a word, represents only himself where the art of musical expression is concerned, and more than this surely need not be said.

## DAILY CHRONICLE.

Sir Hubert Parry's sacred symphony, "The Soul's Ransom," which has been specially composed for this festival, was heard in the afternoon under his personal supervision, and it created a most favourable impression. The director of the Royal College of Music has written his own text, which, by the way, has as its motto, "If thou desire wisdom, keep the Commandments," and the majority of his lines are based on Biblical passages exhorting the Christian to have courage in himself and confidence in his creed. Probably what will insure lasting popularity for this masterly work are the choruses, all of which are of a vigorous, inspiring character. They are extremely effective, and contain plenty of broad, flowing melodies calculated to please the ears of the earnest musician.

## THE TRIBUNE.

In the introductory instrumental movement are set forth the themes on which much of the music is built, and either from the character of the melody or some rhythmic feature they are easy to retain in the memory. . . . The most notable part of the work is the section dealing with the graphic description in Ezekiel of the valley of dry bones into which was breathed the Spirit of the Lord. Such a subject would tempt many a modern composer to write music of a highly sensational character; but Sir Hubert Parry, while catching the spirit of the words, refrains from making them an excuse for a mere musical display. . . . A second soprano solo leads to the final chorus, "See now ye that love the light," admirably worked up to an effective climax. The choir evidently enjoyed the grateful music provided, and sang with great success.

## GLOBE.

"The Soul's Ransom," described by Sir Hubert Parry, its composer, as a "Sinfonia Sacra," and "A Psalm of the Poor," is laid out for soprano and baritone solos, chorus, and orchestra, the composer having compiled his libretto from Scriptural sources. "The Soul's Ransom" marks no departure from the composer's well-known penchant for didactic and reflective writing, much of which is grateful in character.

## THE ATHENÆUM.

The style of the music throughout is dignified, and the composer expresses his thoughts and feelings in very direct manner. As in "The Love which casteth out Fear," which he wrote for the Worcester Festival, Sir Hubert's chief aim seems to be not to display his learning and skill, but rather, in the fewest possible notes, to intensify the solemn words. There is latent power in his music—a power which as the work becomes familiar will make itself more strongly felt.

## THE YORKSHIRE POST.

Like most of his choral works of like dimensions, it is rather a poem the symmetrical and logical form of which has been allowed to suggest an equally symmetrical musical clothing. Recognised musical devices, fugals and the like, are employed, but less for their own sake than as an aid to the adequate interpretation of the poetic ideas underlying the work. . . . Sir Hubert Parry has, I think, had a greater eye to orchestral richness than usual. The colour-scheme is certainly more varied and less conventional than it has often been of late, and many of the orchestral passages have a charm of their own quite apart from questions thematic or constructive. A very striking instance is where the Prophet tells of the shaking of the dry bones, the atmosphere of strangeness and mystery being happily conveyed, and without any straining after effect. The introduction, too, is in the composer's best style. It is solemn and intensely impressive. . . . The choruses are as virile and vigorous as ever, and they were well sung, while the orchestra was heard to particular advantage, all the details of the score being beautifully brought out.

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The "One Hundred Psalms (Bible Version)" forming this Psalter have been selected and pointed for singing in churches where the Prayer Book version is not used.

It has been well said that "good chanting should just be good declamation joined to a musical intonation. Only on this principle can be obtained that elasticity which is essential to emotional expression." Therefore, all rhythmical subdivisions of bars can only be approximate, and mechanical rigidity must give place to a natural rendering of these incomparable poems of Holy Writ.

The typographical arrangements should tend to facilitate and promote intelligent chanting. Not only is the beauty of the Hebrew parallels brought out by the disposition of the words in poetic lines, but the singer is greatly assisted towards the attainment of what should be his earnest endeavour, a devotional rendering of the Psalms.

Special care has been taken in selecting only singable chants, those that possess melodic interest and are free from harmonic complications. With a few exceptions, the reciting notes are not above C (third space in treble clef), and some of the chants have been transposed down from their original keys. While the selection includes the best known and well-tested chants, new ones have been specially contributed to this Psalter by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunder, and John E. West.

#### PRESS NOTICES.

##### THE DUNDEE ADVERTISER (August 6, 1906).

There is one branch of psalmody, however, which has been much neglected in all the Scottish Churches—that of chanting. Indeed, it seems that the art of chanting was lost by the Protestants at the Reformation, and is only now beginning to show signs of revival. This resuscitation would be accelerated if conductors of Scottish psalmody could be induced to use an excellent little book published by Messrs. Novello & Co., Ltd., London, entitled "One Hundred Psalms (Bible Version) and the Canticles, pointed for Chanting." The editor, Mr. F. G. Edwards, has had much practical experience, and gives some valuable hints as to the best methods to be adopted in chanting; and has made an excellent selection of ancient and modern chants.

##### THE ABERDEEN FREE PRESS (July 23, 1905).

The Psalms most generally in use have been selected, and following these are the Canticles—all pointed and assigned to appropriate chants. The editor, bearing in mind the maxim that "good chanting should be good declamation joined to a musical intonation," has adopted a system of pointing that is at once simple and natural. The chants are admirably selected for the purpose intended. They mostly all possess melodic interest, and are free from harmonic complications, while their compass, and in particular the reciting notes, has been arranged to suit medium voices. The book makes congregational singing not only possible but simple.

##### CHRISTIAN WORLD (September 13, 1906).

"One Hundred Psalms (Bible Version)" is the title of a work just issued by Messrs. Novello, which has been edited by Mr. F. G. Edwards. Evidently the publishers think that there is a future for chanting in the Free Churches. The editor's directions in the preface concerning the troublesome reciting tone are admirable. It is to be hoped that they will be heeded. The Anglican chant is a compromise between unmeasured music, and it is full of traps. Hurry, gabble, and false accents are common. Where is really perfect chanting to be heard? The chants are well chosen from sources old and new, and in deciding what psalms to include the editor has had the help of Dr. Monro Gibson. The type of the words is delightfully large and clear.

##### WESTERN DAILY PRESS (July 30, 1906).

The aim has been to select such chants as are singable, and with some old favourites are combined new ones by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunder, and John E. West. The book is certain to be appreciated, and the carefulness manifested by Mr. Edwards in his other contributions is also shown in this effort.

##### MUSICAL JOURNAL (September, 1906).

The pointing has been carefully done; it is simple and helpful to congregational singing.

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### THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

### DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

### MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

### EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

### DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

### THE DAILY CHRONICLE.

These attractive pieces merit popularity.

### SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

### WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

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### GLASGOW HERALD.

They should please popular audiences all over the country.

### GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

### GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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DECEMBER 1, 1906.

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No part of old London is richer in literary and artistic associations than Soho. The district consisted of fields up to the latter part of the seventeenth century, when building operations proceeded apace. This transformation took place in sheer defiance of a Royal Proclamation of the year 1671, which prohibited the further erection of houses in the fields of 'So-Hoe,' as 'they [the houses] choak up the air of His Majesty's palaces and parks, and endanger total loss of the waters which, by expensive conduits, are conveyed from these fields to His Majesty's Palace at Whitehall.' One cannot help sympathising with King Charles II. at the prospect of being thus deprived of such necessities of life as air and water. What would the Merry Monarch say to the London of our day? The houses on the south side of Soho Square were finished in 1671; about 1680 Frith Street, named after Fryth, a builder, came into existence; Dean Street followed in 1681; and in 1686 Wardour Street, named after Henry, third Lord Arundel of Wardour, was added to the rapidly-growing West End of Greater London.

### SOME FAMOUS SOHOISTS.

The neighbourhood became aristocratic to a degree—Ambassadors, Dukes, Bishops, and other great folk making choice of it for their town mansions and residences. But we must pass over these mighty people and record the names of some former inhabitants who added lustre to the literary and artistic associations of Soho. John Dryden and Edmund Burke lived in Gerrard Street, in



SOHO SQUARE IN 1820.

(From an old print kindly lent by the Rev. J. H. Cardwell, M.A., Rector of St. Anne's, Soho.)

which thoroughfare Boswell and Gibbon lodged, and Sheridan the elder delivered his lectures on elocution and declamation. At the 'Turk's Head' tavern, also in Gerrard Street, Sir Joshua Reynolds, Dr. Samuel Johnson, Edmund Burke, Oliver Goldsmith, David Garrick and Sir John Hawkins were wont to foregather as members of The Club, or, as it was called at Garrick's funeral, The Literary Club. Sir Joshua lived in Great Newport Street and Leicester Square, Sir Thomas Lawrence in Greek Street, and Sir James Thornhill, famous for his decorations of St. Paul's Cathedral, resided in Dean Street, whence the painter's daughter eloped with William Hogarth. It is said that when Queen Anne visited Sir James Thornhill's studio to sit for her portrait, her chairmen used to adjourn to a tavern opposite, which is now replaced by a modern public-house called 'The Crown and Two Chairmen.' William Hazlitt and Edmund Kean were inhabitants of Frith Street, at one time called *Thrift* Street. In Soho Square lived Sir Joseph Banks, P.R.S., Charles Kemble, and Sir Charles Bell, the eminent surgeon and the great authority on the hand.

Wardour Street could claim a distinguished householder in James Flaxman, the sculptor, who, poor man, had to augment his scanty income by becoming parish officer and collecting the watch rates, going from house to house with an ink-horn at his button-hole. In regard to this street Strype, in his edition of Stow's 'A Survey of the Cities of London and Westminster' (1720), says, under the heading St. Ann's parish :

Wardour Street hath only the east side in this parish, the west being in the parish of St. James's, which runs from Compton-street up to Tyburn Road. In the middle part the buildings are good, but towards the Road, very ordinary and ill-inhabited ; but on the other side the buildings are better.

The facsimile (on the opposite page) of Strype's map of 1720 (or earlier) shows that Tyburn Road is now Oxford Street, and that Berners Street, now running in a line northwards from Wardour Street, had no existence—fields mark the spot of this busy thoroughfare. It will also be observed that two hundred years ago Soho Square was called King's Square.

#### THE HUGUENOTS.

Not the least interesting feature in the history of Soho is its connection with the settlement of the Huguenots in England. When the Edict of Nantes was revoked in 1685—the year in which Bach and Handel were born—many of the refugees settled in Soho and St. Giles, where they pursued the art of making crystal glass, and carried on the manufacture of silk and jewellery, then little understood in England. This influx of the Huguenots caused the district to become more or less a foreign quarter of the town, a characteristic which has remained to this day. In Little Chapel Street formerly stood a Huguenot chapel, the outcome of Letters Patent granted by King James II. in 1688. This chapel, called The Patent, was built in 1694, and towards its erection the sum of £300 was said to be given by

Lady Hollis, but believed to have come from the purse of Queen Mary II. That the well-springs of charity formerly flowed freely in Soho—as, indeed, they do now—may be judged from the following advertisement in *The Public Advertiser* of November 23, 1768 :

Sunday next the two LAST ANNUAL Charity-Sermons will be preached in the French Chapel, called THE PATENT, in Chapel-street, near Soho-square ; the Produce of which is to give Coals in this cold and dear Season to several poor French Protestant Refugees. By the Last Year's List it appears that 167 Families were assisted by this useful and necessary Commodity by the said Charity.

Donations will be thankfully received at the Chapel Doors, or in the Vestry. This public method is taken, in hopes of continuing this charitable Distribution, and to excite the Benevolence of those who do not want much Argument to be moved to so good an Act.

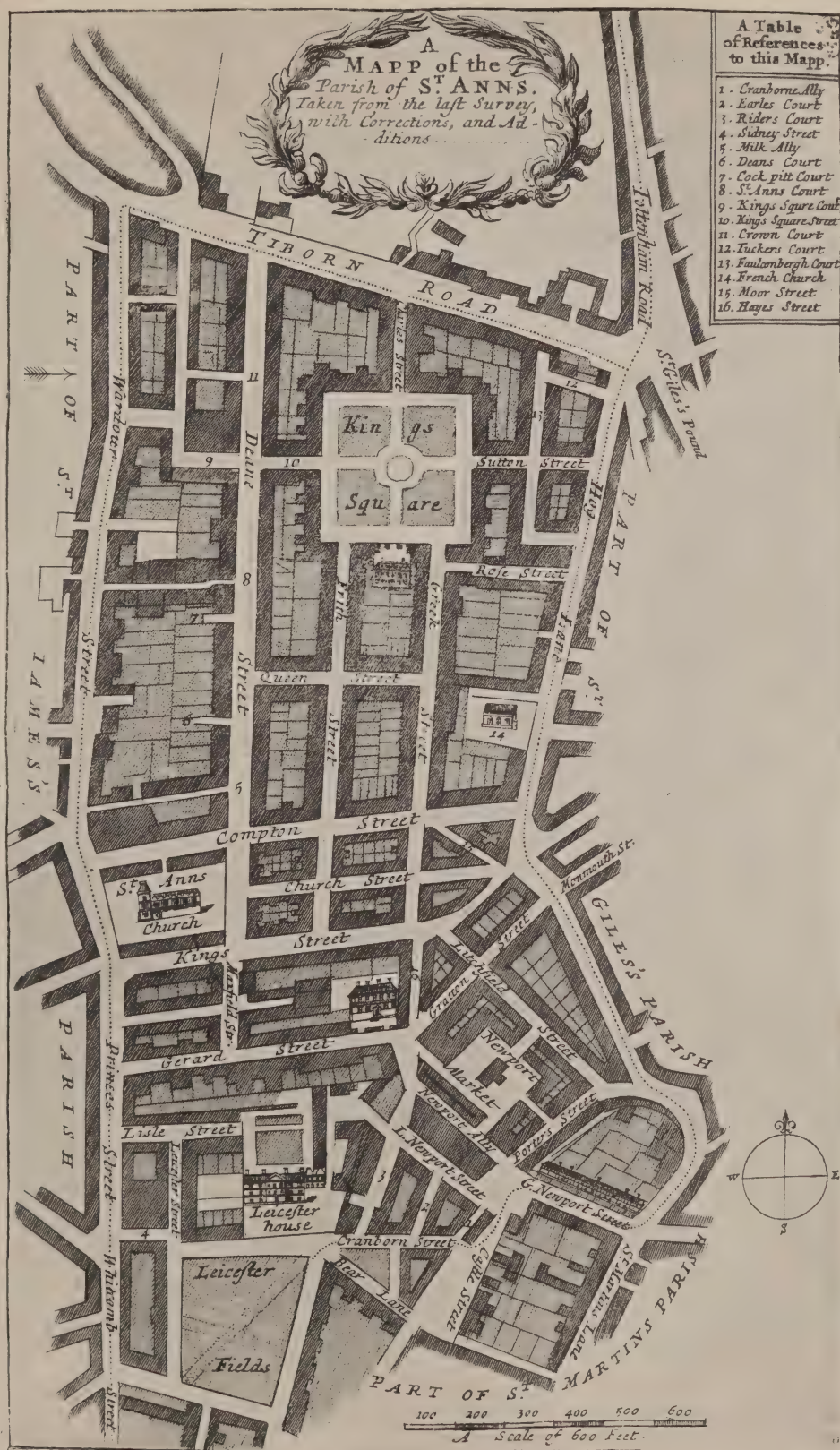
In this connection Strype may again be quoted in his reference to

Chapels in these parts [Soho], for the use of the French nation ; where our Liturgy, turned into French, is used, French ministers, that are refugees, episcopally ordained, officiating : several whereof are hereabouts seen walking in the canonical habit of the English clergy. Abundance of French People, many whereof are voluntary exiles for their religion, live in these streets and lanes, following honest trades ; and some gentry of the same nation.

The Patent Chapel, referred to above, occupied a site now covered by a portion of Messrs. Novello's printing and bookbinding works on the Little Chapel Street side of the premises.

#### GREAT COMPOSERS IN SOHO.

Are not some of the greatest musicians personally associated with Soho? Handel no doubt visited his pupil, amanuensis and secretary, Mr. Christopher Smith, at Meard's Court, Dean Street, whence he (Smith) issued his 'Suites de Pièces pour le Clavecin,' to which Handel was a subscriber. Gluck, too, must have been familiar with the neighbourhood when—in 1746, at Hickford's Great Room in Brewer Street—he played 'a Concerto upon Twenty-six Drinking-Glasses, tuned with Spring-water, accompanied with the whole Band, being a new Instrument of his own Invention.' And did not Mozart, as a little boy, and his gifted sister, Nannerl, give their recitals (to use a modern term) in Frith Street? The two children and their father lodged at Mr. Williamson's, a Wax and Sperma Coeti-chandler in Frith Street, now No. 21, but rebuilt; next door but one, going north, was the house in which the celebrated lawyer Sir Samuel Romilly, the son of a jeweller, was born. Haydn, during his sojourn in Great Pulteney Street, must have been familiar with a district in which Dr. Arne lodged, and Mrs. Billington and Madame Vestris were born. J. F. Lampe, J. C. Bach and his colleague Abel were inhabitants; and it should not be forgotten that the parish church of Soho has given the name 'St. Ann's' to the well-known psalm-tune assigned with good reason to Dr. Croft, a former organist of that interesting old church. Coming to more recent times, during his first visit to England in 1839, Richard Wagner stayed at the 'King's Head' in Old Compton Street, since



A MAP OF SOHO IN 1720.

The position of Messrs. Novello's new premises is indicated by the arrow on the left-hand side of the map.

rebuilt, where he not only suffered a martyrdom from the organ-grinders but lost his big dog. Of Mendelssohn and his friendship with the Novellos more anon.

#### SOHO AND ITS MUSIC-PUBLISHERS.

One of the earliest of these was Peter Welcker, in Gerrard Street, who published Clementi's 'Opera Primo' (as the title-page has it)—his 'Six Sonatas for the Harpsichord,' dedicated to his patron, Mr. Peter Beckford, M.P., nephew of Alderman Beckford, and cousin of the author of 'Vathek.' Domenico Corri, and his son-in-law, Johann Ludwig Dussek, the composer, were in partnership as music publishers in Dean Street. From the house of Goulding & D'Almaine in Soho Square 'Home, sweet home' was first issued as a 'Sicilian Melody,' although composed by Sir Henry Bishop! Messrs. Wessel & Stapleton, in Frith Street, were the earliest English publishers of Chopin's works; and Messrs. Coventry & Hollier, in Dean Street, issued the original English edition of Mendelssohn's Organ Sonatas, and Sterndale Bennett's first set of Six Songs (Op. 23), then published at ten shillings!

#### MENDELSSOHN'S 'SONGS WITHOUT WORDS.'

Another important first edition is not only associated with Soho, but marked the beginning of pleasant business relations between Mendelssohn and the house of Novello. Seventy-four years ago—the exact date is August 20, 1832—was issued from the little parlour-shop in Frith Street the first instalment of Mendelssohn's 'Songs without words,' with the following title:

#### ORIGINAL MELODIES,

FOR THE  
Piano Forte,  
COMPOSED  
BY

FELIX MENDELSSOHN BARTHOLDY.

Ent. Sta. Hall.

LONDON.

Pr: 4/-

Published (for the Author), by

T. (sic) A. NOVELLO, 67, Frith Str., Soho Sq.  
Bonn, by N. Simrock.—Paris, by M. Schlesinger.  
I. M. for M. B.

The 'I. M. for M. B.' signifies that Ignaz Moscheles signed every copy for 'royalty' purposes on behalf of his young friend Mendelssohn. It is evident that neither Vincent Novello nor his youthful son, the publisher, would run the risk of purchasing such an unknown quantity as Mendelssohn's 'Songs without words'! In a letter to Moscheles, Mendelssohn makes the following amusing reference to this Novello publication. He says: 'The work will certainly go through at least twenty editions, and with the proceeds I shall buy the house No. 2, Chester Place [Regent's Park—Moscheles lived at No. 3], and a seat in the House of Commons, and become a Radical by profession. Between this and that, however, I hope we shall meet, for possibly a single edition may prove sufficient.'

Mendelssohn was not very far wrong. During his visit to London in the year following the publication of his 'Original Melodies,' he wrote to Moscheles in the following witty strain:

London, in my Club, May 16, 1833.

This morning I forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning; and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I should mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide. The saying is: 'Merit has its crown,' so I scarcely expect I shall get as much as half-a-crown.

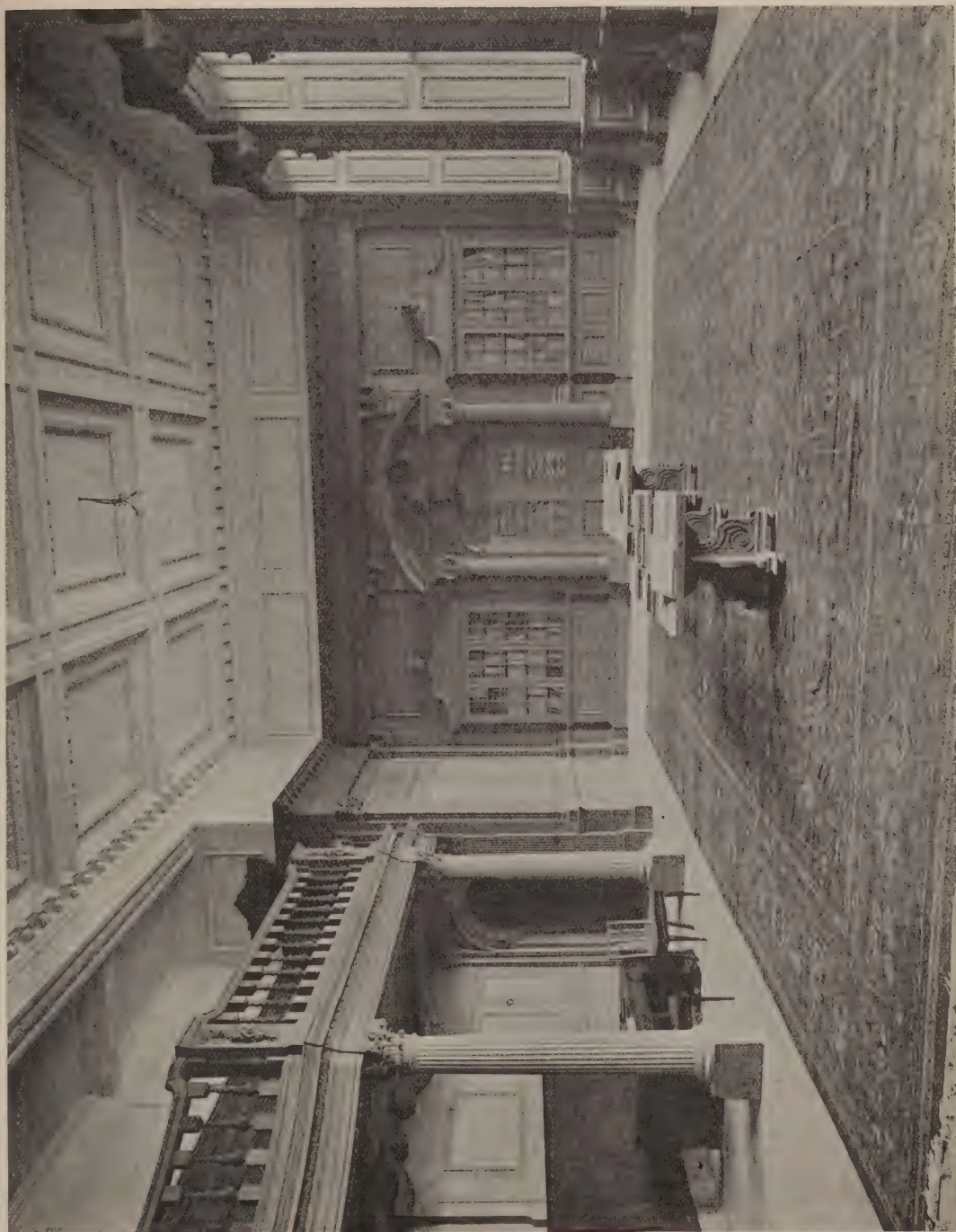
Yours,

F. MENDELSSOHN.

The composer did receive more than sixpence, or even half-a-crown. In the intervening ten months forty-eight copies had been sold, his share of the proceeds amounting to £4 16s.; but it took four years to dispose of 114 copies of a work that has since become a household word. This early publication of Mendelssohn's was soon followed by others—though not at the composer's risk!—which included 'St. Paul,' the 'Hymn of Praise,' Psalms, the D minor Pianoforte concerto, &c.

#### VINCENT AND JOSEPH ALFRED NOVELLO.

It was in the year 1811 that Vincent Novello, then aged thirty, published at his own expense and out of his hard earnings as a professional musician his collection of Sacred Music. The title-page was engraved by Sawyer & Son, of Dean Street, Soho. No publisher would run the risk of issuing two folio volumes of that nature: thus the foundations of the house were laid. Eighteen years afterwards (in 1829) Vincent's eldest son, Joseph Alfred Novello—then a youth nineteen years of age—commenced business at No. 67, Frith Street, Soho. No passer-by could be enticed by any outward and visible sign of a palatial establishment, as there was nothing more attractive than 'a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello as editor.' In this modest habitation—where Vincent, the founder of the Novello business, and his numerous family resided 'over the shop'—a warm welcome would be extended to such friends as Charles Lamb, Leigh Hunt, Thomas Attwood, Madame Malibran, Felix Mendelssohn, and others who made music and created laughter under that hospitable roof. In 1834 a removal was made to No. 69, Dean Street, where the printing works of the firm remained for fifty-four years, until 1898, when they were transplanted to Hollen Street: and thus the connection of the Novello house with Soho has never been broken during the past seventy-seven years. The rapid increase of the business after the late Henry Littleton became sole proprietor (in 1866) necessitated the removal—except the printing works—to No. 1, Berners Street. This took place at the end of 1867; and now, after a period of



THE HALL.

nearly forty years, the house of Novello has returned to Soho, into its new and more commodious building situated in Wardour Street.

#### THE NEW BUILDING.

Before giving a brief description of the new premises, which were opened to the public on November 26, it may be stated that the extent of ground covered by Messrs. Novello's premises and leased from the Crown is more than half-an-acre—the printing and bookbinding works claiming 1,864 square yards, and the recently added block 776 square yards. The new building (of which an exterior view forms one of our extra supplements) is in the Renaissance style of architecture, with red-brick facings and stone dressings. The main entrance—No. 160, Wardour Street—consists of an open porch of Portland stone, with three arches and a projecting balcony over, carried by Ionic columns, while above this is an oriel window of five lights. This porch leads into a rectangular entrance hall on the ground floor, from which springs the main staircase leading to the first floor. The walls of this staircase are divided into panels by pilasters, and the staircase is lighted by a domed lantern. Four Ionic columns divide the staircase from the first floor landing which forms the ante-room to the Hall, where the retail part of the business will be carried on.

This magnificent apartment—44 feet by 36 feet, and 24 feet high—is lighted on the Wardour Street side by five tall, mullioned windows, and is panelled in oak with Corinthian pilasters and cornice rising to a height of nearly 17 feet. On the side opposite to the windows is a gallery supported by columns and approached by two small staircases, one on each side. Under the gallery is the fireplace, with a chimney-piece of Pavonazza marble, and an oak overmantel most elaborately carved with festoons of flowers and Cupids' heads after the manner of Grinling Gibbons. The doorways, one at each end of the Hall, are enriched with columns and pediments, while the folding doors themselves have pierced and carved panels, and immediately over each is a panel containing representations of musical instruments festooned with flowers. At either end are two bookcases in oak surmounted by a carved cornice, and the room is lighted by two large silvered electroliers of twenty-four lights each. A photograph of the Hall is given on p. 801.

Leading out of the Hall is a novel feature in a business house, viz., a spacious and well-lighted room—30 feet long by 18 feet wide—which is to be called the Novello Club Room: this Club Room is for the use of any who may visit the establishment, either to look over music, to meet private or business friends, to send a telephone message, write letters, &c. It is thought that this adjunct will be found acceptable, not only for the purposes specified, but also as a convenient rendezvous, especially for visitors from the country.

On the same floor-level as the Hall and the Club Room is a suite of rooms which includes

the Board Room. The next floor contains the editorial rooms of THE MUSICAL TIMES and SCHOOL MUSIC REVIEW, in addition to rooms for the musical editors, large rooms for stock, &c. In the uppermost story of the building are the general and publishing offices, also the wholesale, the postal and other departments of the business.

A special feature of artistic and musical interest in the new building is the celebrated Vauxhall statue of Handel, executed in marble in 1739. This precious and masterly specimen of Roubiliac's art here finds a permanent and appropriate home, it having been presented to the Company by Mr. Alfred H. Littleton, Chairman of the Board of Directors.

The entire block of buildings—including the adjoining printing and bookbinding works—has been erected from the designs of Mr. Frank Loughborough Pearson, F.R.I.B.A.

In conclusion, while this new building has been primarily erected for the practical working and development of the business, the present Directors have always had in view that no effort should be spared in providing a structure which should constitute in some degree a tribute to the art of music; and at the same time that it should stand as a memorial to their predecessors who laboured so earnestly for the progress and ever-widening influence of that art in this country.

#### THE REVIVAL OF MORRIS DANCING.

What is the Morris Dance? The question is likely to evoke, even from the great majority of educated people, a somewhat vague answer—that it is an old English country dance, now for many generations almost wholly abandoned, and to-day practised only now and again, fitfully, in remote parts of the country. This is, roughly, correct; but within the past twelvemonth or so a remarkable revival of this ancient pastime, or art, has taken place, and it is thought that some account of the dance and its revival may prove of interest to musical and other readers.

Firstly, as to the question we set out with—What is the Morris? As the name in our own country and its equivalent in others—such as Moresque, Moreska, &c.—clearly denotes, the Morris had its origin in Morocco, was introduced by the Moors into Spain and southern Europe, and in the course of centuries it was adopted in some form or other by most of the European peoples. Precisely when it came to England will never be known: it may have been seen here as early as the days of Edward III., and by the time of Edward IV. it was certainly more or less a national pastime. The earliest accounts of the dance show clearly that although its peculiar steps and figures have remained in form practically unaltered, yet the spirit of them has been changed and Anglicised so as to represent in measure and movement, not mysterious and, in our eyes, fantastic Moor, but the downright and sturdy Englishman.

The Morris, regarded as a characteristic English dance, is yet not quite faithfully described as a

country dance; that is a term strictly applied to dances performed by both sexes—Sir Roger de Coverley may be quoted as the most familiar—whereas the Morris is danced by a set, or 'side' as the traditional term has it, of six dancers, all of one sex. As a general rule it has been danced in England only by men; yet there have been exceptions to this; and in this latter-day revival (as will presently be told) it was a set of London

working girls who gave, and are still giving, the Morris its opportunity of resuscitation. There are also solo Morris dances, which in their kind are the equivalent of the jig and strathspey; but as this modern awakening has so far been confined to the dance by sides, this article will deal with that variety alone.

To get an idea of what the Morris is like one must first rid the mind of all prevailing notions of ball-room ceremonial. Our modern dances, round or square, if performed according to regulation, should be sinuous, graceful, and generally silent, though they may, and should, betray high spirits and the joy of living; but grace and a certain dignity should always preside at their execution. The Morris is essentially a manifestation of vigour, rather than of grace. From the earliest times until the present Morris-men have always worn bells strapped upon their legs; to make these ring their loudest is to dance the steps at their best; therefore the Morris

dancer's step is lusty, indeed it is best described as a vigorous kick; and when he jumps—which is very frequently—he alights, so far as the safety of limbs and body will permit, upon his heels. That may sound crude, according to accepted notions of dancing, but if it be kept in mind that the Morris is more a traditional form of physical exercise and display of sheer vitality than a school for elegance, the dance

will be recognized as having a place and a function all its own.

The Morris side of six stands in two lines of three each. The figures at first sight appear bewildering and intricate, but are really few and simple. They are executed in column—that is, the dancers being in file, all facing one way; or front—that is, pairs facing each other. In column there are advancing and retiring movements, the column comes to the right-about by jumping and goes up and back again; there is also the chain, where each set of three winds in and out in a figure-of-eight pattern. In the front formation there are various ways of crossing and re-crossing, setting back to back and so forth. Then corners and centres change and re-change places in various styles. Finally, there are the Capers, where corners and centres change and re-change with curious halts and stampings, marked in the music by passages of broken and strongly accentuated rhythm. Nothing is more characteristic of the



THE MORRIS DANCE, AS DEPICTED IN AN OLD STAINED GLASS WINDOW IN A HOUSE AT BETLEY, STAFFORDSHIRE.

Morris than these Capers; anyone to whom the vigour and strangeness of the Morris appeals, will find those movements inimitably quaint and stirring.

The Morris dances may be divided into three kinds: stick, handkerchief, and corner dances. In the stick dances each member of the side holds a staff some eighteen inches long in the right hand; these staves are clashed together or thumped upon the floor; this rhythmical clashing and thumping is startling in its novelty when first beheld. In the handkerchief dances, waving of white cloths all together—at the sides, above the heads, or sometimes bunching them in the hands and striking hands across with the opposite dancer—is peculiar. In the corner dances the handkerchiefs are waved rhythmically also, but as already told the feature of these is the change and re-change of places and the caperings.

In the earliest days the music for the Morris was droned upon a bagpipe, afterwards replaced by pipe and tabor. The pipe, with three holes, was made like a flageolet, sometimes with a metal tongue; it was played with the left hand. The tabor, a miniature drum, was hung by a loop on the left thumb, and was beaten by a stick held in the right hand. These instruments, though they have been played within the memory of living men, are now fallen into disuse. Such traditional Morris-men as still exist amongst us use the fiddle, concertina, or accordion.

The Morris tunes are very simple and have a lilt and character all their own; the spirit of dancing is in every one of them. As with other folk-tunes, only very few, and these very occasionally, have been written down; like folk-songs the Morris music has been passed on from one player to another. The originators of the present revival have collected close upon thirty tunes, all undoubtedly traditional; it is probable that a systematic search would be rewarded by the discovery of hundreds of tunes—though of course many would be variants of the same tune altered according to local taste. The names of the Morris tunes are delightful; they suggest at once cheerful old age, lusty youth, and the open countryside—as, for instance, ‘Constant Billy,’ ‘Blue-eyed stranger,’ ‘Country gardens,’ and ‘Trunkles.’ The last-named, as variants of it prove, was once ‘Trunk-hose,’ and tells of the long ago.

The enthusiast in folk-music will find in the Morris tunes a wide and almost unknown field for his explorations. For all their stark simplicity, the tunes strike the ear and memory with suggestions of familiar things. To give one instance only of what a following of this suggestion may lead to: ‘Country gardens,’ heard for the first time, is instantly an old friend with a new face. Even suppose one has no knowledge of music, but just an ear for melody, the familiarity haunts one persistently, and presently out of the monotonous yet never wearisome repetition ‘The Vicar of Bray’ stands out and acknowledges the old Morris tune as the father of his fame. A keen ear and research would possibly show the Morris tune to be the

source of many a national melody. Again, to illustrate the wonderful continuity of the traditional tune: last summer in the Midlands a pair of enthusiasts heard a tune played by a local Morris-man on his fiddle. It was the tune of ‘Morris off,’ to which the dancers quit the scene of their festivities. A few weeks later this same tune was found, note for note, in the Gregorian notation. An old French writer, describing the ‘Morisque’ as he had seen it danced when a boy early in the 16th century, gives the same tune, almost to a note identical.

The Morris was danced throughout England up to the fall of the Stuarts; the soberer tone adopted in all national pastimes and customs with the rise of Puritanism brought a marked decline in the popularity of the Morris; and it has declined ever since, until, less than a twelvemonth ago, interest in it was revived.

The resuscitation of the Morris came about in this way. An amateur teacher of singing to a London working girls’ club was in search of something fresh, simple and sincere to give to his class; the songs must be very simple because not one of the pupils knew a note of music. The teacher fell in with a collector of English folk-songs, and tried some of these simple strains upon his pupils. The experiment proved successful from the beginning; the songs were not only learned very readily, but they spread at once, not only throughout the club, but away beyond it. Encouraged by this sudden awakening of the old country songs in the heart of London, a fresh experiment was made. The collector had, some years before, noted down some Morris tunes, but had never seen his way to making use of them. The man who had supplied the tunes—a leader in Morris dancing—and another from the same side of dancers, were brought up to London. The Morris dance flourished at once, and astonishingly, just as the folk-songs had flourished, amongst these working girls, strangers to the countryside. They learned the dances with quite wonderful readiness; and when they gave their annual private performance to friends of the club, the audience, one and all, were so struck with its appeal and novelty—although every item was very old indeed—that the principal of the club was urged to repeat the performance in public. This was done in April of the present year. The hall was crowded to the doors, and many were turned away. The performance has been repeated, and will be given again. On every occasion, so far, there has been the same keen public interest shown. It should be added that in the audiences literally every element of contemporary society has been represented.

But a well-filled hall was hardly the most eloquent testimony offered that this revival was really widespread. That it was not merely fugitive curiosity which drew the audiences was shown by the number of inquiries that poured in from all over the Kingdom, and indeed beyond—even, in one case, from Japan: inquiries as to how others might also revive these more than half-forgotten

songs and dances. The songs, being printed, could easily be passed on, but with the Morris dances it was otherwise. The only knowledge available was with these younger Morris-folk of London and with the traditional dancers here and there throughout the country. Neither tunes nor instructions for dancing existed anywhere in print. So far as it was possible the girls who

in every part of our life towards a return to purely English arts and customs, and a turning away from others borrowed from abroad, and not truly representative of the national spirit. Be this as it may, as to the vigour of this recrudescence of all but forgotten things, and as to its constant tendency to increase in reach and strength, there can be no doubt whatsoever. These Londoners

## Kemps nine daies vvonder.

Performed in a daunce from

London to Norwich.

*Containing the pleasure, paines and kinde entertainment  
of William Kemp betweene London and that City  
in his late Morrice.*

Wherein is fomewhat fet downe worth note; to reprocue  
the slaunders spred of him: many things merry,  
nothing hurtfull.

*Written by himselfe to satisfie his friends.*



LONDON

Printed by E. A. for Nicholas Ling, and are to be  
solde at his shop at the west doore of Saint  
Paules Church 1600

had learned them were sent out to teach others. Since April last they have taught in seven counties and in London, yet not a tenth of the demand has been met. In the eyes of the originators of this movement—perhaps their eyes are prejudiced—this widespread interest denotes nothing less than a phase of the national movement that is going on

with their abounding vitality seemed on the instant to recognize in the Morris an inheritance, needed but unknown, and long mislaid; and the indications seem all to show that the general public is responding in like manner for the same good reason.

H. C. MACILWAINE.

## A FOLK-SONG DISCUSSION.

It is evident that the cult of folk-songs is interesting ever-widening circles, and it even bids fair to become a social fashion, with a pose and the usual indiscriminating admiration. There is a dim impression gaining vogue that if a melody is fairly old it must be good. A discussion that arose in *The Morning Post* at the sultry end of the recent large gooseberry season usefully compressed the *pros* and *cons* of the existing situation as regards English folk-songs. It is a pity that the complete correspondence elicited cannot be re-published in one cover for the benefit of many interested in the subject. To the uninitiated it may seem odd that the folk-song enthusiasts should discuss with such remarkable fervour the evolution and peculiarities of different versions of a vast number of short melodies, displaying more or less irregular rhythm, and often associated with words still more irregular from the moral point of view. One may claim to have a sincere admiration for many of these tunes and to tolerate the words because of the beauty of the music, and yet feel some surprise that folk-songs in general should be regarded with something approaching superstitious awe and be credited with omnipotent potentialities. We are told impressively that the seeds of the future specifically national art are to be found in this type of music—in, say, ‘The seeds of love,’ ‘The Golden Vanity’ (we know six versions of this stirring tune), ‘The Bay of Biscay,’ ‘Tom Bowling’ and, probably, ‘The Spotted Cow.’ We are to reconstruct and quicken the nation’s art by looking backward and accepting an inheritance we have hitherto suffered ourselves to neglect. But surely, in view of the present development of the art, the prospect of our future composers finding inspiration from this source is unlikely.

The *Morning Post* discussion was a triangular duel between those who are incredulous as to the value of folk-songs, and others who would narrow the term to describe only old traditional compositely-evolved melodies, and still others who would include modern national songs in the category. Miss A. E. Keeton, who so inconsiderately disturbed the holiday repose of many good people by throwing down the gauntlet, stated roundly that England had no folk-songs! She argued that the fact that Purcell ‘made no use of a folk element leads to the conviction that even in his day it was already practically non-existent among the English people.’ The paucity of English folk-music was ascribed partly to the fact that ‘we possess no relics of any really national and typical musical instrument’: a theory which provokes speculation as to what England’s position might have been if only she had invented and used, say, the bagpipes! Then Miss Keeton said that the desire of the people for the printed words of the ballads sung led to the preference for poetical over purely musical literature, and she went on to remark that :

In lieu of vainly seeking for a folk-song basis, our young composers are wisely finding inspiration in our literature. With all this before us the late-in-time labour of an English Folk-Song Society, founded in 1898, is

merely a work of supererogation. The results of its members’ researches, moreover, as occasionally brought forward by these enthusiasts, are scarcely likely to inculcate a profound belief in a marvellous modern efflorescence of English melody with anyone who has happened to sojourn in a fertile land of folk-song, Wales or Russia, for example. The generality of these so-called English folk-tunes are distinctly inferior to such songs as ‘Cherry ripe,’ ‘Wapping old stairs,’ or ‘Tom Bowling.’ These latter come under the generic heading of ‘Old English,’ and have rightly won their place in the national affection; and it is these and others of their type which should be freely disseminated amongst the masses as a humanizing factor. No other country possesses such a wealth of songs and vocal music of this particular kind.

All this was, of course, more than the flesh and blood of a folk-song enthusiast could stand, especially when personified in Mr. Cecil Sharp, who was at that time picking up or taking down new-old folk-songs by the dozen in the wilds of Somerset. A trenchant letter from his ready pen soon appeared in which, after ridiculing the preference of ‘Cherry ripe,’ &c., to West Country peasant-songs, he said :

Miss Keeton’s article bristles with statements that I would wish to traverse. I cannot, for instance, accept the dictum, with regard to Purcell, that ‘there is no suggestion whatever of any intrinsically national inspiration in his style.’ I find much that is peculiarly English in his music, although no doubt there are traces of foreign influence as well. Still, Purcell has been dubbed, and not, I think, without good reason, ‘the originator of English melody,’ and extolled as the man ‘who excelled all others in his accurate, vigorous, and energetic setting of English words.’ Again, it is not true to say that Purcell made no use of folk-song in his music. Be this as it may, Miss Keeton violates the elementary laws of logic when she argues that because Purcell made no use of folk-song, it was therefore ‘already practically non-existent among the English people.’ I agree, however, that since Purcell’s day we have produced no music that is essentially English; but I attribute this, not as Miss Keeton does, to the supposed lack of a national literature of folk-song, but to the fact that we have ignored our national heritage.

Then as to England having no national instrument, Mr. Sharp asked :

Has Miss Keeton never heard of the pipe and tabour, or ‘whittle and dub,’ as they were popularly called? or of the morris dance which has flourished in England for five or six centuries and is still danced in many country villages? Why, when Handel was asked to point out the peculiar taste in dancing and music of the several nations of Europe he replied by ascribing ‘to the French the minuet, to the Spaniard the saraband . . . to the English the hornpipe, or morrice dance.’ Miss Keeton seems to be unaware, too, that all folk-dance tunes were in the first instance song tunes, and that the dancers frequently sang the words of the song as they danced. I have collected many morris tunes myself, and their names in every case indicate the songs from which they sprang.

And as to the potentialities of the cult he remarked :

I would also point out that history provides not a single instance of a national school of music that has been founded upon anything else than national folk-music. I believe, therefore, that it is to our folk-music that we must look for the future of English music. Let us, therefore, before it is too late, set to work to collect our traditional music, to publish it, and to teach it to the young people of the present and succeeding generations. If this be done we shall not have long to wait for an English Glinka, who will do for us what the distinguished Russian composer has done for his country.

Then came a characteristically sane, judicial and well-informed letter from Miss Lucy Broadwood, secretary of the English Folk-Song Society. Apropos of Purcell she asked :

Has Miss Keeton studied the many ponderous volumes issued by the Purcell Society, which form but a small part of Purcell's work? Has she carefully examined his play-music, and the many other compositions at present accessible only in their very rare original printed form, or in manuscript? If so she unaccountably overlooked the fact that Purcell both used English folk-tunes and imitated them closely. I am away from England and have not my scores to refer to, but the following examples at once occur to me: 'Cold and raw' (the favourite air of King Charles I., and an old English song popular long before its introduction into Scotland); 'Shackerley Hay,' and 'Lillibullero,' which may or may not have been Purcell's own composition, but which is essentially of the folk-song type. These are a few of the tunes which he was especially fond of using, and in various forms, amongst others as inner and bass parts for viols. In Playford's 'Dancing Master' there are several tunes unmistakably English and rustic in character (I will cite only 'The hole in the wall' and 'Enfield Green'—or Common) which appear, without name of any kind, in Purcell's play-music as hornpipes and so forth. In his 'Lessons for the harpsichord' we find many little airs of the English folk-song type, besides imitations or arrangements of Scotch and Irish tunes. Finally, I call to mind a rollicking harvest-home song in 'King Arthur,' which contains the painful statement 'We have cheated the parson, we'll cheat him again.' This song is similar to a 'Health' which, to various tunes, is still sung by unlettered labourers in unsophisticated corners of England at harvest suppers. Internal evidence points strongly to Purcell having adapted his song from that of country folk; but supposing the contrary to be the case, it would merely prove that Purcell must have been steeped in English peasant song to have been able to reproduce its whole spirit so faithfully.

An editorial article next appeared in the *Morning Post*, strongly advocating the teaching of folk-songs to young people, and Miss Keeton returned to reply to Mr. Sharp. She stated that before the organization of the Folk-song Society (1898) she had delved for songs in various English counties, and she went on to say :

I then formed the view, which I am not yet disposed to abandon, that these songs—with, on the one hand, their absence of any special racial characteristics, and on the other, certain distinctly modern snatches of rhythm and melody—had drifted in scraps from our towns, or many of them more probably equally in scraps from the Continent. I find them, therefore, no more indigenous to an uncultivated English soil than is the popular air of 'Home, sweet home,' for instance. I would even take the examples of Dorian modes in Mr. Sharp's collection as distinct evidence in favour of my theory.

That Purcell was the culmination of English music is a well-worn, antiquated tradition, which should have been thrown overboard long ago; and have we still, as Mr. Sharp, too, contends, to wait for our English Glinka? I venture to find in Elgar, at any rate in his earlier work, something far more intrinsically national than can be found in Purcell. . . . Is not Mr. Sharp in his zeal also inclined to put the cart before the horse? He apparently believes that the mere fact of collecting and publishing volumes of folk-songs must lay the foundation of a great national school of music. One may, however, remind him that the creativeness of Haydn, Schubert, Glinka, and others was scarcely inspired by collections of tunes 'edited with pianoforte accompaniments' by academics and antiquaries.

Next came on the scene Mr. Arthur Hervey, the music critic and composer. He hit both sides impartially when he said :

I have been amused as well as interested by the controversy relating to folk-songs. Miss A. E. Keeton declares that we have no national folk-songs, while Mr. Cecil J. Sharp spends his time in noting down tunes sung by peasants in various country districts in order to prove the contrary. Then the writer of the leading article states that if Mr. Sharp is right 'there is ground for the hope that England may yet develop a national music.'

I confess that I am unable to share that hope. Mr. Sharp's researches may be very interesting and lead to the discovery of some curious and attractive tunes, but that these tunes will ever serve as the basis of an English national school of music seems to me more than doubtful.

Miss Keeton advises composers to seek inspiration in English literature. Surely this is what they have been doing for years.

The *a priori* assumption that we possess no national musical style at present is one I am unable to accept. I grant that this style is a composite one and is not devoid of alien elements. Of what nation, however, can the same not be said? Are alien influences invariably bad?

How can any composer avoid them, unless he be brought up in a Somersetshire village exclusively on traditional folk-songs?

Have not all great composers been influenced more or less by the music of other nations?

It is the duty of a composer to study all kinds of music, and if he is gifted with any originality this will be sure to assert itself in time.

A special national style cannot be manufactured to order, neither is the existence of what may be termed a national 'school' of music at all desirable. Every composer who has a spark of individuality will certainly decline to be bound by any rules compelling him to seek inspiration in one quarter or another.

I am absolutely certain that a new score by Richard Strauss or Debussy will prove far more attractive to our younger composers than any number of volumes of Somersetshire folk-songs. This is, of course, no reason why Mr. Sharp should not continue his researches, which from an antiquarian point of view cannot fail to possess interest.

Dr. Somervell then intervened with a long letter in which he expressed his deep appreciation of the beauty of old English folk-songs, and at the same time pleaded for the inclusion of comparatively modern songs in the category. He remarked :

I think it is time to protest against the cheap cant which assumes that no one belongs to the English 'folk' unless he is at the ploughtail, and to revert in principle, if not in the use of the word, to the wide catholicity of Germany, whence we have borrowed the term folk-song.

Germans recognize the fact that any song, by whomsoever made, which obtains wide national acceptance and survives the test of time is in its essence a song of the German people, expressing the emotions of Germans in a congenial manner; that it is therefore entitled to a place in their Volkslieder collections; is worthy to be printed, to be lovingly preserved; to be handed down from generation to generation, enjoyed and played with by babies and musicians alike, and may be enshrined as one of the world's great treasures through the latter process.

And after deploring the destructive influences of Puritanism, he said :

Let us not cut ourselves off from any part of our great heritage. Let us freely accept our Puritan past and whatever it contains of value. Let us use our older peasant songs, beloved of Mr. Sharp, as well as the songs so justly appreciated by Miss Keeton, many of which are based on peasant work, while others are sincere national expressions of new conditions, historical events, fresh responsibilities, and wider aspects of life.

It must be inferred from the last sentence that it is by the words rather than by the music of the later stratum of songs that we are to be saved, for no tune can give us 'ideas of the wider aspects of life,' &c. In reply to this, Mr. Cecil Sharp wrote a very able letter, in which he said :

I agree that it would be 'cheap cant' to assume that 'no one belongs to the English folk unless he is at the plough-tail.' But it is quite another thing to insist that the songs which have been unconsciously evolved by the peasantry should not be confounded with those which have been deliberately composed by cultivated musicians. This is not merely a question of nomenclature; for the two types are inherently and widely different from one another, not only in the matter of their birth but as art-products as well. They have points of resemblance, no doubt, but these are superficial only, and they should not blind the eyes of the expert to the essential differences, which lie deeper and are fundamental. The two types are as easily differentiated as chalk from cheese, or, to use a more apposite comparison, as the blush rose of the hedgerow from the latest production of the nursery gardener. Would Dr. Somervell call it 'cheap cant' to protest against the classification of 'Casabianca' as a folk-ballad?

He recommended Dr. Somervell to

Vacate his armchair for a week or two, forget his theories, arm himself with a stout shovel and pick—for diamonds lie deep—betake himself to the country-side, visit the village taverns, sit in the thatched cottages of outlying hamlets and listen to the peasants singing their own folk-songs.

And he prophesied that if Dr. Somervell were to do this :

On his return home he will burn his banners with their strange devices of 'Tom Bowling,' 'Casabianca,' 'Home, sweet home,' and the like, and forthwith enrol himself among the select company of the 'cheap canters.'

A new world, the existence of which he has hitherto denied, will be opened before his eyes, and I incidentally shall gain also, for it will relieve me of the well-nigh hopeless task of trying to make him understand that the folk-song proper is a very different thing from the hybrid variety, or the 'composed' song which he now champions with such pathetic ardour.

Miss Keeton then returned to the fray, and in a long article showed herself to be impenitent. She scoffed at the collector, who chiefly recalls the labours of Pickwick 'tracing to their source the mighty ponds of Hampstead,' and she argued, incidentally, that the pianoforte is responsible for the 'lamentable decay in vocal music throughout (!) England.' Dr. Somervell's contention that the Puritan revolution destroyed art was said to be a 'well-worn, fallacious, learnt-by-rote tradition which might profitably be abolished once and for all.'

Whatever differences of opinion there are as to the utility and future influence of folk-songs, there is a general agreement that every endeavour should be made to collect written versions of these songs before the only people who now know them die off. Good, bad, and indifferent, they should be taken down and examined at leisure as to their merits. As things are in this country this task must be undertaken by private individuals and self-supporting societies. It is curious that in Russia, regarding the social condition of which country we hear so much that is painful, the work

of folk-song collection is undertaken by departments of the St. Petersburg Imperial Geographical Society and of the Imperial Society of Natural Sciences and Ethnography. One of the most important contributions made in recent years to the world's folk-song literature is the handsome volume 'The peasant songs of Great Russia,' collected and transcribed from phonograms by Eugenie Lineff, and published amid all the storm and stress of 1905 by the Imperial Academy of Science, St. Petersburg, and by David Nutt, London. In this absorbingly interesting work Madame Lineff, in an elaborate introduction (given in English), deals skilfully with the history and problems of folk-song collecting. As many of the Russian peasant songs are in polyphony peculiarly evolved and in the nature of improvisations, there were special difficulties in obtaining notational records by ear. The phonograph was therefore employed and the results afterwards analysed. In this way 500 records were obtained, and from these Madame Lineff has selected the music of twenty-three songs, the words and a full account of which are given in English in the book. As to the performance of peasant songs by trained artists Madame Lineff says :

It is just because the whole power of the peasant song lies in free improvisation, that the practised execution of a folk-song even by the best artists cannot compare with the genuine peasant performance. The latter have always an advantage which we can only acquire by putting great strain on ourselves. The peasants *improvise* the song, while we *learn* it from music. In the performance of the peasants the song flows in a continuous stream; in our singing the division into bars and notes is always apparent. The peasant 'tells' his song in protracted musical speech; we sing the melody, frequently without knowing the words and always very badly pronouncing them. The peasant loves his song, is enraptured by it; we condescend to it. I am convinced that until we live in our song, as every true artist lives in his work, our execution will continue to be weak and pale. In order to sing folk-songs well it is necessary to know them, to work at them not only theoretically, but to sing, to sing and to sing them. We must try to learn to improvise them.

The concluding paragraphs of this essay apply as forcibly to England as they do to Russia :

I feel strongly convinced that if whole troops of collectors were scattered all over Russia, many more precious specimens could be found.

Old men and women still remember them. In many places there are singers such 'as cannot be found anywhere in the district.' If haste were made to collect songs everywhere, that is to say, if a general collecting of songs were properly organized over as large a district as possible and during a certain period, it is scarcely possible to foresee the wonderful discoveries in the domain of popular musical art that might be made.

Delay is dangerous. There is no doubt that many old songs are dying out. It is true that a new folk-song is being created. It will, perhaps, develop in an interesting direction. But upon us, living at the time when there are still persons who know the old songs, rests the duty of transcribing them so as to preserve them in correct form.

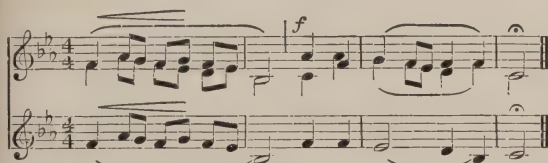
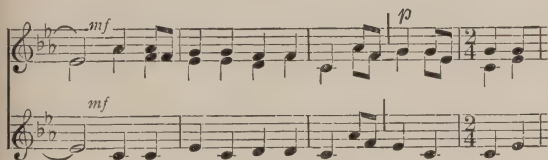
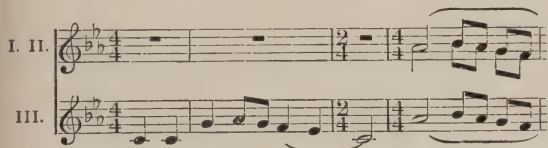
In addition to the musical illustrations the book contains two ingeniously contrived coloured charts which graphically show the rise and fall of

the melody and the relations of duration of the notes in several of the songs.

The following extract from the music will give some idea of the character of the songs. It was sung to Madame Lineff by a group led by Anna Egorovna Podtynnikova, 'a clever, serious old woman of about sixty.' The words apostrophise the hills which have brought forth stone 'that burneth,' underneath which flows a cold rivulet on the banks of which stands a bush of willows. In the bush an eagle sits, and in his claws he holds a raven black. The rest apparently is left to imagination:

## YE HILLS.

RUSSIAN POLYPHONIC FOLK-SONG.



This is the version sung to the fourth verse. No two verses are alike as to harmony, but the melody, except for fitting in syllables, is the same throughout the verses. It is interesting to note that Madame Lineff says that 'Tchaikovsky is full of echoes of popular melodies, although, according to his own confession, he was little acquainted with folk-songs.'

The notice of the Hereford Musical Festival (p. 688 of our October issue) needs to be amplified so far as regards the special opening service in the cathedral on Sunday afternoon, September 9. This impressive service began with Sir Alexander Mackenzie's 'A song of thanksgiving,' from his orchestral Suite 'London day by day' (Op. 64). This *lento espressivo* movement—one that is admirably suited to the solemnity of a cathedral—is dated 'June 1, 1902.' On the afternoon of that day the news reached England that peace had been proclaimed in South Africa after the terrible war in that country. Ere nightfall of the glad day the composer had conceived the plan of his 'Song of thanksgiving' and begun work upon it: thus the piece is a genuine product of the feeling of the moment and, at the same time, its adequate expression. In order to complete the record, it should be added that Handel's Overture to 'Samson' and Beethoven's 'Hallelujah' chorus were performed at this special opening service in Hereford Cathedral.

## Occasional Notes.

I heard the bells on Christmas Day,  
Their old, familiar carols play,  
And wild and sweet  
The words repeat  
Of peace on earth, good-will to men!  
And thought how, as the day had come,  
The belfries of all Christendom  
Had rolled along  
The unbroken song  
Of peace on earth, good-will to men!  
Till, ringing, singing on its way,  
The world revolved from night to day,  
A voice, a chime,  
A chant sublime  
Of peace on earth, good-will to men!

Longfellow.

Typically Hans von Bülow is an anecdote which Mr. John Francis Barnett relates in his book 'Musical reminiscences and impressions' (Hodder & Stoughton) reviewed on p. 827. At one of Bülow's pianoforte recitals two ladies passed close to him, on their way to their seats, just as he had finished the Introduction to Beethoven's Sonata Pathétique. This so annoyed the redoubtable Hans that he purposely adapted the speed of the *Allegro* to the pace of those fair footsteps. When the ladies realized the joke that was being perpetrated at their expense, they hurried to their places as quickly as they could short of running, which gave Bülow the opportunity of accelerating his pace, with this result, as given by Mr. Barnett:



How peripatetically pathetic!

The utterances and writings of great musicians should be taken cautiously, especially in the case of one so self-satisfied as Spohr. After he had conducted a Philharmonic concert (in 1820) with a baton, he records, in his autobiography: 'The triumph of the baton as a time-giver was decisive, and no one was seen any more seated at the pianoforte during the performance of symphonies and overtures.' But Spohr, simple-minded man, was quite wrong in taking the flattering unction to himself of uprooting a long-established custom in this country. As a matter of fact, it was not until twelve years after Spohr's visit that the baton came into use as a conducting stick in England. We are led to repeat this fact because Spohr's misleading statement has quite recently been quoted in an article 'Concerning conductors.' The history of the case was fully stated in THE MUSICAL TIMES of June, 1896 (p. 372), and epitomised in the article 'Baton' in the new edition of Grove's 'Dictionary of music and musicians,' vol. i., p. 206.

A sequel, even though it be somewhat statistical, to the article on 'Lady violinists' in our October and November issues, may not be without interest. The following figures refer to lady students of the violin during the present term at seven leading music schools at home and abroad, from information officially supplied by the respective Principals or other authorities, specially for these 'Occasional Notes':

Royal Academy of Music	-	-	-	-	72
Royal College of Music	-	-	-	-	88
Guildhall School of Music	-	-	-	-	230
Royal Manchester College of Music	-	-	-	-	15
Birmingham and Midland Institute School of Music	-	-	-	-	65
Paris Conservatoire de Musique	-	-	-	-	28
Leipzig Conservatorium	-	-	-	-	53

As we gave the date (1872) of the first lady student of the violin at the Royal Academy of Music, similar information may be furnished in regard to the Conservatoires of Paris and Leipzig. In the year 1795 (or 1796) a Mlle. Felicité Lebrun, a pupil of Baillet's, took the second prize for violin-playing at the Paris Conservatoire, and the first prize in the following academical year. At Leipzig the earliest lady student of the violin was Fräulein Caroline Julie Gleim, who entered in April, 1847, during the last year of Mendelssohn's régime. Neither of these ladies seems to have made her mark. By the way, it appears that the long period of nearly fifty years elapsed before a second lady violinist sought the tuition of the Paris Conservatoire. Coming nearer home—that is to say, north of the Tweed—Sir Alexander Mackenzie writes, in response to an inquiry as to early lady violinists in Scotland: 'In my young days there were two excellent girl-players of the violin in Edinburgh, where they were born—the sisters Drechsler-Hamilton. With their brother Carl, a violoncellist, and their father, a viola player, they played quartets; moreover they were uncommonly good soloists. That would be about 1863. They were very popular in Edinburgh and deservedly so. Otherwise I cannot recall any other instances public or private. The movement seems to have started with the advent of Madame Norman Neruda (Lady Hallé). I may add that the Drechsler-Hamiltons were grandchildren of the well-known violoncellist Karl Drechsler (*vide* Grove).' It seems that the fame of these young ladies spread beyond Edinburgh, as in Dr. Alfred Dörfel's invaluable 'Geschichte der Gewandhausconcerte zu Leipzig' (1884) we find the names of Bertha and Emmy Hamilton, of Edinburgh, in the list of violinists who appeared at the famous Gewandhaus concerts, the date of their performances being November 21, 1869.

A royal lady-violinist belongs to the 18th century in the person of Mary Adélaïde, Princess of France, and daughter of Louis XV. 'The real Louis XV.,' an interesting book by Lt.-Col. A. C. P. Rider Haggard, contains the following reference to the lady—Madame Adélaïde of France, the title by which she was known. Here is the extract:

Especially was she uncouth in her musical tendencies. Adoring music, she played upon all instruments, and upon all equally badly. The result of her playing was but to produce a series of discordant sounds, which merely varied in intensity according to whether she played loudly or softly. The King was well aware of her utter want of ear, and the Duc de Luynes records that often for fun, just to hear how badly she could play, Louis would hand his daughter a violin. As a rule she preferred to play loudly and grievously.

It is a wonder that the King did not rule his daughter out of court previous to her loud performances.

In olden times St. Cecilia's day (November 22) was regarded by the musicians of London as a day to be commemorated, it being the anniversary of the martyrdom of St. Cecilia, the patroness of music and musicians. The earliest recorded celebration of the kind is of the year 1683, when members of 'The Musical Society attended Divine service at St. Bride's Church, Fleet Street, where a choral service, which included an anthem occasionally composed for the festival, was sung, and a sermon, usually in defence of church music, was preached. The worshippers thereafter repaired to another place where an ode in praise of music, written and composed expressly for the festival, was performed, after which performers and listeners dined.' Henry Purcell, composed the ode for the year 1683, and subsequent composers were Dr. Blow, Daniel Purcell, John Eccles, and others. The finest ode written for these celebrations was 'Alexander's Feast,' from the pen of John Dryden. Writing to his son in September, 1697, the poet says:

I am writing a song for St. Cecilia's Feast, who, you know, is the patroness of Music. This is troublesome, and in no way beneficial; but I could not deny the stewards, who came in a body to my house to desire that kindness, one of them being Mr. Bridgeman, whose parents are your mother's friends.

The St. Cecilia celebrations seem to have come to an end in London in the year 1703. From 1684 to 1700 (with few exceptions) the concert took place annually at Stationers' Hall, the price of hiring it being, till 1694, only £2; afterwards raised in consideration of the damage caused by fixing the scaffolding, &c., to £4 or £5; and in 1700 to six guineas.

The Worshipful Company of Musicians revived this ancient and interesting custom on November 22 (St. Cecilia's Day) by attending Evensong at St. Paul's Cathedral. A procession, with the banner of the Company, was formed of the members, wearing gowns, which made its way to the choir of the cathedral. The Magnificat and Nunc dimittis were sung to Sir John Stainer's setting in A, and the anthem was 'Let the bright Seraphim,' sung by all the cathedral chorists, followed by 'Let their celestial concerts all unite,' from Handel's 'Samson.' Mr. Charles Macpherson, sub-organist of the cathedral—in the absence of Sir George Martin (a member of the Musicians' Company)—presided at the organ, his voluntaries being Smart's Andante in G and two movements from Rheinberger's Sonata in C minor. In the evening the Livery Club of the Worshipful Company of Musicians and their guests dined together at Stationers' Hall, when an interesting selection of vocal and instrumental music was performed, the programme including Handel's overtures to the 'Ode on St. Cecilia's Day' and 'Alexander's Feast,' Byrd's madrigal (five voices) 'Come, let us sing with merry glee divine Cecilia's praise,' and Webbe's glee 'St. Cecilia,' in addition to two movements—'Celtic Legend' and 'Scherzo capriccioso'—from a Suite for violin (Op. 68) composed by Sir Alexander Mackenzie at the request of Mr. W. H. Ash, one of the Liverymen of the Company, and performed for the first time on this occasion. The programme was as usual most tastefully got up, with excellent reproductions of two panels—St. Cecilia and Singing Angels—from the celebrated altar-piece at Ghent, painted by the brothers Hubert and Jan Van Eyck in the 15th century.

At the annual Court dinner of the Musicians' Company—held at Stationers' Hall on October 30—an excellent selection of music was performed by students of the Royal College of Music, one of whom, Mr. James Friskin, was presented with the silver medal of the Company.

Miss Muriel Foster, by reason of her marriage, has bidden farewell to the concert-room, her last public appearance having been at the concert given by Miss Katie Eadie on October 29 at Bechstein Hall. Much regret is naturally felt that so brilliant a career should thus be prematurely brought to a close; but those who have come under the spell of that beautiful voice and artistic personality will join in wishing every happiness to the gifted singer. A biographical sketch, with special portrait of Miss Muriel Foster, appeared in THE MUSICAL TIMES of March, 1904.

Anyone interested in bells and bell-lore will be glad to have their attention drawn to a review (on p. 828 of the present issue) of the Rev. Dr. Raven's book on the subject. In his concluding chapter the erudite and genial author gives a 'composition' which

he copied in 1852 from the belfry of Shilling Okeford, otherwise Shillingstone, Dorset. He says: 'It is a fine specimen of what may be effected by neglect of punctuation and orthography':

Praise the Lord with Lowd Symbols, if you curse or sware during the time of ringing you shall pay threepence.

Below this are the lines:

There is no musick play'd or sung  
Is like Good Bells if well Rung  
Put off your hat coat & spurs  
And see you make no brawls or iares  
Or if you chance to curse or sware  
Be sure you shall pay sixpence here  
Or if you chance to break a stay  
Eighteenpence you shall pay  
Or if you ring with gurse or belt  
We will have sixpence or your pelt.  
1767.

With a touch of sly humour Dr. Raven continues: 'Here are several points for the higher critics. The penalty for the mere casualty (as it is beautifully expressed) of a curse is in verse double what it is in prose. It looks as if the prose was by a later hand. In the last couplet the memory of the versifier has failed him, for the ordinary reading in other towers is:

Or if you ring with belt or gurse  
We will have sixpence or your purse.'

The will of Mrs. Lewis-Hill has not only been proved legally, but it has proved to be a very remarkable document. The art of music had a warm corner in the testator's heart, so much so that she bequeathed the sum of £5,000 to the Royal Society of Musicians. The Royal Academy of Music—which she liberally endowed with scholarships during her lifetime—was not forgotten, among the specific public bequests being the following:

To Sir Alexander Mackenzie, or other the president of the Royal Academy of Music, 'my finest Strad violin, which was valued at £1,500,' for the use of the 'Ada Lewis' scholars, at the discretion of the president.

To the Royal Academy of Music, certain pianos and stringed instruments, a 'cello, and the full Steinway grand, 'for special occasions.'

No less interesting are the following testamentary dispositions:

'To my quintette of artists, in recognition of many happy evenings of music':

Benna Schonberger, £1,000 and a life annuity of £300.

Tivadar Nachez, £2,000 and the second 'Strad.'

William H. Squire, £1,000 and the 'cello.

Madame Marie Rose, £3,000.

Mr. Hobday, £500 and the viola.

This music-loving lady directed that a portion of her wines and cigars—the latter said on the best authority to be 'very good'—should be distributed as presents among friends, including Sir Alexander Mackenzie, who also is further benefited by a legacy of £2,000: therefore, so far as the Principal of the Royal Academy of Music is concerned, the will of Mrs. Lewis-Hill has not ended in smoke.

The Hallé Orchestra Pension Fund is, we are glad to learn, making good progress. During the year which ended September 30 the capital has been increased by £652 4s., making a total of £3,811 18s. 1d. In sending us a copy of the annual report and balance sheet, the Hon. Secretary, Mr. Carl Fuchs, says: 'It would be a good thing if you would kindly mention that bequests, such as are frequently left to the Royal Society of Musicians, would be most acceptable.' To this bequest request we gladly comply, merely adding: 'Where there's a will there's a way'!



HAMMER RINGING ON AN OCTAVE OF BELLS.

From the end of a preface to a 13th century *Biblia vulgata*.  
(Harl. MS. 2804. f. 3b.)

(Reproduced by permission of Messrs. Methuen & Co., from the Rev. Dr. Raven's 'The Bells of England'.)

Can Municipal music be made to pay? This question has been answered in the affirmative by Margate. So successful have been the Municipal concerts during the past summer that there is a balance on the right side of the account to the tune of £2,085. The secretary of the committee, in giving some particulars of the scheme, says:

I have managed these concerts, under the Fêtes Committee, since they were founded, and there has not been any year to approach 1906 as a financial success, both for the town and the entertainers. It is to be noted that all charges, such as lighting, painting, labour, &c., are borne by the committee, and that we allowed this year for depreciation of music-stands, uniforms, chairs, fittings, &c., the sum of £309 17s. 2d. The most successful 'pitch' this year was the Oval bandstand, the concerts there realizing £2,708 16s. 8d. At the Fort we took £1,679 18s., and on the sands £1,266 7s. 4d. The Westbrook bandstand realized £531 17s. 4d. All this money, you must remember, is the result of a uniform charge of 3d. for each chair. We have a working capital of £200, and every penny of profit goes to the town. That Municipal music in Margate has been a financial success is obvious. It seems to me to follow naturally that artistically the entertainments must have been good, otherwise why should people have patronized them so liberally as to give us a profit on the year's working of over £2,000?

Not only have the numerous visitors to Margate derived keen enjoyment from the performances of the municipally-provided band at its different 'pitches'—high and low—but the residents of that ozone-charged watering-place rejoice in the fact that the profits therefrom have reduced the rates by 3d. in the £! Is not this first-rate?

London is shortly to be provided with a new concert-hall. It is to be built on the western side of Great Portland Street, on the site of St. Paul's Church. That sacred but unprepossessing edifice was erected in 1764 on the site of the 'Marylebone basin,' which was a reservoir of water for the supply of that necessity of life to the inhabitants round about. The new building is to be called St. Paul's Hall, presumably after the ecclesiastical structure which it displaces. The exterior design of the Hall is classic in detail, the front facing Great Portland Street being appropriately built in Portland stone; the seating capacity is 1200, exclusive of the orchestra. Mr. A. Blomfield Jackson is the architect to the promoters of this recent addition to the concert-halls of the metropolis. It should be recalled that Great Portland Street is not without its musical associations. During the night of June 4, 1826, Weber died in the house now numbered 103 and still standing; and, during his earliest visits to England—in 1829, 1832, and 1833 (twice)—Mendelssohn lodged at No. 79 (formerly No. 103) in the same street, though the house has recently been rebuilt.

Mr. W. H. Grattan Flood writes in reference to Mr. Frank Kidson's article on 'Old Fiddlers' Books,' which appeared in our November issue, p. 740:

Under the title of 'Drum in a Beck,' Mr. Kidson prints a well-known Irish double-jig, and he says that the tune, so far as he knows, 'is now first printed.' I have seen it printed in three forms, and under three different names. As recently as 1903 it appeared in O'Neill's 'Music of Ireland,' where it will be found among the double-jigs, as 'Ballyboy Fair,' also with its Irish title. I have seen it adapted to an Anglo-Irish song, 'Biddy, now can't you be easy,' and again as 'Paddy, what made you come over?' It is now thirty-five years since I first heard the tune, one that is still popular all over Ireland. The late Mr. R. M. Levey used it in one of his pantomime quadrilles.

The draft programme of the Cardiff Musical Festival of 1907 has just been issued. Six new works are promised—four choral and two orchestral. Mr. Granville Bantock will furnish 'Omar Khayyam' (Part 2), and Dr. Frederic Cowen (the conductor of the festival) a work for solo contralto and chorus entitled 'He giveth His beloved sleep.' The remaining choral novelties are to be from the pens of Sir Hubert Parry and Mr. David Evans, while Mr. Arthur Hervey and Dr. Vaughan Williams will provide the new orchestral compositions. The following works will also be performed:

CHORAL: Messiah, The Golden Legend, Phœbus and Pan (Bach), Tannhäuser (Act 3), Mass in E flat (Schubert), Spring (Haydn), Psalm 150 (Franck), Finale to Loreley (Mendelssohn), 'Glory, honour, praise, and power' (Mozart), and The Kingdom (Elgar.)

ORCHESTRAL: Symphonies in C minor (Beethoven), in E minor (Tchaikovsky), and Romeo and Juliet (Berlioz); Overtures Leonora, No. 3 (Beethoven) and The butterfly's ball (Cowen); Symphonic poem Don Juan (Strauss).

The Stratford Musical Festival of 1907 will complete twenty-five years of its existence, this competitive music-making having been started by Mr. J. Spencer Curwen in 1882. To celebrate the event a 'Silver Jubilee Souvenir' has been issued giving the syllabus of next year's competitions, with portraits of the officials and judges, and other features of interest.

The 'Proceedings of the Musical Association' for the thirty-second session (1905-6) have now been issued. The volume contains eight papers—one less than the previous issue—as follows, with the names of the lecturers:

Development of the resources of the organ	Mr. Thomas Casson.
Some characteristics of Heinrich Schütz	Dr. E. W. Naylor.
Mozart's early efforts in opera	Mr. Clifford B. Edgar.
Leonardo Leo	Mr. Edward J. Dent.
German Hymnody from the 12th to the middle of the 17th century	Rev. G. R. Woodward.
The function of the organ in accompanying choral and orchestral works	Mr. H. Heathcote Statham.
The study of the history of music	Dr. F. G. Shinn.
Prolegomena to musical criticism	Dr. Percy C. Buck.

On December 23, 1806, Beethoven's Violin concerto was first publicly performed. This interesting event took place in Vienna at a concert given by Franz Clement, a well-known virtuoso and principal violin at the Theatre an der Wien, of which, strangely enough, no record seems to exist. Sir George Grove says: 'There is evidence to show, what might have been assumed from Beethoven's habit of postponing bespoken works to the last, that it was written in a hurry and Clement played his part without rehearsal at sight.' The autograph score now preserved in the Imperial Library, Vienna, is entitled:

Concerto par Clemenza pour Clement, primo Violino e Direttore al Teatro à Vienna

dal L. v. Bthvn, 1806.

The work was published in 1809. Up to the present the actual date of the first performance in England of this glorious work has not been discovered, but that need not affect the tone of the English 'Hurrah' at this centenary of a masterpiece.

Apt quotation seasoneth speech. And how rich the seasoning when Shakespeare is the source. This was made manifest at the recent banquet given to Mr. Joseph Bennett in the entertaining speech made, in response to the toast of Music, by Sir Frederick Bridge, who said: 'What can better describe the effect of the admirable solos played by Herr Kreisler than the words in *Much ado about Nothing*?'

*Benedick*.—Now, *Divine air*! now is his soul ravished! Is it not strange that sheeps' guts should hale souls out of men's bodies.

Again, said Sir Frederick, a notable affectation of some artists is more than hinted at in the words of Sir Andrew Ague-Cheek in *Twelfth Night*:

O, had I but followed the arts!

With Sir Toby Belch's reply:

Then hadst thou had an excellent head of hair.

And what is more true than the little dialogue between Touchstone and the Pages?

*Touchstone*.—Come, sit, sit, and a song.

*1st Page*.—Shall we clap into 't roundly, without hawking, or spitting, or saying we are hoarse; which are the only prologues to a bad voice?

To which question comes the punning answer:

*2nd Page*.—I'faith, i'faith; and both in tune, like two gypsies on a horse.

After that charming ditty 'It was a lover and his lass' has been sung, the scene is rounded off with another pun, put into the mouth of Touchstone:

*Touchstone*.—Truly, young gentlemen, though there was no greater matter in the ditty, yet the note was very unteuable.

*1st Page*.—You are deceived, sir; we kept time, we lost not our time.

*Touchstone*.—By my troth, yes; I count it but time lost to hear such a foolish song. God be with you; and God mend your voices!

An illustrated catalogue of the Henry Watson Collection of musical instruments at the Royal Manchester College of Music has just been published by Messrs. Sherratt & Hughes, of Manchester. This valuable collection consists of 155 specimens, classified thus: 22 rhythmical instruments; 52 wind instruments; 67 stringed instruments; and 14 miscellaneous. Mr. Stanley Withers, registrar of the College, contributes a short introduction to this interesting brochure.

Every effort that is put forth to make music more intelligible, and therefore more enjoyable, to children, deserves commendation and encouragement. Our Bristol correspondent briefly records such an effort in progress in the West of England—Clifton, Clevedon and Weston-super-Mare. The desire of the earnest-minded ladies who have devised the scheme is to set before their juvenile audience a carefully-arranged programme of the best music, such as the young listeners can comprehend, and, with the aid of a short introductory 'talk,' to arouse an intelligent interest in and appreciation of the works thus performed. The benefit of such a procedure, not only to pupils but to teachers, is obvious, and one of its interesting features is that each concert is devoted to the music of one particular country, namely English, French, &c.

Next Saturday's Tschaiowsky's '1812' overture will be performed at —

Thus forecasted a London daily newspaper. We are now on the look-out for a similar announcement of 'Last Monday's Beethoven's Pastoral Symphony.'

## MR. JOSEPH BENNETT.

In connection with his retirement from the post of music critic on the staff of the *Daily Telegraph*, which he has held with great distinction for thirty-six years, Mr. Joseph Bennett was entertained at a banquet, under the presidency of Sir Alexander Mackenzie, at the Trocadero Restaurant, Piccadilly, on November 6, when a large company assembled to do honour to the veteran journalist.

Sir Alexander Mackenzie, in proposing the toast of the evening, said:

This occasion is, I believe, unique, inasmuch as there exists no record of any similar public manifestation of esteem—shall I say 'affection'?—on the part of the profession of music towards one of its judges. I approach the toast, and you will doubtless receive it, with the same mingled feelings of regret, gratitude, and admiration. It is the celebration of the completion of a long period of exceptionally useful and exceptionally distinguished work in the service of an Art which our guest has delighted to foster with all his heart and mind, and with which he has so enduringly identified himself. For it is hardly possible for any of us to think of or to speak about musical criticism—and we do, I am told, occasionally refer, very privately, to be sure, to that subject—without immediately connecting it with the name of Joseph Bennett. I ought rather to have said the partial completion; because we are glad to think that we are not here to bid 'farewell' either to himself, his interest or his endeavours in the cause of music. That moment is happily yet deferred—and long may it be in arriving. We have honoured ourselves in bidding him here to accept our congratulations on the successful accomplishment of so many years' strenuous and admirable work, and to hear our cordial wishes and hopes that he may be spared to achieve much more before he elects to lay his pen aside.

After referring to the staunch support which Mr. Bennett had always given to British music, the chairman went on to remark:

Mr. Bennett will not, I hope, think that I am presumptuously abusing the privileges of an old friend and collaborator if I touch upon some of the sterling qualities which at an early stage of his career placed him an 'easy first' in the particular department of his choice. I say 'choice' advisedly, because there may be a few here who are unaware that his journalistic work has been by no means confined to the subject of music. Very far from that. For instance, I remember very well that one of the very first occasions upon which I met him was on Brighton Downs, when Captain Bennett was commanding his company at a review. Let me confess it. At that time a powerful and prominent musical critic with a drawn sword in his hand was to me a somewhat fearsome apparition. It would be still. The association of ideas is much too suggestive to be quite comfortable, and I hardly knew whether to respect him—to use a mild word—more as a soldier or as a censor. I mention the incident because in those days military tactics and the Volunteer movement were among his special subjects. During his long and valuable services as a member of the staff of the *Daily Telegraph*—a period of no less than thirty-six years—Mr. Bennett, except, perhaps, acting as a war correspondent, has dealt with every conceivable subject (besides music), including Parliamentary reports. I believe he holds the record for attendance at Musical Festivals, for he has, shall I say, 'survived' over one hundred of them. He has been, among other things, one of the most sympathetic of—as the journalistic phrase runs—undertakers. One almost envies those who have been fortunate enough to have had their funerals described by him. There are the touching and graphic records of the Irish Famine in 1880-81 to point to. And to come to more recent times, do we not remember that splendidly-descriptive series of articles on 'Palestine' when he visited the East in 1899? They are still fresh in my memory. Or need I remind you of the many well-known and

excellent libretti for oratorios, cantatas, and operas in which he has collaborated with our composers and met them halfway with his own word-music. I have the name of a cantata-book on my grateful tongue which I think has yet to find its equal. It is the rare combination of a very wide knowledge and experience of every branch of the musical art with poetic gifts and imaginative powers which has lifted his journalistic efforts far beyond the sphere of mere criticism, and given to them that literary value which we all recognize and prize so highly.

His attachment to music has been that of a real and devout lover. To him it is not a mere amusement to be treated lightly or trifled with, but an important and sacred art. It is always with him—that I know—and he expects a like devotion in those who profess to follow it. For he has scant sympathy for either the eccentric or the flippant. The serious attitude and disposition towards our art has undeviatingly pointed the ways, and served as a beautiful and beneficial example for many years past. And we shall be all the better for it if, at not too distant intervals, we are still permitted—I know he will forgive me the simile—to hear the growl of the old lion occasionally.

In conclusion, Sir Alexander Mackenzie said :

My own connection with our guest has been an intimate and close one for over twenty-four years. But I have not ventured to say all this on my own account, or even in the name of this very representative company solely, but on behalf of a much larger body of musicians and amateurs than can possibly be gathered together under one roof. They are spread too widely apart for that ; for his name and influence, extending as they do all over our country, have been, perhaps, farther-reaching than he himself can guess or his modesty may allow him to imagine. It is in the sincerest spirit that I now ask you to honour the toast of the health and welfare of our friend Mr. Joseph Bennett. May he long be spared to enjoy his well-earned retirement from at least—for we cannot let him go yet—the more exacting duties of his calling. He surely carries with him the deep thanks and most cordial wishes of the world of art which he has served so ably, nobly, and devotedly.

Mr. Joseph Bennett, on rising to respond, was most cordially received. His remarks touched various chords—pathetic, humorous, and reminiscent. He began by saying :

In each man's life there were some supreme moments. Just now he was going through one of those moments. It amazed him that this splendid company, gathered from the provinces and the metropolis, ladies and gentlemen of all grades in the ranks of society, should be assembled to do honour to the most modest of men. He said that without boasting. He did not boast. He had no idea of such a meeting as this. He thought that when the time came he should quietly retire, as he had known others more gifted than he retire, into the background, and in course of time be forgotten. He did not pretend to understand it, and he did not understand it. But they had willed it otherwise, and he bowed to their decision. All he knew was that during the course of his long career as a musical critic he had endeavoured to be honest, to be plain, to be simple, to speak out for the cause of the art which he loved. He was also bound to say that when it seemed to him necessary 'to draw tears' he had drawn them, but he had done it in the same spirit that in the old days used to bring the surgeon to the bedside to draw blood from the patient in the belief that he was doing right. So he had thought he was doing right. Now that he had retired from the active ranks of musical journalism he was a kind of free-shooter, and picked off from time to time those who by chance came in his way. He did it strictly in the style of the patriot who killed as many as he could and loved those he killed. It was impossible to keep paths out, and the fact that that was the last occasion after forty-one years on which he could stand in such a position as that, and speaking as a retiring

man, reminded him of what had been very happily said, that 'by the side of the spirit of laughter you always find the angel of tears.' That was the feeling with him at that moment. He wanted to remind them that during that long term of forty-one years many changes had taken place. He had seen, mixed up intimately as he had been during the long period with music of all kinds, music in the provinces, music in the metropolis, music even on the Continent and in America. Forty-one years ago musical critics were a light-hearted lot, and who was entitled to be light-hearted if they were not? Who were more entitled to a little enjoyment, after running from concert to concert and opera to opera, then back to the office to write up to one o'clock in the morning, after that home and to bed, and then to get up in the morning and go at it again? Those who went through such an ordeal for a number of years were entitled to such a consolation.

In recalling some of the humorous incidents of his early days as a music critic—the 'What larks!' period (about 1865), Mr. Bennett quoted the Limerick written at the time against his friend Mr. J. W. Davison, the music critic of *The Times* and one of the 'What Larks!' party of forty years ago :

There was a J. W. D.  
Who thought a composer to be :  
But his muse would not budge,  
So he set up as judge  
Over better composers than he.

That was how they used to spend the Festival time forty-one years ago. He recollected at one festival at Norwich getting up at four o'clock every morning in the week and, save for necessary time spent in St. Andrew's Hall, writing the whole day for five newspapers, including the *Norwich Mercury*, which took in copy by the acre! It was astonishing what human nature could do when it was put to it. What a change had come about since that time. Now they could always tell a musical critic when they saw him in the street. He came along with a blank look and a notebook, and rushed from one place to another, and worked at such a rate that the uninitiated could not understand. Happy people! They had never been musical critics. Let them please think of critics with tenderness; remember what they had to do, and how difficult it was to do it, and remember also how sure they were to be assailed by somebody or by several somebodies that tears were running and sometimes smiles.

With regard to the future of music he was not in the least anxious. He was one of those obstinate optimists who never gave up hope and faith, and never should. He was very sure that with music, through all the changes it had to pass between the shadows in which it was now enwrapped and the great age which would swallow up all disturbances, all would be well. His reading of musical history, and his experience of musical doings during the last fifty years—for that really was the measure of his experience—convinced him that all was well, that music, however much it might be distracted and thrown aside by passing events, would eventually steady itself and take from all that came to it what was good and send the rest streaming down the flood. That was his last word on the subject of music. It remained only for him to briefly repeat his sincere thanks for the great honour they had done him. He could hardly find words adequate to the performance of that task, and perhaps they would excuse him attempting to say more, because he should only make a miserable failure. As a last word he would only say that he should remember that evening and all that pertained to it till the time came when in the real and conclusive sense he lay him down and took his rest.

The Lord Chief Justice (Lord Alverstone) proposed the toast of Music, to which Sir Frederick Bridge responded in one of his witty and enjoyable speeches; and the guests were charmed with the musical selections so admirably interpreted by a trio of excellent artists—Miss Fanny Davies (pianoforte),

Herr Fritz Kreisler (violin), and Mr. Ffrangcon-Davies, who gave a capital rendering of Rossini's 'Largo al factotum.' The arrangements of the banquet were undertaken by the Concert-Goers' Club with the co-operation of a special and representative committee.

On October 31, at the Imperial Restaurant, Mr. Joseph Bennett was privately entertained at dinner by his brother music critics, when a signet ring, subscribed for by those present, was presented to the guest of the evening by Mr. J. Hugh Thomson. At this interesting function the chair was taken by Mr. J. A. Fuller Maitland.

#### SIR CHARLES STANFORD ON MUSIC PUBLISHING.

The dinner given on November 18 at the Hotel Cecil, the Duke of Argyll in the chair, to Mr. T. P. O'Connor, M.P., in recognition of his untiring efforts in connection with the passing of the Musical Copyright Bill, now the Act, of 1906, was of a distinctly harmonious character, as everyone expected it would be. There was, however, one discordant note. It was sounded in the speech of Sir Charles Stanford, in replying to the toast of 'Music.' As a fact, the speaker practically avoided music *per se*, but, in expressing his gratitude to the guest of the evening and those associated with him for the part they had taken in the suppression of the music pirate, he said :

They have safeguarded property and the commercial honour of the country; they have warded off the danger which threatened that hardly-won cause, international copyright; and they have secured the safety of those works which produce the quickest returns and the largest profits, and so once more have raised the hope that some small proportion of those profits may be devoted to the publishing of music which appeals to a smaller but an earnest circle of music lovers. And I confess that this hope is uppermost in my mind to-night. I am not alluding to choral music, or to sacred music for the church, two branches of the art which, by force of circumstances, have their abode mainly in this country, and which, being wedded to English words and English customs, can only now and then appeal to other nations. I am alluding to those works of absolute music upon which, as history has shown, the reputation of various nations is based. Symphonies, concertos, and other orchestral works, chamber-music for strings, trios, sonatas for various instruments, important pianoforte music, and classical songs; how do we stand in this respect? I will ask you to look at the record of the two nations of Europe which have made the most conspicuous advance in creative music during the last quarter of a century—Russia and England. In Russia there arose a publisher, whose name deserves to be written in golden letters in the annals of his country and his craft, Belaïeff. He had the foresight to grasp that if Russian music was to gain the reputation it deserved, it must be put within the reach of Europe. This he did, in his native Petersburg and in Leipzig, the centre of the book trade. What is his reward? Russian music has made its way all over the two continents, and it is safe to say that nine-tenths of what has been written is obtainable by anyone. There is practically no orchestral or chamber work of importance which is not to be found in his thick catalogue. How about England? With abundance of the finest material at hand, it is safe to say that at least nine-tenths of it is in manuscript, and procurable by nobody. The reputation of a country cannot be built up on manuscripts. I am well outside the mark if I say that the list of such works published in England would not cover more than four pages. Belaïeff's catalogue runs to 210 pages.

Now who was Belaïeff? An amateur music publisher—a millionaire, in fact, who chose to spend his money for the advancement of his country's music. He was absolutely independent of commercial success, or even failure, and, moreover, he bequeathed a large

sum of money in order that his efforts might be continued after his death, not by music publishers, but by the Russian composers Glazounov, Liadov, and Rimsky-Korsakov. Belaïeff, who was a prosperous Russian merchant, no doubt had hopes that his business of music publishing might prove a commercial success, but he had other financial resources at his command, and he had the will to convert his venture into a patriotic or charitable institution at any time if it failed, or proved only partially successful.

Does the Professor suggest that music publishers generally should run their businesses on these lines? It might be possible if some of them had an almost unlimited capital derived from other sources upon which they could draw, upon which they could fall back, and upon which they could retire honourably after having made a success, or a fiasco, of music publishing *à la Russe*. But that is not the position of a very large proportion of the English music publishers, and, if it were, it is not for the musical profession to revile the publishers merely because they do not feel the necessity of converting their businesses into patriotic or charitable institutions. Some at least of them, have made considerable efforts in that direction. That is to their credit, but an omission to do so is no ground for reflecting on any publisher, or group of publishers. Others, besides publishers, make their living out of music, and they will probably fare better, now that the pirate is by way of being effectually suppressed. Why, then, does Sir Charles Stanford suggest that there is any particular duty imposed upon the publisher exclusively to pull the chestnuts out of the fire which is kindled by the student and fed on manuscripts.

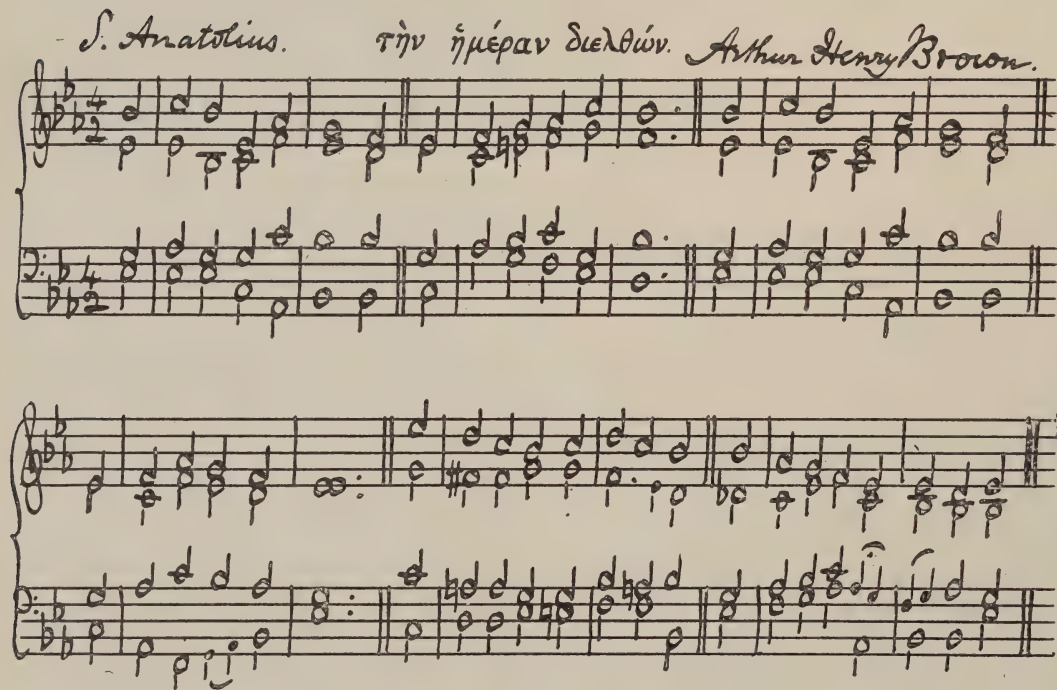
It was not Messrs. Agnew & Sons who built and furnished the Tate Gallery. That was the work of a successful sugar merchant. It was not the yacht builders of Great Britain who built the numerous 'Shamrocks' which failed to 'lift the cup.' That was undertaken by a successful provision merchant. The book publishers do not as a rule establish free libraries. That congenial office they leave to the Carnegies and *The Times* Book Club.

The remedy for the trouble, which is so upsetting to the learned Professor, rests in the first place with the composers themselves, who must in their work display the genius and aptitude which is necessary to general recognition. Next it rests with the conductors, who must show their appreciation of the composers' efforts by undertaking to perform their works for the fifteenth and twenty-fifth time, and not merely on the occasion of 'The first performance in London' (or 'Mid-London'), and who, when they have shown their pluck, and the triumph of art over advertisement, by performing a work more than once, will also develop the enterprise of purchasing the necessary music instead of insisting upon borrowing it, gratis if possible, and often as a *sine qua non*! Next it rests with the musical public, who must learn to believe that native music is worth listening to, and to show as much enthusiasm over a symphony by a British composer as they have done over a Russian one by Tchaikovsky.

In conclusion: with reference to the much vaunted catalogue of Belaïeff, it will be found on examination that one half of its 210 pages consists of an alphabetical list of composers whose works are afterwards, in the remaining half, set forth under sectional headings. Of these sectional headings twenty-six pages are devoted to *choral* music; thirty-eight pages to songs which may or may not be classical; twenty-six pages to pianoforte music, much of it consisting of ballet and other lighter music. This leaves ten pages to chamber music, and fourteen for orchestral works—probable total of actual 'absolute music,' 24 pages, not 210!

## Church and Organ Music.

A FAVOURITE EVENING HYMN AND ITS COMPOSER.



FACSIMILE OF THE TUNE 'S. ANATOLIUS' IN THE HANDWRITING OF THE COMPOSER.

'The day is past and over,' one of the most beautiful of evening hymns, is worthy to rank with Ken's 'All praise to Thee, my God, this night,' Keble's 'Sun of my soul, Thou Saviour dear,' and Lyte's 'Abide with me, fast falls the eventide.' Moreover, these four sacred lyrics are among the most precious of the worship-song of all the Churches, irrespective of denomination, and they have become endeared to the hearts of countless worshippers. Unlike the lines of Ken, Keble, and Lyte—three saintly Englishmen—'The day is past and over' is of Greek origin, thus furnishing another instance of the catholicity of our hymnology and its freedom from sectarian bias.

The authorship of the hymn is assigned to St. Anatolius, an old Greek poet. Writing in 1862, its English translator, Dr. Neale, says: 'This little hymn is a great favourite in the Greek Isles. Its peculiar style and evident antiquity may well lead to the belief that it is the work of our present author [St. Anatolius]. It is, to the scattered hamlets of Chios and Mitylene, what Bishop Ken's evening hymn is to the villages of our own land.' This information is supplemented by the Very Rev. S. G. Hatherley, Mus. Bac., a well-known authority on music and ecclesiastical matters in the Greek Church, who says: 'The hymn is to be found in the Great After-Supper Service (in Slavonian, Great After-Vespers), and occurs in two widely-separated portions, the first of which (stanzas 1, 2 and 3) follows immediately after the well-known Stichoi of the Emmanuel Ode, "For God is with us."'

It is to the Rev. John Mason Neale, D.D. (1818-1866), that we owe the English version of this and many other hymns beloved of the great congregation. 'The day is past and over' first appeared in *The Ecclesiastic and Theologian* of April, 1853, as a hymn of five stanzas. It naturally found a place in Dr. Neale's excellent collection entitled 'Hymns of the Eastern Church,' published in 1862, with the five stanzas as before, of which the fourth reads:

Lighten mine eyes, O Saviour,  
Or sleep in death shall I;  
And he, my wakeful tempter,  
Triumphantly shall cry:  
'He could not make their darkness light,  
Nor guard them through the hours of night!'

The omission of the above stanza from most hymnals is fully justified, as it introduces a jarring note into the reposeful tenderness of this versified and very beautiful prayer. In his invaluable 'Dictionary of Hymnology,' the Rev. Canon Julian says: 'His [Dr. Neale's] Greek hymns are indeed adaptations rather than translations; but, besides their intrinsic beauty, they at any rate give some idea of what the Greek hymn-writers were.' Who will question the wisdom of the devout translator in thus seeking to set forth, in the English version, the *spirit*, rather than

the letter, of the lyrics with which he has enriched English hymnology?

As we have already stated, Dr. Neale's collection of 'Hymns of the Eastern Church' first appeared in 1862, and the book was reviewed in *The Union* of February 7, 1862. (*The Union* was an ecclesiastical journal which, oddly enough, at the British Museum is bound up with *The Racing Times*!) In that review the hymn 'The day is past and over' is quoted in full with this comment: 'Here is a prize for the next hymn-book which makes its appearance.' These words caught the eye of a certain organist at Brentwood, who then read the words of the hymn—but we will let the said organist, Mr. A. H. Brown, tell the story in his own words, as related to the present writer specially for this article. Mr. Brown says:

'My tune St. Anatolius, to "The day is past and over," was composed on February 7, 1862, immediately after reading the hymn in *The Union* newspaper of that date, reviewing Dr. Neale's "Hymns of the Eastern Church," whence it is taken. The words delighted me so highly that the tune seemed to flow forth with the greatest ease in a few minutes. I had the like experience with "Draw nigh and take the Body of the Lord"—my tune Lammas (A. & M., old edition, No. 313) and "Come ye faithful, raise the strain"—tune St. John Damascene (No. 133), being written in a quarter of an hour. Many of the best pieces in my "Century of Hymn Tunes" were composed as quickly.

'After writing St. Anatolius I put it aside for several months and forgot all about it until one day, when looking for something else, I came upon the MS., and then it struck me that the tune was worth printing. Accordingly I issued it with several other tunes, some of which have become very popular, and a second edition was soon called for.'

This eight-page publication, containing nine tunes, appeared in November, 1862, bearing the following title:

### The Day is Past and Over:

AN EVENING HYMN,

*Translated from the Greek of S. Anatolius, Patriarch of Constantinople, A.D. 458,*

BY THE REV. J. M. NEALE, D.D.

TO WHICH ARE ADDED

### A Few other Hymns.

DEDICATED (BY PERMISSION)  
TO THE MOST REV. THE LORD ARCHBISHOP  
OF CANTERBURY,

BY  
ARTHUR HENRY BROWN,  
*Organist of Brentwood, Essex.*

'Psalming aloud in well-tun'd songs  
His Maker's praise.'

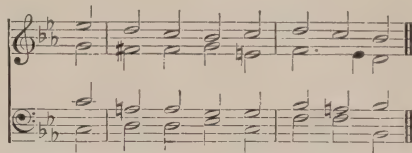
*Giles Fletcher, 1610.*

Entered at Stationers' Hall.

Price 1/-

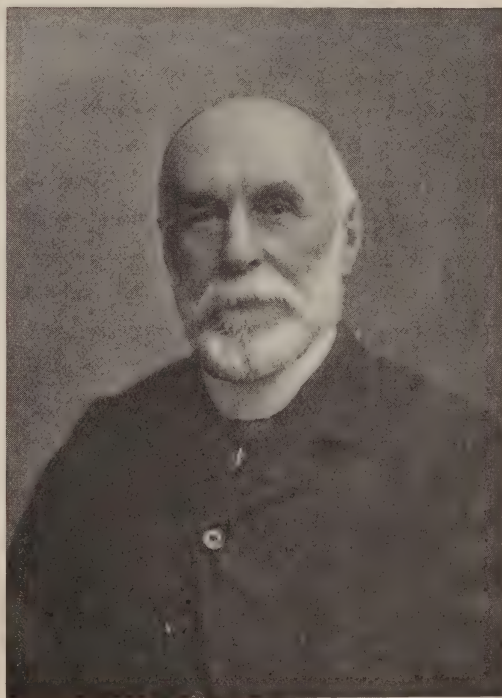
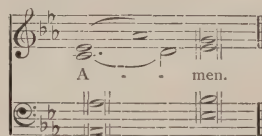
LONDON:  
JOSEPH MASTERS, 33, ALDERSGATE STREET,  
AND 78, NEW BOND STREET.

The tune in its original form had a long note at the beginning of each line, and its fifth line was harmonized thus:



(In the first edition of 'Church Hymns,' issued in 1874, the E natural in chord 5 was omitted.)

Few will deny that the current version is an improvement. Beyond this no change has been made either in harmony or melody; the *Amen*, however, was originally:



MR. ARTHUR HENRY BROWN.

(Photographed specially for THE MUSICAL TIMES by  
Messrs. Russell & Sons, Baker Street.)

The inclusion of Mr. Brown's 'St. Anatolius'—with line 5 and the *Amen* as above, also the five stanzas of the hymn—in the *Appendix* to 'Hymns Ancient and Modern' (published December, 1868) gave the tune wide publicity, and scarcely any subsequent hymnals have failed to be enriched with this devotional and sweet-attuned strain.

Mr. Arthur Henry Brown, composer of the tune 'St. Anatolius,' was born on July 24, 1830, at Brentwood, Essex, where—except a residence at Tunbridge Wells for six months in 1875—he has lived all his long life of seventy-six years. With the exception of a few organ lessons, from George Cooper, he is a self-taught musician. Before he had reached the age of eleven

he became organist of Brentwood Parish Church, an appointment he held for forty years, though not quite consecutively, that long period of service being broken by the sojourn at Tunbridge Wells aforesaid, and the organistship, for five years, of the parish church at the neighbouring town of Romford. The tune 'Purleigh,' to 'O Love Divine, how sweet thou art,' was written on a piece of waste paper—the best he could lay his hands on at the moment—in Romford Church one Sunday morning before the bells were rung, and it was frequently used afterwards in the services there, long before the publication of 'Hymns Ancient and Modern.' This tune has become widely popular both in England and America. Organs are so adequate—sometimes over-adequate—in these days that it seems strange to learn that Mr. Brown did not have a two-manual organ to play upon until he was thirty-three years of age, *i.e.*, until the year 1863! For many years the organ at Brentwood Parish Church had five stops and no pedals!

Throughout his long and industrious life Mr. Brown has devoted his best energies to the services of the church. He tells us: 'I have composed 603 hymn-tunes and 178 carols for Christmas and other seasons, some of which—especially "When Christ was born of Mary free"—have attained great popularity, and have been translated into Welsh and Zulu.' As to the wide popularity of his hymn-tunes and carols, Mr. Brown remarks: 'A lady in Cumberland, writing to me about my hymn-tunes, says, "Your tunes ask to be sung," and only a few days ago an organist in the west of England wrote, "Whenever I hear your Carols I feel to want to put on my great coat and snow boots."'

The long list of Mr. Brown's compositions and arrangements shows that he has not restricted his creativeness to hymn-tunes and carols. As an ardent Gregorianist he has written no fewer than 1,377 variants of harmony in his 'Organ Harmonies for the Psalm Tones.' Some—and the emphasis is necessary—of the 603 hymn-tunes he has composed are contained in 'A Century of Hymn-tunes' (1882.) To the above must be added 'The Prayer Book Noted' (two vols.); 'The Anglican Psalter and Canticles'; 'Short phrases for Church Organists' (two books); 'Missa Seraphica,' 'Missa Gloriosa,' 'Missa Coelestis,' 'Missa quinti toni'; 'Services of Sacred Song'; 'The First Miracle' (a sacred cantata); Intros; Services; Anthems, &c. As a member of the Committee of the London Gregorian Association, his special knowledge of the subject of Gregorian music has been most useful and valuable in preparing and editing the Service Book for the annual festival held at St. Paul's Cathedral.

Alert in mind, in the full possession of all his faculties, and active in body, it is difficult to realize that Mr. Brown has well passed the Psalmist's limit of age. A capital walker, an enthusiastic bicyclist, he proves that open-air exercise combined with plain living and high thinking are splendid assets in old age. Music is not his only mental fare. The old poets—Chaucer, Langland, Gower, Spenser, Shakespeare, Quarles, and others—are familiar to him as household words. In fact, for a little entertainment three years ago, he translated the whole of Langland's lengthy poem, 'The Vision of William concerning Piers the Plowman,' and his other pieces, 'Dowel, Dobet, and Dobert,' &c., (8,213 lines), from the old dialect of A.D. 1362, into modern English and annotated it, thus pleasantly occupying the leisure evenings of nearly three winter months. An enthusiastic ecclesiologist and archæologist, he has visited every cathedral in England and Wales, in addition to many in France, Germany, Holland, Belgium, and Italy. His collection of picture post-cards—mostly of churches visited by himself—numbers nearly 1,100, and, *mirabile dictu*, he has

with his own hand made no fewer than 1,000 rubbings of monumental brasses, of which many of the originals have since been lost. These rubbings are so carefully catalogued that any one can be found in a moment, the catalogue being sectionally arranged under name, place, description of person, &c. In conclusion, the composer of 'The day is past and over' is a most congenial companion—one of those men who seem never to grow old because of the sunshine of their daily life.

#### SAMUEL WESLEY, 'PRINCE OF MUSICIANS AND EMPEROR OF ORGANISTS.'

The article on St. Mary Redcliffe Church, Bristol, which appeared in our November issue, contained references to the organ performances of Samuel Wesley at that church in the year 1829. The information therein given may be supplemented by an extract from the interesting 'Life' of Dr. Edward Hodges, a distinguished organist of Bristol and of New York, written by his daughter, Miss Faustina Hasse Hodges, and published by Messrs. G. P. Putnam's Sons in 1896. Under the date of October 1, 1829, Dr. Hodges records in his diary:

I proceeded with my brother Archelaus to Redcliffe Church, where we witnessed the really astounding performance of Samuel Wesley upon the noble organ therein. It was the most wonderful I ever heard, more even than I had before been capable of conceiving; the flow of melody, the stream of harmony was so complete, so unbroken, so easy, and yet so highly wrought and so superbly scientific, that I was altogether knocked off my stilts. Before such a man and organist I am less than nothing and vanity. A duet was performed by him and his son, Samuel Sebastian Wesley. The concluding fugue was sublime. A few choruses and songs were interspersed, but I wished them away.

I exchanged a few words with the old man and his son on the performance being over. I walked home afterwards, but my head was full of nought but Samuel Wesley and his seraphic genius. I wrote a paragraph for the *Mirror* laudatory of Mr. S. W. No words can sound his praises too highly. He is the Prince of Musicians and Emperor of Organists.

#### JUBILEE OF ST. MICHAEL'S COLLEGE, TENBURY.

Founded by Sir Frederick Ouseley, Bart., on September 29, 1856, St. Michael's Church and College, so beautifully situated at Tenbury, remains as a living monument to his memory and munificence. The fine organ in the church, where a full cathedral service is sung daily, stands in need of extensive repairs and new mechanism, which will cost about £700. It is proposed to raise this sum by subscription to commemorate the fiftieth anniversary of the Dedication of the Church and College of St. Michael's. As the Warden (the Rev. John Hampton) says: 'It is believed that Sir Frederick Ouseley, had he lived to see the Jubilee of his Foundation, would have welcomed no gift more gladly than the provision of the best and newest appliances to set the organ in perfect order.' Contributions towards this desirable object will be gratefully received by the Rev. the Warden, St. Michael's College, Tenbury.

A successful choral festival was held at Carlisle Cathedral on November 1, in which thirteen choirs, numbering 400 voices, took part. The service-music included Smart's Magnificat and Nunc dimittis in G, Sullivan's 'Yea, though I walk through the valley of the shadow of death' (sung unaccompanied), and the chorus 'Be not afraid,' from Mendelssohn's 'Elijah.' Mr. Theodore Walrond, assistant-organist of Carlisle Cathedral, was at the organ, and Mr. S. H. Nicholson, acting-organist of the Cathedral, conducted.

## A QUAIN OLD ORGAN.

Said to have been made in the time of Cardinal Wolsey by the monks who built Cheshunt Great House, is a funny little organ belonging to the Rev. C. E. Mayo, of St. Mary's Collegiate Church, Port Elizabeth, South Africa. This instrument, now under renovation in Messrs. Walker's factory, consists of one manual and of C compass—CC to C<sub>2</sub>, 4 octaves = 49 notes. The stops are as follows :

Stopped diapason - - - - -	8 feet.
Principal - - - - -	4 „
Sesquialtera (2 ranks) - - - - -	— „
Fifteenth - - - - -	2 „

The keys are of dark wood, probably walnut, the sharps being of solid white ivory, and *every* pipe of the organ is of wood. The speaking front—of wood pipes with rounded fronts, symmetrically arranged—



THE OLD ORGAN FORMERLY IN CHESHUNT HOUSE.  
(Photograph by Mr. H. Walker.)

consists of the Fifteenth ; the casework is of oak. It would be interesting to know if this organ is the identical instrument which is said to have been removed from Waltham Abbey at the dissolution of the monastery in 1540, to Cheshunt Great House (see THE MUSICAL TIMES of September, 1906, p. 598). Unfortunately there is no date on any part of the organ to furnish a clue in this direction.

Sir Frederick Bridge opened a new organ in the large hall of the Ladies' College, Harrogate, on November 14. The instrument, built by Messrs. W. E. Richardson & Sons, Manchester, has been installed in memory of the founder of the school, the late Mr. G. M. Savery, M.A., for twenty years headmaster of Harrogate College for boys. After the recital Sir Frederick Bridge gave a delightful address to the pupils, and spoke in high praise of the musical training that was being given at the College. The proceedings terminated with a pupils' orchestral concert, conducted by Mr. Edgar Haddock.

## THE ORGANISTSHIP OF BANGOR CATHEDRAL.

Dr. Roland Rogers is to be congratulated upon his re-appointment to the office of organist and master of the choristers of Bangor Cathedral, in succession to Mr. T. Westlake Morgan, who has resigned that office. Dr. Rogers held the post with distinction for twenty-one years, from 1871 to 1892, when he resigned because he refused to be controlled by the Dean and Chapter as to his private professional engagements. The re-appointment of an organist to a cathedral is not unknown. The most famous instance is that of Dr. John Blow, who, after having held the organistship of Westminster Abbey from 1669 to 1680, made way for his eminent pupil Henry Purcell, at whose death (in 1695) Dr. Blow resumed his duties and faithfully discharged them until his death in 1708. Other instances, though not from the same motives, are as follows, given in the alphabetical order of cathedrals : *Bristol*, George Coombes, in the 18th century ; *Hereford*, Thomas Mason, late in the 16th century ; *Manchester*, William Carter, in the 17th century. Dr. Roland Rogers is the first cathedral organist to be re-appointed since George Coombes, of Bristol, in 1765, a period of 141 years. It should be remembered that, in 1784, the Dean and Chapter of Bangor dismissed William Shrubsole from the organistship of their cathedral for 'frequenting conventicles.' Those eminent divines have long ago been forgotten, but Shrubsole's name has been perpetuated in his hymn-tune 'Miles's Lane' ('All hail the power of Jesu's Name') by its insertion in the hymnals of all denominations.

## ROBERT TAUNTON, ORGAN-BUILDER.

In the article in our November issue on St. Mary Redcliffe Church, it was wrongly stated (p. 726) that the name of Robert Taunton is not to be found in books of reference, nor in histories of English organ building. As a matter of fact this 17th century artificer of Bristol is mentioned by Mr. John E. West in his book on 'Cathedral Organists' (p. 83), under Wells. The archives of that cathedral contain, or did contain, articles of agreement between the Dean and Chapter of Wells and Robert Taunton of Bristol, organ maker, to build a fair, well-tuned, usefull and beautifull double organ in the Cathedral at a cost of 800*l.* or less, according to the award of the Surveyor when the work is finished.'

## A PURCELL COMMEMORATION.

It was a happy thought of the Dean of Westminster (Dr. Armitage Robinson) to suggest that the anniversary of the death of Henry Purcell—who died November 21, 1695—should be celebrated in Westminster Abbey, of which he was the most distinguished organist. This commemoration took the form of a Purcell anthem sung at every service between November 19 and 25, the selection being as follows :

O God, Thou art my God.  
O give thanks unto the Lord.  
I will sing unto the Lord.  
O Lord, Jehovah, how many  
are they that vex me.  
Thy word is a lantern unto my  
feet.  
O sing unto the Lord.  
I was glad.  
Rejoice in the Lord alway.

Thou knowest, Lord.  
Remember not, Lord.  
O all ye people, clap your  
hands.  
Out of the deep.  
Let my prayer.  
Praise the Lord, O my soul.  
I will praise God (from 'Be  
merciful').

# THE FIRE AT SELBY ABBEY AND THE LESSON IT TEACHES.

The disastrous fire which, during the night of October 19-20, so terribly devastated the fine old Abbey Church of Selby, is a sad calamity that has evoked widespread sympathy. The extent of the havoc wrought by the fire may be judged from the fact that the sum of £36,000 will be required to restore the venerable building. An official inquiry as to the cause of the disaster leaves 'no doubt whatever that the fire originated in the organ or its immediate proximity.' The evidence elicited the information that the organ-builders were at work on the organ up till 10.30 on the night of October 19. To quote from the report of the Assessors:

They [the organ-builders] then put out all the gas lights in the Abbey, and removed the wax candles, three in number, which they had been using *in* the organ. Two of these were then extinguished. They spent about 20 minutes more, partly in the blowing chamber, partly in and about the organ, and then, extinguishing the last candle, they left the church and locked the door. [The italicised word is in the report.]

An hour or two later the venerable pile was a mass of ruins! According to the evidence the organ-builders used naked lights. On this point—and this is where the lesson of the fire comes in—the Assessors say:

They cannot insist too strongly on the need for greater care in the employment of lights within an organ. The evidence in regard to the paraffin-lamp and the fact that candles exposed to draughts were used without any protection in an organ largely constructed of perfectly dry wood are both significant. It is said that organ-builders always use unprotected candles. But a practice is not the less dangerous because it is customary, and if it is dangerous it is reprehensible. It should be added that much greater caution ought to be used in regard to the possession of matches by persons engaged in the building or repair of organs.

In regard to the paraffin-lamp, it was stated in the evidence:

That on a Sunday in August, about 10 a.m., a paraffin lamp was found alight *in* the organ, standing on one of the pipes. The presumption was that it had been left burning the night before.

The only wonder is that not more churches have been sacrificed to the flames through organ-builders' workmen by their primitive methods of illuminating the dark recesses of the instrument, not only at night, but in the daytime. It is true that the organ-builder at Selby Abbey said that his men used iron candlesticks, but the lights were unprotected. What organist of any experience is not familiar with the usual organ-builder's candlestick?—a piece of flat wood, three nails, and a guttering candle stuck in the triangle formed by the nails! Considering the highly flammable nature of an organ, can anything be more dangerous than such methods, even supposing that all organ-builders' workmen and apprentices are careful? Does not such a practice court disaster? It is to be hoped that all church authorities will learn the lesson taught by the Selby catastrophe and *insist* upon the employment by organ-builders of only covered lights, and that some responsible person shall see that everything is safe in the building after the workmen have finished those midnight operations which organ-builders seem so much to favour.

A pleasanter aspect of this subject is the zeal with which the restoration of the Abbey Church is being undertaken. Meetings have been held in Yorkshire and in London, subscription lists have been opened and liberally responded to. At a meeting held at the Mansion House, York, it was notified that among the subscriptions received was the following: 'The leading choir boy of Selby Abbey, Willie C. Clowes, journeyed to Castleford on Wednesday and sang at the Parish Tea, and, making a little speech, brought to Selby £1 12s. as a result of his effort on behalf of the Abbey.' Well done, Willie!

St. Peter's Church, in the centre of Manchester, which is being pulled down, contained a fine organ bearing a plate with the following inscription:

This organ, erected by private subscription at a cost of £2,750, and built by Frederick W. Jardine, of this city, under the direction of B. St. J. B. Joule, Esq., honorary organist and chief contributor to the fund, was inaugurated on the first day of May, A.D. 1856. Subsequently it received important additions, and was re-opened on the seventh day of April, A.D. 1872.

The organ has been offered to and accepted by the rector and wardens of the church of St. Bride in one of the suburban parishes of Manchester. Mr. William Goldthorpe, an enthusiastic amateur, and Dr. Henry Watson successively held the post of organist after the death of Mr. B. St. J. B. Joule. These three were not alone in asserting that the finest vox humana stop in the world was in the organ of St. Peter's Church.

The Rev. A. J. M. Green, rector of Halkyn, near Holywell, North Wales, points out that a double chant in E, assigned to Dr. W. P. Probert, who recently died, is the composition of John Barrett, organist of St. David's Cathedral from 1827 to 1851. Mr. Green possesses a manuscript of the chant in the composer's own handwriting, which is headed:

Chant for the 137th Psalm, composed by John Barrett, organist of St. David's Cathedral, February 26th, 1848.

The manuscript was given to his pupil, Mr. Green, by Barrett himself previous to June, 1850. Mr. Green says that the chant has been twice published under the name of Probert, also a pupil of Barrett's, and organist of St. David's Cathedral from 1851 to 1883.

The thirty-third annual festival of the London Church Choir Association was held at St. Paul's Cathedral on November 15. The service included Smart's Magnificat and Nunc dimittis in G, a selection from Bach's church cantata 'O Light everlasting' ('O Ewiges Feuer'), and the chorus, 'O man, look upward,' from Sir Hubert Parry's 'Voces Clamantium,' in addition to hymn-tunes and chants by Sir George Martin, Mr. Charles Macpherson, Dr. Walford Davies, Mr. Alfred Redhead, and others. Sixty choirs took part in the festival, which was conducted by Dr. Walford Davies and accompanied by Mr. F. B. Kiddle, organist of Marylebone Church. Canon Beeching preached the sermon.

At Hatfield Broad Oak Church on October 27 were played Rheinberger's Suite for organ, violin, and violoncello (Op. 149), and a Postlude in D, by Mozart, for harp, violins, violoncello, and organ, in addition to violin and violoncello solos.

The second annual festival of the Sutton, Carshalton and District Gregorian Association was successfully held on November 16 and 17 at St. Barnabas Church, Sutton, under the musical direction of Mr. Robert Hanbury, honorary secretary and organist of the Association.

Mr. Herbert Rolfe, organist of St. Michael at Bowes, N., writes to report the apparent theft of three volumes of organ music, value between £3 and £4, from the open shelves near the organ of the church. His loss may be a warning to other organists to keep their music under lock and key.

Brahms's 'Requiem' will be sung at St. Paul's Cathedral on Tuesday evening, December 4, at 7 p.m., under the direction of Sir George Martin.

## ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Offertoire, *J. F. Barnett*.

Mr. Alfred Hollins, Royal Dublin Society.—Allegretto Grazioso (new), *Hollins*.

Mr. Bernard Gilbert, Public Hall, Canning Town.—Fugue in F minor, *Krebs*.

Mr. Wilfrid Sanderson, Doncaster Parish Church.—Scherzo in A flat, *Bairdston*.

Mr. T. W. Hanforth, Sheffield Parish Church.—Variations upon an original theme, *Hesse*.

Mr. Percival Cooke, Parish Church, Loudwater.—Consolation, *Guilmant*.

Mr. W. W. Starmer, Christ Church, South Banbury.—Intermezzo, *Chipp*.

Mr. Claude P. Landi, Plymouth Church, Sherbrooke, Canada.—Organ pieces, Op. 7, 27, 30, *Reger*.

Mr. H. J. Timothy, Holy Trinity, Stroud Green.—Meditation in a cathedral, *Silas*.

Mr. Paul Rochard, Methodist Free Church, Shiney Row.—Concerto in G minor, *Handel*.

Mr. F. E. Swan, London Road Church, Chelmsford.—Evening Song, *Bairdston*.

Mr. E. N. Tayler, Parish Church, Ilminster.—Finale in D, *Lemmens*.

Mr. T. D. Edwards, Seion, Porth.—Prayer and cradle song, *Guilmant*.

Mr. Lancelot G. Bark, St. Ebbe's, Oxford.—Pastorale in G and March in E flat, *Salomé*.

Mr. Allan Paterson, St. Paul's, Greenock.—Benediction nuptiale and Entrée de Cortège, *Dubois*.

Mr. Alex. Reid, St. John's, Herne Bay.—Cantilene pastorale, *H. M. Higgs*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford.—Introduction and variations on the tune 'Melcombe,' *Stearns*.

Mr. F. Gostelow, St. Barnabas, Kentish Town.—Toccata, *Driffill*.

Mr. Edward Potter, St. Luke's, West Holloway.—Sonata in G minor, *Merkel*.

Mr. H. J. Tufnell, St. John's Church, Woolwich.—Con moto moderato in D, *Smart*.

Mr. F. G. Haggis, St. Laurence Jewry.—Concert Fantasia, *Stewart*.

Mr. F. Wyatt, Wesleyan Church, Beeston.—Fantasie rustique, *Wolstenholme*.

Miss Claire Cooper, All Saints', Falmouth.—Organ sonata No. 1, *Guilmant*.

Mr. Clarence Lott, St. Sepulchre, E.C.—Festal March, *McEvoy*.

Mr. Percy E. Medley, Commemoration Church, Grahams-town, South Africa.—Spring Song, *Hollins*.

Mr. Robert Hanbury, St. Mary the Virgin, Holmbury St. Mary.—Festive March in D, *Smart*.

Mr. Alan E. May, St. Mary Aldermanbury, E.C. (Re-opening of Organ).—Minuet in C, *Boëllman*.

## ORGANIST, CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Ernest C. Edwards, St. Saviour's Church, Retford.

Mr. Charles S. Poole, Parish Church, Blindley Heath, Surrey.

Mr. F. Rowland Tims, Horsham Parish Church.

Mr. W. L. Webster, Radford Parish Church, Nottingham.

Mr. Walter H. Windus, St. Andrew's Church, Aigburth, Liverpool.

Mr. Walter G. Withers, St. Catharine's Church, Tranmere, Birkenhead.

Mr. Albert C. Benson (tenor), Norwich Cathedral.

## PETER CORNELIUS.\*

(Concluded from page 611.)

'As I was walking up the steps to Liszt's rooms in the Altenburg, the superstitious idea came over me: even number of steps is lucky, uneven—unlucky. And—oh, dear! there were twenty-one steps.' Thus wrote Cornelius in his diary on March 20, 1852. However, notwithstanding the twenty-one steps, young Peter was spared bad luck. Liszt received him. 'He shook hands with me in a friendly manner,' says Cornelius. 'To portray him now would be difficult; perhaps I may be able to do so when he has "sat to me" in different moods. For the present this much: in meeting artistic notabilities I have rarely met at the same time the corresponding facial expression. Since Mendelssohn, Liszt was perhaps the first and only man whose physiognomy did not clash with the picture which my imagination had drawn.' Soon Cornelius was a frequent and welcome guest in the Altenburg, and became attached to the master and to the Princess Wittgenstein by bonds of sincere friendship. Two days after the above entry, the diary records his meeting Hans von Bülow, Joachim Raff, Joseph Joachim and others of the Weimar group. It is interesting to read that on this occasion Liszt, Joachim and the violoncellist, Bernhard Cossmann played a trio by César Franck, and that Liszt expressed his regret because that gifted composer—some of whose works he had known ten years previously—had produced nothing since then, or, at any rate, that nothing further had come under his notice.

Soon we read of Liszt busying himself with his young protégé's compositions, and, after studying and performing them with his friends, of his advice to Cornelius that he should devote himself chiefly to church music. Hence sundry Masses and a setting of the 'Salvum fac regem' are sent to Vienna, Liegnitz and London with a view to obtaining prizes in certain competitions. Needless to say, poor Peter's compositions secured blanks, not prizes! Yet Liszt repeatedly urged him to continue to compose sacred music. 'You have but to assimilate Palestrina and Bach thoroughly,' he writes on September 4, 1852; then let your heart speak, and you can say with the prophet: "I speak because I believe—and I know that our God lives for ever." In 1853 we find Cornelius living in the Altenburg as the guest and friend of Liszt. 'I still live with Liszt who, from the moment when I first knew him, has never ceased to be the most lovable and helpful of friends, but on the contrary has given me daily greater opportunities to know more and more intimately the noblest heart that ever beat in an artist's breast.' And then he ventures on a prophecy respecting his beloved master's position in the artistic world: 'He offers the spectacle, rare in our day, of a great personality who bears and develops within him the power to become the centre for the artistic aims of the century. At the moment of writing the successes of Wagner and Berlioz—with Liszt the chief representatives of modern art—are clearly established. Only to Liszt's perseverance and fruitful activity can they be ascribed; and in the near future a similar unheard of success may be expected to attend the unprecedented action of an artist who makes the aims of distinguished masters his own, sparing no sacrifice on their behalf—and gathers the different tendencies of the times within the focus of his soul, to let them stream forth again with redoubled force. Who, like Liszt, combines

\* Peter Cornelius, *Ausgewählte Briefe nebst Tagebuchblättern und Gelegenheitsgedichten*. Herausgegeben von seinem Sohne Carl Maria Cornelius. Two vols. Leipzig: Breitkopf und Härtel.

with the will the ability to achieve great things, must conquer, even if the whole world is against him.' How true these prophetic words have become, only the present generation, the contemporaries of Richard Strauss, can realize.

When Hector Berlioz appears upon the scene, we hear for the first time of Peter earning what he calls 'a respectable fee for a modest specimen of my talent.' He had translated the French master's 'Flight into Egypt' (from 'The Childhood of Christ') into German, and 'that good fellow, Berlioz, paid me five shining gold pieces.' It is characteristic of Cornelius that, poor though he was, he sent the whole amount—25 Taler (£3 15s.)—as a present to his mother, just to please the old lady! After this he was frequently employed by Berlioz, and always paid as generously (in Peter's opinion) as he was treated politely by the chivalrous Frenchman. In fact, the two musicians became good friends.

Meanwhile Cornelius had felt that his continued proximity to Liszt was exercising the worst possible influence upon his creative faculties, and there can be little doubt that men of great genius like Liszt and Wagner seem to produce a kind of brain paralysis in less gifted, yet receptive and assimilating mortals. Peter left the luxurious Altenburg and fled into the comparative wilderness of the Thuringian Forest in order 'to find himself again.' There, in the cottage of some relations, he proceeded to compose several collections of songs and translated Rubinstein's opera 'The Siberian hunters,' Berlioz's 'Benvenuto Cellini,' and another section of 'The Childhood of Christ.'

In October, 1854, we find him back in Weimar, working for Liszt and in a decidedly bad temper, because the Princess Wittgenstein, and she a Russian, ventures to criticise his translations of Liszt's articles (written in French) and pulls his well-turned sentences to pieces 'till he fancies he must go mad.' Yet he prides himself because he is apparently the only one amongst the Princess's guests at dinner who has the courage to express his opinions without fear or favour. When the lady opines that Liszt scores better than Berlioz and asks Cornelius, with the sweetest smile in the world: 'Ne trouvez-vous pas?'—his answer is a plain 'No.' 'But I blushed all over,' he writes, 'because I had dared to contradict the dear, great lady in the silk dress. Yet my "No" is more precious to me than all the treasures of the world. . . . Whoever puts the question of my conviction to the test of a simple Yes or No, shall hear Yes or No, as I may think right, even if he is the Emperor of China himself.' Liszt seems to have liked his friend all the better for his candour, though he too had many a tussle with Peter over the latter's translations. It is evident from Liszt's letters that he was not thinking of Cornelius when, on one occasion, he sighed: 'One has often to feel ashamed afterwards of the kind of friends one has been obliged to have.'

When 'The Barber of Bagdad' begins to occupy his mind, Cornelius finds it necessary to leave Weimar once more and retire to his brother-in-law's cottage in the Thuringian Forest, where the merry work slowly ripens. He is somewhat upset because Liszt does not like the subject of the opera, though the master considers the music excellent. As other friends, amongst them distinguished literary authorities, are, however, more than pleased with the libretto, Cornelius hopes for a good result with the public. His descriptions of the first trials of the work in Liszt's rooms are very interesting. He says: 'It is strange how he [Liszt] understands these things, e.g., he took the overture at once exactly as I meant it to be taken, and called it very happily invented. The further we got, the more he became interested, and after the

second trial, he expressed himself decidedly convinced and delighted. The Princess Marie (daughter of Princess Wittgenstein) and Miss Anderson (Princess Marie's English governess) congratulated me. The Princess told me Liszt had said that Berlioz might envy me this work. . . . The Shaving minuet created a *furor* at Liszt's. At first he was astonished, then he grew annoyed because he could not play it right away at sight. Afterwards he was greatly amused; several times he broke out into such fits of laughter that I could scarcely continue my singing.'

How the production of the 'Barber of Bagdad,' on December 15, 1858, was continually interrupted, and the success of the beautiful work before the world made more than doubtful by an organized opposition, is a well-known story. Yet the event was a triumph for poor Cornelius. 'The artists, *every one of them*, take my part with enthusiasm. Liszt acts towards me in an altogether incomparable manner. . . . The Grand Duke received me yesterday, and was extremely gracious, encouraged me, and prophesied me fame. In the course of the interview Liszt remarked: "Your Royal Highness, Cornelius is a noble fellow" (*ein nobler Mensch*). The Grand Duke shook hands with me at parting as with a friend.'

After the scandalous treatment of his friend's work Liszt washed his hands of things theatrical in Weimar. His last public appearance took place on December 17, two days after the 'Barber' *première* and in connection with a festival concert in honour of Beethoven's birthday. Cornelius had written a fine prologue for the occasion, and Liszt conducted Beethoven's 'Weihe des Hauses,' and the A major Symphony, 'with such demoniac force that I scarcely dared look at him. . . . It was a performance such as has never perhaps been heard before.'

With Liszt's retirement from public life in Weimar the *raison d'être* for Cornelius's presence there had virtually disappeared. He left the place almost immediately, and after a short stay in his native town, Mainz, he arrived on April 12, 1859, in Vienna, where he hoped to make a living as teacher, and to find time and inspiration for the composition of his second opera, 'The Cid.' Vienna held him for five years. The great event of these days was his making the acquaintance of Wagner, who induced him to exchange the Austrian capital for Munich, where Cornelius became teacher at the Conservatorium, at a salary—his first fixed salary—of 1,000 gulden. As was to be expected, the letters dealing with the doings of Wagner and his party, including the young King Ludwig, are amongst the most interesting in the volumes, and exigencies of space only forbid our quoting from them.

The reader who refuses to be frightened by the bulk of these two volumes—so ably edited by the master's son, Herr Carl Maria Cornelius—will not regret the time spent on their perusal. They throw a new light on a remarkable period in Wagner's life, and they are ever filled with the bright spirit of one of the most lovable of men and most cultivated of musicians. They are the best monument to the memory of Peter Cornelius.

A. J. J.

Soho has lost one of its old, genial, and interesting inhabitants by the death, which we regret to record, of Mr. FREDERICK JUSTEN, who died at 37, Soho Square on November 20, after a short illness. Born at Bonn in 1832, he came to England in 1851 as an assistant in the well-known foreign book publishing firm of Dulau & Co., and subsequently became sole proprietor of the business. A lover of music, especially of Bach, Mr. Justen was an amateur violinist who enjoyed taking his part in a string quartet.

## PART-SONG FOR FOUR VOICES.

Words by THOMAS DIBDIN (1771—1841).

Composed by A. VON AHN CARSE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro moderato.*

SOPRANO. *p* And

ALTO. *p* And

TENOR. *f* Young Hen - ry was as brave a youth As ev - er graced a mar - tial sto - ry;

BASS. *f* Young Hen - ry was as brave a youth As ev - er graced a mar - tial sto - ry;

*Allegro moderato.*

*f* *p*

Jane was fair as love - ly truth: She sighed for Love, . . and he for

Jane was fair . . as love - ly truth: She sighed for Love, . . and he for

*p* *f* She sighed for Love, and he for Glo -

*p* *f* She sighed for Love, and he for Glo -

*f*

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*Poco meno mosso.*

Glo - ry, she sighed for Love, and he for Glo - ry. With  
 Glo - ry, she sighed for Love, and he for Glo - ry. With  
 ry, she sighed for Love, and he for Glo - ry. With  
 ry, she sighed for Love, and he for Glo - ry. With

her his faith he meant to plight, And  
 her his faith he meant to plight, And  
 her his faith he meant to plight, And told her ma - ny a gal - lant sto - ry,  
 her his faith he meant to plight, And told her ma - ny a gal - lant sto - ry,

told her ma - ny a gal - lant sto - ry; ... Till war, their com - ing  
 told her ma - ny a gal - lant sto - ry; ... Till war, their com - ing  
 and told her ma - ny a gal - lant sto - ry; ... Till war, their com - ing  
 and told her ma - ny a gal - lant sto - ry; ... Till war, their com - ing

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*dim.*

*Tempo 1mo.*

*cres.* joys to blight, Called him a - way from Love to Glo - - ry.

*cres.* joys to blight, Called him a - way from Love to Glo - - ry.

*cres.* joys to blight, Called him a - way from Love to Glo - - ry. Young

*cres.* joys to blight, Called him a - way from Love to Glo - - ry. Young

*Tempo 1mo.*

*cres.* Jane fol - lowed, fought! — *ff* ah, *p*

Jane fol - lowed, fought! — *ff* ah, *p*

Hen - ry met the foe with pride; Jane fol - lowed, fought! — *ff* ah, *p*

Hen - ry met . . the foe with pride; Jane fol - lowed, fought! — *ff* ah, *p*

hap - less sto - ry! In . . man's at - tire, by Hen - ry's side, *f*

hap - less sto - ry! In man's at - tire, . . by Hen - ry's side, *f*

hap - less sto - ry! *f*

hap - less sto - ry! *f*

*Lento. p* *a tempo. f*

She died for Love, . . . and he . . . for

*p* *f*

She died . . . for Love, . . . and he . . . for

*p* *f a tempo.*

She died for Love, . . . and he . . . for Glo - -

*p* *f*

She died for Love, . . . and he for Glo - -

*Lento. p* *a tempo. f*

*p rall.* *f Maestoso.*

Glo - - ry, she died for Love, and he for Glo - - ry.

*p rall.* *f*

Glo - - ry, she died for Love, and he for Glo - ry.

*p rall.* *f*

- - - ry, she died for Love, and he for Glo - ry.

*p rall.* *f*

- - - ry, she died for Love, and he for Glo - ry.

*Maestoso.*

*p rall.* *f*

## Reviews.

*Old English Organ Music.* Edited by John E. West.  
[Novello & Co., Ltd.]

The stream from which Mr. West is drawing his supply gives no indication of running dry. Here before us is an instalment of a double quartet of books which well maintain the interest of those which have preceded them. Two pieces by Jonathan Battishill are contrasted, the one a pleasant *Andante* movement, the other a capital March, not vulgar and all too short. Edward Gibbons and his pupil, Matthew Lock, furnish three 17th century compositions, Gibbons in 'A Prelude upon ye Organ as was then usual before ye Anthem' (the said anthem being Gibbons's 'How hath the city sate solitary'), and Lock in a Voluntary in F major and a Toccata in A minor, both from his 'Melothesia,' published in 1673. That the designation 'Voluntary in D major' is really a prelude and fugue, the subject of the latter being of stately minims in scale progression with a pretty hop to the octave at the end—the whole affording excellent fare to those who play, and keen enjoyment to those who listen to the strains of an 18th century musician.

A trio of slow movements—Thomas Adams, John Bennett, and William Walond being responsible for their paternity—are as melodious as they are churchlike, which is more than can be said of some organ music of the present day. John Bennett's *Adagio* is from his 'Ten voluntaries for the organ or harpsichord,' to which Handel subscribed. Thomas Attwood is best known by his vocal music, but that the pupil of Mozart could write for the organ is proved by two pieces, the Dirge composed for the funeral service of Lord Nelson in St. Paul's Cathedral on January 9, 1806, and performed by the composer on that occasion, and a Cathedral Fugue, a really fine work, fully justifying the unusual but appropriate title Attwood bestowed on this imposing contribution to organ music. Away back in the 16th century were two composers named Richard Alwood and Robert Redford. The former was 'a priest'—and that is all that is biographically known of him—the latter was organist, almoner, and master of the boys of St. Paul's Cathedral. A voluntary by Alwood and a 'Glorificamus' constitute the two slow movements from No. 24 of this series of 'Old English Organ Music.' From manuscripts in the British Museum Mr. West has transcribed and adapted to the modern organ a couple of pieces by Dr. John Bull—one entitled 'Vexilla regis prodeunt' (part iii.), the other a Fantasia on the Flemish chorale 'Laet ons met Hertem reinje.' Last, but not least, because it is a very welcome number, is an organ concerto in E flat by the Rev. William Felton, well known as the composer of a chant bearing his name. The concerto opens with a *maestoso* movement—characteristic of the period (the 18th century) in which it was written—to which succeeds an animated fugue, well contrasted in its cheerful strains. Diversity is afforded by an *Alla Siciliana* in C minor, which leads to a most charming Gavotte, as dainty as dainty can be. This felicitous Feltonian composition should meet with general favour. It only remains to say that the difficult task of editing these pieces has, as heretofore, been discharged by Mr. West in a spirit of reverence for these old masters who have enriched native music by the fruits of their genius.

*Musical reminiscences and impressions.* By John Francis Barnett. Illustrated.  
[Hodder & Stoughton.]

Books of this kind are welcome because they often record incidents and relate anecdotes which might otherwise have been lost. In the course of his long and varied career Mr. Barnett has had many opportunities of meeting with celebrated people in the art of music, from the time when he obtained a King's scholarship at the Royal Academy of Music (in 1851) at the age of thirteen, to the present day of his professorships of the pianoforte at the Royal Academy of Music, the Royal College of Music, and the Guildhall School

of Music. During his studentship at the Leipzig Conservatorium his schoolfellows included Edvard Grieg, Carl Rosa, Walter Bache, and Franklin Taylor, and it is not everyone who can say that he played a pianoforte concerto under the conductorship of Spohr, fifty-three years ago. Space will not admit of detailed reference to the reminiscences which Mr. Barnett has recorded in this well illustrated and readable volume. It is amusing to read of the early days of the Guildhall School of Music, when operations were carried on in a disused warehouse in Aldermanbury, and that, owing to the lack of class-rooms, the gentleman who taught the drums gave his lessons in the coal-cellar! One of the best stories in the volume relates to Hans von Bülow: this we venture to give on p. 809.

Mr. Barnett's book contains much information relating to music and musicians in England during the last half-century, and the author's impression of music past and present, together with accounts of his various compositions, including his best known work, 'The ancient mariner,' furnish much that will interest the reader. In view of a possible second edition, the following corrections should be made: p. 274, the year of Wagner's last visit to England is 1877, not 1887, when the composer had been dead four years; and on pp. 314 and 322, the locality of Sir George Grove's 'quaint old house' is given as Lower *Norwood* instead of Lower *Sydenham*. The statement on p. 158 that Lindsay Sloper (1826-87) 'was editor of the first musical journal ever started' also needs correction.

*The Cathedrals of England and Wales.* By T. Francis Bumpus. Third series, with illustrations.  
[T. Werner Laurie.]

In this the third instalment of his interesting survey, Mr. Bumpus has worthily set his seal on an undertaking which has justly received warm commendation. The present volume contains descriptions of such important old cathedrals as Lichfield and Gloucester, and the newer foundations of Manchester and Truro, in addition to a quartet of Welsh cathedrals, including a full and very readable account of St. David's, the mother-church placed in that far-away and accessibly-difficult corner of Pembrokeshire. While the main thesis of the author's illuminating discourses is architecture, he seasons his descriptions with many references to music, the material for which he has largely obtained from the valuable library of his brother, Mr. John S. Bumpus. It only remains to be said that this book fully maintains the excellence of its pair of predecessors and that the trio of volumes on the Cathedrals of England and Wales forms a valuable work of reference on the fascinating subject of which it treats and, moreover, adds to the reputation of the author as a competent and enthusiastic ecclesiologist.

*Selected choral music for use in schools of the Girls' Public Day School Trust.*

[Novello & Co., Ltd.]

This is a substantial volume containing twenty pieces selected for use in the schools under this great Trust. It is interesting as showing what, in these times of discussion as to the kind of music that should be used in schools, the musical advisers of the Trust think is suitable for study in girls' schools of the secondary class. Eight pieces are for unison singing and are of the folk-song and national type. 'The Golden Vanity' and 'The Arethusa' are among this group, and two other unison songs are Purcell's 'Fairest Isle' and Arne's 'Where the bee sucks.' There are seven two-part songs, including Schumann's choice 'May song,' Mendelssohn's 'O wert thou in the cauld blast,' Handel's brisk and straightforward 'Welcome thou whose deeds conspire' ('Jephtha'), and others by modern composers. There are only two three-part songs—'The gardener' by Brahms, and the naive and charming trio 'The shepherd' by H. Walford Davies. Finally, for the older sections of the schools, there is the classic setting in four parts of 'The Lord is my shepherd' by Schubert. On the whole it may be said that the old and the new and the grave and the gay are pleasantly mingled. String-band parts, easily arranged, are available for all the unison and some of the two-part songs. There are many school bands to whom these will be welcome, especially as the instrumental score is complete in itself and can therefore be used for performance without the vocal parts.

*The Bells of England.* By J. J. Raven, D.D., F.S.A.  
With sixty illustrations.

[Methuen & Co.]

This interesting and informing volume had only been issued two or three weeks before its gifted author had to obey the summons of the great reaper whose name is Death. Thus the book is invested with a pathetic interest, though it needs no such adjunct to strengthen its importance as a valuable book on the bells of this country. From his fourteenth year the Rev. Dr. Raven devoted himself to the study of bells, and the results of his life-long observations, wide reading and personal investigations made him at his death, at the age of seventy-three, the greatest authority on the subject. No wonder that he was in great request as a lecturer on bells and bell-ringing in various parts of the country. His enthusiasm knew no bounds—for instance, his book on the bells of Suffolk (issued in 1890) cost him over forty years of labour.

The present volume, written in a most readable style, is one that cannot fail to prove attractive to all who are interested in campanology. One of the earliest references, and not the only one in the book, is to Burney's 'History of Music.' Later on the music of 'The Fire-Bell Consorte,' composed by old John Jenkins, is given in full, as are also the 'Tennyson' chimes which Sir John Stainer composed for the bells of Freshwater Church in the Isle of Wight. The curious origin of the Cambridge chimes, familiar to Londoners by the tones of Big Ben, is given in detail. Rich indeed is the varied information given in these pages—e.g., that the word 'carillon' is not to be found in Dr. Johnson's dictionary; that the pew system is earlier than the Stuart period; that it required sixty-three men to ring the five bells presented to Canterbury Cathedral by Prior Conrad in the 12th century! and so on—in fact, there is hardly a page from which one cannot fail to learn something of interest. Humour, too, is not absent from Dr. Raven's excellent volume: a specimen of such we give, together with an illustration, in our 'Occasional Notes' (p. 811). In conclusion, we heartily commend this book to our readers: its subject-matter no less than its copious illustrations make the 'Bells of England' just the book for a Christmas present to anyone at all interested in the theme of which it so ably treats.

*On Conducting.* By Felix Weingartner, translated by Ernest Newman. [Breitkopf & Härtel.]

Weber and Berlioz both wrote eloquently concerning the art of conducting, while later on Wagner published a pamphlet bearing the same title as the one under notice. Herr Weingartner is one of the foremost conductors of the present day, and consequently many of his remarks are interesting and instructive, not to say practical—as, for instance, when he says that a composer 'must not think when he takes a score in hand, "What can I make out of this work?" but, "What has the composer wanted to say in it?"'

Many of his pages are, however, devoted to the weak side of the gifted conductor, Hans von Bülow, his tendency to exaggerate. The German pamphlet appeared in 1896, and the author then found that many 'little Bülows,' as he called them, lacking the genius of the famous Hans, were merely imitating his eccentricities. At the present day, when there are so many gifted conductors, Weingartner's remarks seem rather out-of-date, and, to be frank, some of them, even concerning Bülow himself, rather spiteful.

#### BOOKS RECEIVED.

*Musical Reminiscences and Impressions.* By John Francis Barnett. Illustrated. Pp. xvi. + 341; 10s. 6d. net. (Hodder & Stoughton.) Reviewed on p. 827.

*The Bond of Music.* An anthology. Edited by Duncan and August Macdougall. Pp. x. + 179; 2s. 6d. net. (Truslove & Hanson.)

*The profession of teaching music.* By Wilhelm and Carrie Eylau. Pp. 155. (R. Voigtländer's Verlag in Leipzig.)

*Observations on the florid song: or, sentiments of the ancient and modern singers.* By Pier Francesco Tosi, translated into English by Mr. Galliard. Pp. xix. + 184; 5s. (William Reeves.) This is a reprint, from the second

English edition (1743), of a book which, according to the title-page, is 'useful for all performers, instrumental as well as vocal.' Signor Giannandrea Mazzucato, in Grove's 'Dictionary of Music and Musicians' (*sub voce* Tosi) says: 'It is a practical treatise on singing, in which the aged teacher embodies his own experience and that of his contemporaries, at a time when the art was probably more thoroughly taught than it has ever been since. Many of its remarks would still be highly useful.'

*The music of to-morrow, and other studies.* By Lawrence Gilman. Pp. 144; 4s. 6d. net. (John Lane.)

*The symphony writers since Beethoven.* By Felix Weingartner. From the German by Arthur Bles. With twelve portraits. Pp. 163. (William Reeves.)

*The theory of music for students and teachers.* By Dr. J. Lightfoot. Pp. 263; 2s. net. (Ralph Holland & Co.)

*The house in St. Martin's Street, being chronicles of the Burney family.* By Constance Hill, with illustrations by Ellen G. Hill, and reproductions of portraits, &c. Pp. xvi. + 366; 21s. net. (John Lane.)

*John Mason Neale, D.D., a Memoir.* By Eleanor A. Towle. Pp. xiv. + 338; 10s. 6d. net. (Longmans, Green & Co.)

*Mozart. Beethoven.* By Friedrich Kerst. Translated into English, with additional notes, by H. E. Krehbiel. Pp. 143 and 110. Each book 4s. 6d. net. (Gay & Bird.)

#### THE SACKBUT.

At the meeting of the Musical Association held on November 20, the Rev. F. W. Galpin read a paper on 'The sackbut, its evolution and history; illustrated by an instrument of the 16th century, and other specimens.' The lecturer began by saying that many suggestions have been made as to the origin of the name of the instrument, the most generally accepted at the present time being the Spanish *Sacar del buche*—'exhausting the chest'—alluding to the effort required to blow the sackbut or slide-trombone, for the two instruments are practically identical. This seems puerile. The word *Sacabuke* in Spain is also used for a form of pump, and this is apparently the earlier application of the word. He suggested that whilst the first part of the word is derived from the Spanish *sacar*, to draw—the latter part is identical with the Latin *buxus*, a pipe, originally of boxwood, but in classical times applied to a pipe of any material. This derivation is supported by the Portuguese form *Sacabuxo*, and the word simply means 'draw-pipe,' alluding either to the pump-piston or to the movement of the slide. Great confusion has been caused by its mistaken identity with the *Sambuke*, which was a small Asiatic lyre the name of which became in Latin *Sambuca*. As another word, *Sambucus*, is the Latin for the elder-tree, and out of its pithy wood pipes were often constructed, the *Sambuca* was considered by many mediæval writers to be a wind instrument. The so-called illustration of a sackbut or trombone in the Boulogne 9th century Psalter is merely an imaginary instrument, and is called *Sambute*, the old French form of *Sambuke*, the Asiatic lyre. There is no reason at present for believing that the slide principle as seen in the trombone was known to the Romans: the specimen said to have been found at Pompeii and given to George III. is not now forthcoming, and was most probably only a specimen of the large *Buccina*, called in Italy *Tromba grande*, or *Trombone*, of which several specimens exist in the National Museum at Naples. The supposed quotation from Apuleius (A.D. 160), given in Grove's Dictionary (*s.v.* Trombone), is simply a 17th century gloss by Fortunatus Sacchi on what he imagines Apuleius meant: it is not in the original, which speaks only of a form of reed pipe. The Latin phrase *Tuba ductilis*—applied to the trombone by mediæval writers of late date—does not in the first instance imply a trumpet drawn out by the hand, but a trumpet made of metal drawn out by the hammer as distinct from trumpets of cast metal, of horn, or of wood.

The sackbut first appears in the 14th century, being derived by the folding of the tube and attachment of a slide from the long straight trumpet called *Buzine* or *Boccina*. This long metal trumpet was probably introduced from the

East during the time of the Crusades, and to it the old Latin name *Buccina* was given. The 'folding' of the tube was most likely an Italian improvement of the second half of the 13th century—the now familiar shape of the military trumpet being known both in Germany and Spain even in the 16th century as the Italian trumpet. For the slide attachment we may look either to Northern Italy or Southern France—and it must have been added about the year 1300. The earliest representation of the instrument at present known is on an ivory plaque in the National Museum, Florence, being French work of the 14th century. The name appears in France, Spain, the Netherlands, Italy and Germany in the same period. In Germany the old name *Buzin* was retained, becoming *Puzin*, *Buzaun* and *Posaune*. At the end of the 15th century Hans Neuschel and his family were famous makers and players at Nuremberg. The specimen shown by the lecturer was engraved 'Jörg Neuschel zu NurmB, 1557,' and is the oldest specimen of the trombone in existence known to us. He was the successor of Hans the elder, and made instruments for the Kings of Denmark, Poland, England, and many other great personages.

The sackbut was introduced into England in the reign of Henry VII., and during the 16th century its popularity was maintained by royal favour, the English school of sackbut-playing becoming so famous that continental courts sent to this country for players. Into Scotland it was introduced soon after 1500 by James IV., who had married Henry VII.'s daughter, and many curious entries appear in the treasurer's accounts. The double-slide, which is generally said to have been invented by Halary about 1830, was in use in the 16th century. Zarlino, in his 'Sopplimenti musicali' (1588), is the first writer on music who describes the principle of the trombone, though Virdung (1511) and his copyists give illustrations of it. Prætorius's description (1618) is most minute, and Mersenne (1635) mentions the seven 'positions' of the slide and gives the scale for the first octave. At the close of the 17th century the small discant trombone was introduced. Its use in England first appears in the 'March ed Canzona' for the funeral of Queen Mary, 1695, by Henry Purcell, though the upper part of the March alone could be rendered on the alto instrument. In this composition the trombones are called 'flat trumpets,' probably because they were the only brass instruments which at that time could give the flat 3rd in their scale and so be played in the minor key.

J. S. Bach employed the discant instrument under the name *Tromba da Tirarsi*, but except in Germany the use of the trombone and sackbut declined very considerably during the 18th century, George III. imported players from Hanover in 1783, but the introduction of the instrument into military bands has tended to vulgarize its tone and to alter its position in orchestral work. Mersenne gives careful and repeated instructions to the sackbut players that they are not to imitate the sounds of the trumpet, but 'to assimilate the tone to the human voice, aiming at a peaceful and not a warlike sound.' For this object the old mouth-pieces were made with a long taper bore very like that of the French horn instead of the short, conical or cup-shaped bores of the present day.

Mr. Galpin advocated a return to the English school of sackbut playing so famous in the 16th century, and the *dolce*—almost *diapason*—effects of the old performers. Messrs. Boosey & Co. kindly lent a perfect example of a modern instrument for comparison with Jörg Neuschel's sackbut of 1557. The lecturer also showed from his collection specimens of the straight Chinese trumpet *Lapa* furnished with a slide (but probably only for portability), a *Buzine* dated 1460, a discant trombone of the Bach period, and the fantastically shaped *Bucin* of the early 19th century.

NOTTINGHAM.—The fifth competition festival was held on October 26 and 27. Children sang on the first day, and on the second day nineteen choirs and ten male-voice quartet parties competed. Melton Mowbray (Mr. J. W. Warner) gained the challenge shield for mixed choirs, and the Alfreton Orpheus (Mr. A. Walker) the shield in the male-voice choirs. A feature was the singing of a short selection by the combined choirs under Mr. C. E. Riley. Dr. W. G. McNaught adjudicated.

### 'THE KINGDOM.'

It is a remarkable testimony to the hold Sir Edward Elgar has on the musical world that his latest great work is already announced for performance by most of the chief choral societies in London and the provinces. The honour of giving the first performance of 'The Kingdom' after its production at Birmingham in October was gained by the Alexandra Palace Choral and Orchestral Society and its highly capable conductor, Mr. Allen Gill, at the Alexandra Palace on November 17. The pride and enthusiasm of this fine choir of 600 voices were severely tested in the task of preparing a long work in a short time. But Mr. Gill has the precious quality of inspiring his resources to unusual efforts. We hear that so determined were his devoted chorists to rise to the occasion that many of them frequently met privately at one another's residences in order to learn their parts. All this resolution to succeed resulted in a performance of the work that brought the greatest honour and credit to all concerned.

Although 'The Kingdom' is put forth as a continuation of 'The Apostles,' it makes an independent appeal to the mind, and can be deeply if not wholly appreciated without reference to the former work. The notes of joy, serenity and conviction to be found in the well-chosen words glow in the music. The new work is, on the whole, broader and simpler than its forerunner, more especially as regards the choral writing, which flows fluently and often majestically.

The Alexandra Palace concert hall has many advantages for the display of large executive resources, but it can scarcely be claimed that it is an ideal arena for the presentation of the finer orchestral subtleties of 'The Kingdom.' The broad passages were imposing and magnificent, but the delicate mosaics of this and that *leitmotif* were often inaudible. It is worth noting that this result was owing mainly to what would seem to be a remediable defect in the construction of the orchestral platform. All the greater credit is therefore due to Mr. Gill for the impressive performance he obtained of the instrumental introduction. The beauty of this deeply significant prelude was finely realised, and the minds of the listeners were prepared for the dignity, breadth and dramatic force which characterize the ensuing sections. The chorus sang with considerable unity of attack and often with fine tone.

The soloists were all of the first rank. Miss Gleeson-White took the part of the Blessed Virgin and distinguished herself greatly in the solo 'The sun goeth down,' which is surely one of the finest inspirations of the composer. Miss Edna Thornton was the contralto, and she sang her important part with insight and often with dramatic effect. The wonderfully orchestrated passage to the words 'And suddenly there came from heaven a sound as of the rushing of a mighty wind,' in the Pentecost scene, was especially fine. Mr. John Coates took the part of St. John, and invested it with moving significance by his fervent style of delivery. Mr. Higley was to have taken the part of St. Peter, but he was indisposed. Fortunately Mr. Dalton Baker was able to come in his stead. His fine voice and temperamental style were effectively brought to bear upon the grave and beautiful solo to the words commencing 'I have prayed for thee,' near the end of the Pentecost scene. Here the composer has employed with the greatest felicity all his singular power of vivid expression. The orchestra, led by Mr. George Wilby, included many amateurs, and was fully competent. Mr. G. D. Cunningham was the organist. On the whole the oratorio seemed to make a deep impression on the vast audience assembled.

The Palace committee should look to the organ. Nearly all through the latter part of the concert the distressing noise caused by the escape of wind made it very difficult for performers and auditors to concentrate attention on the music. And was it wise to precede the oratorio by an organ recital which included 'The Ride of the Valkyries'?

BARROW-IN-FURNESS.—The annual competition festival was held very successfully on November 8, 9 and 10. There were thirty-five classes and over 300 entries. The chief choral prizes were awarded as follows: Barrow St. James Ladies (Mrs. Bourne), Lancaster Male-Voice Choir (Mr. R. T. Grosse) for mixed voice choirs; Keighley Vocal Union (Mr. G. S. Day) for madrigal singing and Barrow Madrigal Society (Mrs. Bourne) for part-songs. Dr. Henry Watson and Mr. George Rathbone were the adjudicators.

## LONDON CHORAL SOCIETY.

It is gratifying to note that, notwithstanding some discouragement by way of public patronage, this alert Society still perseveres with its mission of providing Mid-London with performances of the newest choral works and of other modern works considered to deserve revival. In pursuance of this policy Dr. Walford Davies's cantata 'Everyman' and Mr. Joseph Holbrooke's 'The Bells' ('A poem for orchestra and chorus,' as it is styled), were performed at the Society's first concert of the season at Queen's Hall on October 29. The first-named work was given for the second time by the Society, and familiarity with its atmosphere and peculiar difficulties enabled all concerned to ensure a smooth performance. The work created the usual impression. It is serious to the point of sombreness, but there is also beauty to cheer the listener, and the climaxes of the latter part of the work are stirring. The soloists were Miss Gleeson-White, Miss Alice Lakin, Mr. Henry Beaumont, Mr. Julien Henry and Mr. Ffrangcon-Davies.

Great interest was felt in this the first performance in London of 'The Bells.' Much had been heard of the originality of the work and the peculiarities of the orchestration, which was said to include a concertina. We cannot say whether this noble instrument was used on the present occasion, but we venture to fancy that it will be missed even when it is played. But this is a trifle, for there is plenty else to engage and often to absorb the attention. Mr. Holbrooke is a sort of musical Gustave Doré. His ideas are big and sometimes grotesque, his fancy is exuberant and his technique skilful, albeit both his choral and orchestral writing pay embarrassingly high compliments to the potential abilities of performers. In choosing Edgar Allan Poe's poem for musical setting, Mr. Holbrooke found words that were just fitted to his genius, for unquestionably genius is displayed in this remarkable work. We do not yet profess to understand some of its peculiarities, but we cannot help being fascinated by its weird fancifulness and bold originality. The performance was a fairly good one. The choral colour was hardly vivid enough to realize the designed effect, and the orchestra did not play expressively. This statement of fact is not made in a censorious spirit. Few, if any, societies in the country could give a first-rate presentation of such a work until they had gained familiarity with its difficulties by several performances. We shall hope to hear the London Choral Society perform it again if possible with a larger orchestra, and meantime we have to acknowledge our indebtedness to them for their enterprise in so soon bringing the work before a London audience. Both Dr. Walford Davies and Mr. Holbrooke were present.

The concert was conducted as usual by Mr. Arthur Fagge; the leader of the orchestra was Mr. Henry Lewis, and the organist was Mr. C. H. Kempling.

## MISS SMYTH'S 'STRANDRECHT' AT LEIPZIG.

(BY OUR SPECIAL CORRESPONDENT.)

Once more an eminent English composer, one who has won laurels and has gained the necessary experience as an opera writer, has been compelled to seek in Germany the hospitality which it were all in vain to seek at home. Like its predecessor, the beautiful and romantic 'Der Wald,' Miss Smyth's new opera came to a first hearing in Germany, being produced at the Neues Theater at Leipzig on November 11. The title 'Strandrecht' is the equivalent of the original French title 'Les Naufrageurs,' and whenever it is given in English it will no doubt be called 'The Wreckers.' The scene is laid in Cornwall in the 18th century, when the practice of 'wrecking' was held to be compatible with an exceptional degree of religious enthusiasm and adherence to the Methodist form of worship. Even the minister encourages his flock in the practices by which they gain their living. His wife, Thurza, is more compassionate than he, and protests against the hypocrisy that reigns throughout the village. She is, however, untrue to her husband, and has induced her lover, a young fisherman, to light warning fires to keep ships out of danger. The perpetrator of this act of so-called treachery against the welfare of the village is at first not known, and various people are suspected; indeed all is not made clear until a kind

of rough-and-ready trial is held in a sea-cavern, in which the guilty pair are finally left to be drowned by the rising tide. The great scene in which they light the fire and watch it glowing, is the climax of the second of the three acts, the invention of which reflects the greatest credit on the librettist, Mr. H. B. Leforestier. For sustained interest, subtle characterization, and mastery of stage effect, very few modern librettos can compare with this, and the composer has risen to every opportunity. The first act contains perhaps rather too long an exposition of the plot, and was received apathetically, but the musical characterization shows real genius, and the great duet roused the whole house to enthusiasm. The splendid prelude to the second act made a deep impression; and at the close of the third act the composer was recalled many times and warmly cheered.

The performance under the new Capellmeister, Herr Hagel, was very carefully prepared, although no very distinguished singers were in the cast. Herr Soomer as the Methodist minister, and Frl. Fladnitzer as the cast-off sweetheart of the young fisherman, realized the ideal of their parts far more thoroughly than was done by Fr. Doenges and Herr Urlus as the lovers, parts which require really great singers to do them justice. A performance is announced to be given shortly at Prague, and when the beautiful work is heard again, it may be hoped that various important passages omitted from the score on the first occasion may be restored.

## SOUTHPORT AND ITS MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Southport knows exactly how old it is. In 1792, one William Sutton, of Churchtown, by the Ribble—where they dubbed him the 'Old Duke'—went a mile or two westward, into a wilderness of sandhills by the sea, and there built himself a house. People called it 'The Duke's Folly.' Not so many years after the people went themselves amongst the sandhills and repeated the folly. This is the origin of Southport, which itself, growing westward, explains the origin of Birkdale. Since that time the census of one has gone up to some 50,000 souls, to which number you add some 15,000 for Birkdale. At the western end of Southport's broad and beautiful Lord Street, the 'Old Duke' has been honoured with a memorial which marks the spot where William Sutton's 'Folly' stood. And not far from the memorial are the Winter Gardens, in whose theatre, or Albert Hall, the first Southport festival has just been held. I think it may be said that in these gardens, some twenty-five years ago, the outward and public musical history of Southport began, for there the late Mr. William Crowe, with the support of his directors, got together and very capably conducted a really fine band, the emphasis of whose playing served to quicken once for all the pulses of musical life in the town. Along with the band, if not because of it, came the establishment of the Southport and Birkdale Philharmonic Society, with Mr. Henry Hudson as its conductor. The Southport Choral Society followed, under the direction of Mr. J. C. Clarke. Still later, the Southport Amateur Orchestral Society made a beginning, under the conductorship of Mr. R. Aldridge. For ten years the Society existed as a purely amateur organization; but seven years ago the committee decided to extend its services to the cause of good music by establishing a series of subscription concerts, to be given in the handsome Cambridge Hall. For these concerts the Society engaged, and still engages, professional players for all the wood-wind and brass instruments, and the leaders for each department of the strings. The departure was at once successful, and to-day the Society has more subscribers than the hall will accommodate. Mr. R. Aldridge resigned last year, to be succeeded by Mr. W. Rimmer.

About the time at which the Orchestral Society struck out on new lines, the two Southport Competition Choirs—the Vocal Union, conducted by Mr. J. C. Clarke, and the Mixed Voice Choir, conducted by Mr. W. Tattersall—came into existence. What these two choirs have achieved is known in all 'places where they sing.' A little later Mr. Arthur W. Speed, an able and a most enthusiastic amateur, organist of West End Congregational Church, made his choir the nucleus of a vocal society that grew in numbers, and

presently ventured upon giving concerts. In 1903, Mr. Speed—whose appreciation of Sir Edward Elgar's genius amounts to an intelligent worship—went further with his choir, and presented interesting performances of 'King Olaf' and the 'Coronation Ode.' From these cantatas to the 'Dream' is a big step, but Mr. Speed was determined to take it. The final result of his energetic efforts was the establishment of the Southport Musical Festivals Association, designed to commence and continue festivals of music on the triennial model, with a performance, as a sort of preliminary canter, of 'The Dream of Gerontius.' With Mr. Speed as chorus-master, the performance of Elgar's work took place in October, 1904. Its success impelled the Committee to push forward with added zest its arrangements for the first of Southport's triennial festivals. The fine fruition of the Committee's labours was reached on October 24, 25 and 26.

To keep together the tags of this brief little historical sketch let me add that in the Autumn of last year a further musical society was organized—the Southport Vocal and Instrumental Festivals Association—which has for its object the promotion, on the now well-recognized lines, of annual competitions in vocal and instrumental music. The initial competition was held in July of the present year. The latest formed of the local choral societies is, I think, the St. Paul's. Under the direction of Mr. Hugh Wood it has already justified its existence. I ask the question here which a prominent member of the Festival Executive asked me—'Who says Southport is not musical?' Who, indeed!

Of the festival itself the programmes really present a self-contained criticism, and I need do little more than furnish them.

#### WEDNESDAY EVENING, OCTOBER 24.

'God save the King' (Elgar's arrangement.)

'Elijah' .. .. . Mendelssohn.  
Soloists: Mrs. Henry J. Wood, Miss Alice Lakin, Mr. Eynon Morgan,  
and Mr. Ffrangcon-Davies.

#### THURSDAY EVENING, OCTOBER 25.

Overture .. .. 'The Magic Flute' .. .. Mozart.  
Choral ballad .. 'The Pied Piper of Hamelin' .. Hubert Parry.  
(Conducted by the Composer.)  
Three cavalier songs (for baritone solo and male chorus) .. Stanford.  
MR. JOSEPH LYCETT.  
Symphony in B minor ('Unfinished') .. .. Schubert.  
a. Minuet of Will-o'-the-wisps .. ..  
b. Dance of Sylphs .. .. Faust .. .. Berlioz.  
c. Hungarian March .. ..  
Song .. .. 'Walther's Preislied' (Meistersinger) .. Wagner.  
MR. EYNON MORGAN.  
Symphonic variations on an African air .. .. Coleridge-Taylor.  
(Conducted by the Composer.)  
Choral ballad .. 'Ode to the North-East wind' .. Cliffe.  
(Conducted by Mr. Arthur W. Speed.)

#### FRIDAY EVENING, OCTOBER 26.

Tone-poem .. .. 'Tod und Verklärung' .. .. Strauss.  
'The Dream of Gerontius' .. .. .. Elgar.  
(Conducted by the Composer.)

Soloists: Madame Kirkby Lunn, Mr. John Coates, and  
Mr. Frederic Austin.

Organist: Mr. R. G. ROTHWELL.  
Conductor: DR. HENRY COWARD  
(unless otherwise stated).

The spirited and generous arrangements for the festival, and its really fine achievement, were no doubt greatly promoted by the circumstance that Southport is much affected as a place of residence by the music-favoured merchants and manufacturers of Liverpool and Manchester. Thus it possesses the means, the musical interest, and the coveted area over which the fruitful harvest of festival audiences can be reaped, to supplement artistic with financial success. The list of guarantors was a substantial one. The Mayor of Southport, Mr. C. H. Bibby Hesketh, filled more than nominally the office of president; Mr. Arthur Franceys was chairman of the executive; Mr. W. H. Potts, the honorary general secretary, Mr. George Kirby, the literary secretary, and Mr. Walter Parkinson, registrar, all combine

musical ardour with business energy and capacity. Mr. Arthur W. Speed was, of course, chorus-master. To drop into Latin, he was, indeed, the *fons et origo* of the whole enterprise. His chorus of 200 voices, with the after-touch upon it of Dr. Coward's genius, covered him with praise. Of the orchestra of sixty-seven players, fifty-three were drawn from the London Symphony Orchestra, the remaining fourteen being picked local players. I assume that the Albert Hall was selected for the festival because it holds more people than does the Cambridge Hall; but it was a drawback to performers and performances that its acoustic properties were not good, even with the stage roofed over. Beyond the choir—which I could nowhere seriously challenge, though one or two of Dr. Coward's readings of 'Elijah' are open to question—the feature of the first evening's concert was provided by Mr. Ffrangcon-Davies, whose rendering of the Prophet music deservedly produced a remarkable impression.

Sir Hubert Parry's cantata received an excellent interpretation—excellent, indeed, because the well-knit design of the complete work was not over-emphasised and sacrificed to the ingenious and obvious sequence of humorous points and splashes with which the work abounds. The more serious close of the Ballad was admirably rendered, its freedom of movement and warmth of character being very worthily expressed, and very earnestly caught and appreciated by the audience. Mr. Frederic Cliffe's setting of Kingsley's Ode stood in serviceable contrast with Sir Hubert Parry's work; and Mr. Speed in conducting it justified the compliment the committee paid him. The *Nocturne* was delightfully played; the ladies' voices very graciously matched the text in the 'Luscious South-wind' section; and band and chorus echoed the earnestness with which, in the final *con fuoco*, the composer makes his perorating effort at strenuous musical eloquence. The orchestra had triumphs of its own. Mr. Coleridge-Taylor's original and interesting symphonic variations on an African air received an interpretation that palpably gratified the composer almost as much as the applause with which he was honoured—as Sir Hubert Parry had been honoured before him. The orchestral and vocal forces under Sir Edward Elgar's baton—the semi-chorus excellent—soon put him at his ease. Madame Kirkby Lunn sang with appropriate stress of feeling, while the efforts of Mr. John Coates and Mr. Frederic Austin need no eulogy. The whole performance brought to a worthy close a most successful first effort in festival making; and the composer of 'The Dream' was fitly saluted with sustained enthusiasm.

Musical Southport is proud of itself. The programmes of its first festival have paid a compliment to the services which festivals generally have rendered to the cause of music. The festival of 1909 is already taking shape and form. May its programmes render the honour due to native music.

#### MANCHESTER MILL GIRLS.

In the issue of THE MUSICAL TIMES for June, 1902 (p. 391), attention was called to the remarkable abilities of a choir consisting of girls of the Manchester Girls' Institute. Londoners had an opportunity of judging of the truth of our remarks when, on November 16, under the auspices of the Factory Helpers' Union, twenty-six Lancashire lasses, conducted by Miss Say Ashworth, gave a concert at Morley Hall, George Street, Hanover Square. This choir has taken prizes at Manchester, Blackpool, and Morecambe, and that the awards have been well deserved was patent to those who have ears to hear. The choral singing was remarkable for precision and refinement. Elgar's part-song 'The snow' was most intelligently and delicately rendered, the cheeriness of Weekes's madrigal 'The Nightingale' was realized in a captivating manner, and Brahms's 'A love song,' Schumann's 'Tambourine player,' and a melodious part-song by Dr. Vaughan Williams, entitled 'Sound sleep,' were interpreted with keen perception of their artistic requirements. Several of the girls also sang solos, and it is not too much to say that the concert was a revelation to many in the audience, and a splendid testimony to the power of music in brightening young lives amidst dreary surroundings. Some recitations were kindly contributed by Mr. Pett-Ridge.

## ROYAL ACADEMY OF MUSIC.

The most noteworthy performance at the Royal Academy of Music students' chamber concert at Queen's Hall on November 19 was that of Miss Myra Hess in the Variations from the Sonata in D minor for pianoforte by Mr. Benjamin J. Dale. Special interest attached to this composition, as it was the movement which gained the first-prize last summer, offered by Mr. Mark Hambourg, for a pianoforte concert piece, and it was an open secret that the virtuoso had so altered many passages that Mr. Dale would not appear on the platform at the close of Mr. Hambourg's rendering. Miss Hess proved that the variations as left by the composer are quite satisfactory from a constructive point of view, and are sufficiently brilliant, not to say exacting, to satisfy the majority of professional pianists. If her rendering was somewhat lacking in dramatic force and significance, it was a remarkable performance for so youthful a player. This clever young artist was also heard in association with Mr. B. Walton O'Donnell in his 'Concertante variations on an original Irish air' for pianoforte and violoncello. Mr. O'Donnell's work requires compression, but the writing testifies to appreciation of the capacities of his instrument. Another student who came forward as a composer was Mr. Ambrose Coviello, three songs by whom—severally named 'When passion's trance,' 'To the queen of my heart,' and 'I arise from dreams of thee'—were sympathetically sung by Miss Marie Isabelle Wadia. Mention is also due of an Andante and Allegro for Strings by Miss F. Margaret Bennett, neatly played by the ensemble class conducted by Mr. Frederick Corder. It may be added that the composer is a grand-daughter of the late Sir W. Sterndale Bennett, whose musical spirit would seem to have whispered to her. Miss Caroline Hatchard sang two songs by Liszt with a beauty of voice and expressive power that should secure her welcome in public concert halls. Other students whose names appeared in the programme were Miss Elsie W. Owen (violinist), Miss Nettie Franklin, Miss Edith Kirk, Mr. Thomas Gibbs, and Master Frank Hutchens, the last-named being the executant of Mr. York Bowen's pleasing 'Miniature Suite' for pianoforte.

## ROYAL COLLEGE OF MUSIC.

It is doubtful if the students of the Royal College of Music have ever given a performance more successful in its entirety than that which took place at the Scala Theatre on November 23. A happier choice than Sir Charles Stanford's 'Shamus O'Brien' could hardly have been made, for the human nature of the story, its romanticism and humour, manifestly appeal strongly to the young people, and the melodious and bright music was well within the vocal capabilities of the singers. Mr. Arthur H. Wynn as Shamus looked every inch a 'broth of a bhoys,' and he sang and acted with admirable perception of the requirements of the part. Mr. Edward G. Mercer was a genial exponent of Father O'Flynn, and the articulation of both these artists was admirably clear and distinct. Miss Maggie Kirkbride gave a sympathetic embodiment of the patriot's wife, Miss Ada M. Thomas greatly distinguished herself by her vivacious impersonation of the coquettish Kitty, and words of praise are due to Mr. Denis Byndon-Ayres as the 'informer,' and to Mr. W. Spencer Thomas as Captain Trevor. The chorus-singing was delightfully fresh in tone and crisp in attack, and the stage management reflected the greatest credit on Mr. Temple. The student orchestra had an easy task, but they performed it with verve and discretion, under the direction of the composer.

## ROYAL ITALIAN OPERA.

The only novelty produced at Covent Garden since our last issue was Signor Umberto Giordano's three-act lyrical drama 'Fédora,' which was played for the first time in England on November 5. Originally produced at Milan in 1898, the work has met with considerable success on the Continent. The libretto, by Signor Auturo Colautti, is based on M. Victorien Sardou's play, rendered famous by Madame Sarah Bernhardt, and, as arranged for operatic purposes, it follows the lines of 'Tosca,' more effort being made to preserve dramatic continuity than to provide opportunities for the composer. The music greatly varies in

merit, at times possessing charm and intensifying the dramatic situations, but at others descending to the commonplace. The scene in which Fédora makes her second lover confess that he has murdered her first lover is set in a unique manner, the vocal parts being accompanied by one of the guests, who plays a nocturne on a grand pianoforte, the orchestra being silent; the effect, however, is somewhat distracting, and detracts from, rather than adds to the intensity of the situation. Musically the most satisfactory portion of the opera is the third act. This opens with a mountaineers' chorus, sung by women's voices, the theme of which recurs several times with good effect during the subsequent action. Another motif which is used with dramatic effect is the principal theme of the Trauermarsch from Wagner's 'Götterdämmerung,' which is heard in the orchestra at the references to the impending tragedy. The opera received an excellent interpretation. Signora Giachetti gave a dramatic and sympathetic embodiment of the unhappy Fédora, and as she is scarcely ever off the stage, it may be said that the success of the work was the result of her efforts and abilities. The prima-donna was excellently supported by Signora Caravaglia and Signori Zenatello and Scandiani and a very capable and well-trained company conducted by Signor Mugnone.

The Polish artist, Madame Jeanne Wayda, who made her début at Covent Garden as Nedda in 'I Pagliacci' in the autumn season of 1904, re-appeared on November 14, when she sang for the first time here with conspicuous success as Marguerite in Gounod's 'Faust,' Mr. Percy Pitt conducting with notable ability. Signorina Maria Gay made her début at Covent Garden on November 21, and with conspicuous success, as Carmen. Her reading enchaind attention by its realistic force and consistency, and Miss Gay is probably the most truthful portrayal of the cigarette-girl since Minnie Hauk.

## London Concerts.

## ROYAL CHORAL SOCIETY.

Under the direction of Sir Frederick Bridge, the Royal Choral Society began its thirty-sixth season on November 1, at the Royal Albert Hall, in an auspicious manner, with the customary performance of Mendelssohn's 'Elijah.' Once more English music-lovers gathered in their thousands and listened with manifest enjoyment to the familiar strains; and again the Kensington choristers gave an impressive interpretation of their part in the work. Miss Agnes Nicholls, who of late has made such marked advance in her art, sang the soprano solos with a devotional feeling and purity of voice that seemed unsurpassable. A remarkably successful début was made by Miss Phyllis Lett, an excellent contralto vocalist and a student at the Royal College of Music, and Mr. Herbert Brown, another new-comer, made a most favourable impression in the rôle of the Prophet. Mr. William Green was the principal tenor, and efficient service was rendered in the double quartet by Miss Edith Patching, Miss Maria Yelland, Mr. Vivian Bennetts and Mr. Graham Smart. Mr. H. L. Balfour presided at the organ with his usual skill.

## ROYAL SOCIETY OF MUSICIANS.

It may be taken as a satisfactory sign of the desire to recognize native talent that the Royal Society of Musicians for their annual concert selected a programme by British composers instead of the traditional performance of Handel's 'Messiah'; but although the effort was praiseworthy, it was scarcely judicious in the interests of the funds of the Society, for high-class works by British composers are not yet heard often enough to command large audiences. The occasion was, however, extremely interesting, and those who heard the performances by the London Symphony Orchestra of Mr. Edward German's 'Welsh Rhapsody,' Sir Alexander Mackenzie's 'La belle dame sans merci,' Sir Hubert Parry's 'Overture to an unwritten tragedy,' Sir Edward Elgar's overture 'In the south,' and Sir Charles Stanford's 'Irish Rhapsody No. 1,' conducted by their respective composers, must have left the Queen's Hall with brighter hopes for the future of the British School of music. The concert took place on November 16.

## QUEEN'S HALL ORCHESTRA.

Although no absolute novelties were produced at either of the two symphony concerts given under the direction of Mr. Henry J. Wood on November 3 and 17, at Queen's Hall, a few lines by way of record are due. It is noteworthy that while we owe to Mr. Wood the introduction of so many works by Richard Strauss, we are also indebted to him for not a few revivals of neglected compositions by Bach and Mozart. At the first concert was played Bach's suite No. 1 in C, for two oboes, bassoons, and strings, consisting of seven movements, to which succeeded Mendelssohn's 'Italian' symphony. Both works were played with an attention to detail and finish that bore witness to careful rehearsal. The soloist, Señor Sarasate, was heard in Lalo's 'Symphonie Espagnole' (Op. 21), a composition with which the Spanish violinist has always been in entire sympathy. The remainder of the programme consisted of Wagner excerpts.

A feature of the second concert was the first appearance in England, as a conductor, of Herr Ernst Boehe, who directed the second performance in this country of his tone-poem, 'Departure and Shipwreck,' from the cycle 'Aus Odysseus' Fahrten.' As this work was criticised on its production at the recent Queen's Hall Promenade Concerts, it is only necessary to say now that a second hearing confirmed first impressions. Vivacious interpretation of Smetana's symphonic poem 'Vltava,' and exquisitely finished renderings of Schubert's 'Unfinished' symphony, Bach's Brandenburg Concerto No. 2, in F, and Brahms's Violin concerto, with Lady Hallé as the soloist, provided an enjoyable afternoon's music.

## LONDON SYMPHONY ORCHESTRA.

A series of ten concerts, conducted by Dr. Hans Richter, was inaugurated at Queen's Hall on November 5. At the second of these, on November 19, the Sheffield Choir co-operated with the Orchestra, in Beethoven's 'Choral' symphony. The occasion was memorable, for the Queen and the Duke of Connaught were present, and the audience was remarkably representative. The Orchestra played superbly; but the honours of the evening were fully shared by the Sheffield Choir, who, besides singing with magnificent volume of tone and precision in the Symphony, gave a rendering (under Dr. Henry Coward's direction) of Bach's mighty motet in eight parts, 'Sing ye to the Lord,'—a remarkable performance that roused the audience to enthusiastic evidence of appreciation. The vocal quartet consisted of Miss Perceval Allen, Miss Alice Lakin, Mr. John Harrison and Mr. Ffrangcon-Davies.

## MR. HERBERT SPALDING'S CONCERTS.

Mr. Herbert Spalding is already known in London as a young violinist of artistic earnestness who has had the advantage of long training and eminent teachers. This was recognized when he came here in 1895, and it has been made still more apparent by his orchestral concerts at Queen's Hall on October 31 and November 13. Mr. Spalding is only eighteen, and has yet to gain his position in the first rank of violinists, but his interpretations of masterpieces for his instrument show that he is on the right road, and that he has the making of a violinist who will honour his art. A commendable feature of the scheme is the inclusion in each of his programmes of a new work by a British composer. At the first concert was introduced a Synphonic Interlude by Mr. Herbert Bedford, inspired by Spenser's 'Faerie Queene,' which proved to be a composition of bright and melodic character, in which chivalry and romanticism are happily blended. At the second concert was heard for the first time a 'Christmas overture,' written six years ago by Mr. Cyril Scott. Christmas is suggested by the carol 'Good King Wenceslas,' treatment of which, with a plentiful supply of chimes form the *Introduction* and *Coda* of the work, the middle portion being developed from original themes. Brightly played by the London Symphony Orchestra, conducted by Mr. Landon Ronald, the overture so pleased the audience that the composer was called three times to the platform. The programme also contained August Enna's four symphonic pictures entitled 'Märchen' (Fairy-tales), which were played for the first time in England in June last at Birmingham under the same conductor.

## THE JOACHIM QUARTET.

The autumn season of the Joachim Committee Concerts (seven in number), which began auspiciously at Queen's Hall on November 21, is to be devoted exclusively to the compositions of Johannes Brahms. The programme on the above occasion consisted of the Pianoforte quartet in A (Op. 26), the Clarinet quintet in B minor (Op. 115), and the Liebeslieder Waltzes (Op. 52, 1st set) for pianoforte duet, with accompaniment, *ad libitum*, of a vocal quartet. The executants were Dr. Joseph Joachim, Prof. Carl Halir, Mr. Paul Klinger, Prof. Robert Hausmann (string quartet), Prof. Richard Mühlfeld (clarinet), Messrs. Leonard Borwick and Donald Francis Tovey (pianoforte), and the Harford Quartet (vocalists). It is only necessary to add that the afternoon's music afforded great pleasure to a large audience.

At the second concert (Bechstein Hall, November 23) the programme consisted of the Pianoforte quartet in C minor (Op. 60); the Trio in A minor (Op. 114), for pianoforte, clarinet and violoncello; and the Sextet in B flat (Op. 18) for strings. In the last-named work the Berlin players had the invaluable co-operation of Mr. Alfred Gibson (viola) and Mr. Percy Such (violoncello), two English artists of high repute.

The committee have announced with regret that Prof. Emmanuel Wirth, the excellent viola player of the Joachim Quartet, is prevented by illness from appearing at the present series of concerts. Mr. Paul Klinger, professor at the Königliche Hochschule für Musik, Berlin, is taking his place.

## CHAMBER CONCERTS.

Miss Bluebell Klean, a native of London, who gave her first chamber concert on November 13, at Bechstein Hall, claims special attention, as the programme consisted almost entirely of her own compositions. The most important of these was a Quintet in C minor for pianoforte and strings, which proved a pleasing and genial work based on melodious themes, which are tersely and clearly developed with admirable perception of effectiveness and contrast. Six songs from the same pen, and some short and bright pianoforte pieces, show considerable originality in their harmonic scheme and avoidance of conventionality, while the songs, severally named 'Open the door,' 'Come to me' and 'The water-sprite,' should find publishers. They were charmingly sung by Miss Esther Palliser, and the pianoforte pieces were expressively played by Miss Johanna Heymann. The Quintet was excellently rendered by the Hans Wessely Quartet, with the composer at the pianoforte.

The Nora Clench Quartet party, at their chamber concert on November 6, at Bechstein Hall, gave the first performance in England of a melodious Serenade quartet in G in one movement, by the late Hugo Wolf.

## VOCAL RECITALS.

The most important recent series of vocal recitals were given on October 25 and November 2 and 12 at Bechstein Hall by the American bass, Mr. Ernest Sharpe. At the first of these were brought forward a number of the principal songs of the late Hugo Wolf, who is regarded by some German musicians as a second Schubert. The selections interpreted by Mr. Sharpe indicated distinctive talent when dealing with tragic or reflective poems, but a lack of humour and versatility in those of lighter character. The second recital was devoted to Herr Max Reger, who is credited with being more advanced in his creativeness than Richard Strauss. The majority of the settings were daring in their harmonic scheme, in others some remarkable, what may be termed atmospheric, effects were produced, and now and again the music vivified the text and deepened the significance of the words in a forcible manner. The programme of the third recital was drawn from American composers, amongst whom George W. Chadwick, Edward MacDowell and Charles F. Manney were prominent.

Fröken Theodora Salicath charmed her listeners at Æolian Hall on November 2 by her captivating rendering of songs by Scandinavian composers. Several of these were unknown to Londoners. Specially worthy of mention is a cycle of 'Dyveke's Songs' by P. A. Heise, a Danish composer, who died in 1879.

## PIANOFORTE RECITALS.

On November 5 M. Godowsky played some notable little pieces by Scriabine, and some effective arrangements by himself of a Sarabande, Rigaudon, Menuet and Tambourin by Rameau.—Another fine player of the first rank, Herr Buhlig, played at Æolian Hall on November 13 and 20, his programmes being distinguished by a happy combination of old and modern composers, and his readings characterized by insight and earnestness.—Notable advance was shown by Miss Vera Margolies in the same Hall on November 10; Mr. Howard Jones is to be congratulated on the significance and vivacity of his playing on November 12 at Bechstein Hall; and, on October 29, at Steinway Hall, Mr. Virgo Kihl gave further proof of his interpretative gifts in a varied selection of pieces.

At a pianoforte and viola recital given by Mr. York Bowen and Mr. Lionel Tertis on October 30 at Æolian Hall, was played for the first time the first and second movements of a suite for the above-named instruments, composed by Mr. Benjamin J. Dale, which proved so musical in essence as to create a desire to hear the remaining numbers of the work. The programme also contained Mr. York Bowen's clever Sonata No. 1, for viola and pianoforte.

The Dulwich Philharmonic Society opened its eleventh season on November 3, at the Crystal Palace. The programme comprised the Overture and parts 1 and 2 of Coleridge-Taylor's 'Scenes from the Song of Hiawatha,' vocal pieces by Sullivan and Gounod, and a selection of folk-songs of the sea, under the title of 'The Old Sea Chanties,' arranged for chorus and orchestra by Mr. Arthur Fagge. The soloists were Madame Mary Conly, Mr. Joseph Reed and Mr. Julien Henry. Mr. Arthur Fagge conducted.

## MUSIC IN VIENNA.

(FROM OUR OWN CORRESPONDENT.)

November 15, 1906.

The opening of the concert season was specially devoted to the memory of our native composer Anton Bruckner, who died ten years ago, whose works have gained so much in reputation, and whose personal friends and pupils are living and working in our midst. Ferdinand Löwe, certainly the most able interpreter of Bruckner's music, commenced this memorial celebration with the *Adagio* from the seventh Symphony, and ended with a brilliant performance of the eighth Symphony. The latter work was also given by the Philharmonic Orchestra, under the direction of Franz Schalk, who, like Löwe, studied under Bruckner. But at the concerts of the Gesellschaft der Musikfreunde, Schalk conducted Bruckner's D minor Symphony, dedicated to Richard Wagner, and the Mass in F minor, one of his finest works. Finally, the Hofcapella, of which Bruckner was formerly organist, performed his first Mass in D minor. Whereas during Bruckner's lifetime his works were received with one-sided, noisy, ostentatious applause, now their merits are recognized in a quieter spirit, and with that truer understanding which time brings with it.

The conductors at the Philharmonic concerts appeared in turn. Felix Mottl conducted Schumann's C major Symphony and Hans Pfitzner's incidental music to Kleist's drama, 'Kätchen von Heilbronn,' but without creating any deep impression. On the other hand, Schalk had the lucky idea to give Beethoven's great Fugue in B flat (Op. 133), played by the whole string orchestra, a proceeding justified by the peculiar and powerful nature of the work. The same thing had already been done by Bülow when he was conductor of the Meiningen Orchestra, and with extraordinary effect. The performance here was excellent and created much excitement. Schalk was equally successful in Elgar's Variations, and with this orchestra the tone beauties were revealed with all clearness and brilliancy, while in the rendering of Tchaikovsky's F minor Symphony the orchestra literally surpassed itself.

At the Concert Society we heard Handel's Concerto grosso in E minor, an overture by Max Schillings—one of the modern kind named Symphonic Prologue—to 'Edipus Rex'

of Sophocles, Beethoven's 'Eroica,' and a Tragic Overture in C minor by Ignaz Brüll, who celebrated here his sixtieth birthday. It was a real pleasure on this occasion to be able once again, and after a long period, to admire Brüll as a pianist in Beethoven's E flat Concerto.

At the Opera we have had a passing novelty, 'The Polish Jew,' by Erlanger. The subject was not fresh, for a few years ago we had an opera of the same name by Weiss, an able Czechish composer. But the music presented to us by the French composer was not new, and so was a failure. A new, pleasing and refined ballet, 'Marionettentreue,' by a young and gifted, though unfortunately blind, composer, Rudolf Braun by name, pleased in spite of the weak action, and it has been accepted as part of the répertoire of the Court Opera. Braun has already won a good reputation by some excellent chamber-music. Gustav Mahler has again distinguished himself as a conductor, by the performance of Hermann Goetz's opera 'The Taming of the Shrew.' The beautiful, sincere music of this work, the wonderfully poetical staging, and the careful study that had been given to the vocal, instrumental, and especially dramatic portions produced unity of the rarest and most elevating kind. With true zeal, the Jubilee Theatre is now cultivating opera, and by its performances of works by Mozart under the direction of its eminent conductor, Alexander von Zemlinsky, has met with marked success. The rendering of 'The Marriage of Figaro' was masterly; 'The Magic flute' and 'Don Juan,' which soon followed, were almost as good.

Two performances of sacred music deserve mention: one, of Beethoven's Mass in C by the Hofcapelle, on account of the excellent interpretation under the direction of Carl Luze, and the other, at St. Charles's Church, of Schumann's remarkable Mass which, being so rarely heard, is therefore little known.

MANDYCZEWSKI.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The first of the Queen's College Chamber Concerts was given in the Examination Hall of the College on November 8. Miss Madge Murphy was the violinist, Mr. Herbert Walenn the violoncellist, and Dr. Laurence Walker the pianist. The programme comprised the Sonata for pianoforte and violoncello by Saint-Saëns (Op. 32), Corelli's 'La folia,' for violin, pieces by Massenet and Godard for violoncello and Beethoven's Pianoforte trio (Op. 11). Miss A. C. Kemp sang songs by Marcello, Ponchielli, and Stanford's 'Three Miniatures' (Op. 77). Dr. Walker contributed as his solo Brahms's variations on a theme by Schumann (Op. 9). All these works were performed in a thoroughly artistic manner, and the concert was an excellent opening of what promises to be a successful series.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Of the principal events in November the most important has been the Birmingham Festival Choral Society's rendering of Mendelssohn's 'St. Paul,' which has not been heard in this city since 1897. The performance took place in the Town Hall on November 1, under Dr. Sinclair's conductorship. The choristers were in thorough sympathy with Mendelssohn's music, and infused into their singing the right colour, breadth of tone, and the necessary temperament without exaggeration of sentiment. The voices were bright and ringing in quality, and in attack and ensemble the whole performance gave proof of earnest preparation. The soloists were Mrs. Henry J. Wood, Miss Edna Thornton, Mr. John Harrison and Mr. Dalton Baker. Mr. C. W. Perkins admirably discharged the duties of organist.

Much interest was vested in the first performance here of Sir Hubert Parry's cantata, 'The Pied Piper of Hamelin,' which the Birmingham Choral Union introduced at its first concert of the season in the Town Hall on November 17, under Mr. Thomas Facer's conductorship. The choir also sang some unaccompanied part-songs by Pinsuti and Barnby with admirable beauty of tone and expression. Mr. Joseph Reed and Mr. Montague Borwell were the soloists.

The Birmingham Choral and Orchestral Association gave a performance of Coleridge-Taylor's 'Hiawatha's wedding feast' and Mendelssohn's 'Hymn of Praise,' under Mr. Joseph H. Adams's conductorship, on November 3. Mr. Edward Arthur sang the beautiful air 'Onaway, awake beloved,' very impressively, while Miss Amy Kendal, Miss Anna Williams, and Mr. Edward Arthur took part in the 'Hymn of Praise.'

We have also had a delightful week of opera at the Theatre Royal, presented by the Moody-Manners Opera Company, and Madame Patti, at the Harrison concert on November 5, was received, as of yore, with brilliant *eclat*.

### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Society of Instrumentalists commenced its season with a concert on November 3, at the Victoria Rooms, under the direction of Mr. George Riseley. Mr. Harold Bernard led the band. Miss Mildred Pritchard was the solo pianist, the vocalists being the Misses Katherine and Eveline Gerrish, who were heard with pleasure in songs and duets.

Broadmead Baptist Church Choir, with the assistance of others, gave the annual concert on November 7, when Van Bree's 'St. Cecilia's Day' was given with orchestral accompaniments, the soloist being Miss Eveline Gerrish. Mr. R. C. Young, organist of the church, conducted the performance, which afforded gratification to a large audience.

On November 8, the Clifton Quintet held the first concert of their fifth season at the Victoria Rooms, and excellent performances were given by Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). Brahms's Pianoforte trio in C (Op. 87) and Schubert's posthumous Quartet in D minor were performed. Miss Gleeson-White was the vocalist.

The Bristol Choral Society opened its season on November 10 with a fine rendering of Coleridge-Taylor's 'Hiawatha,' choir and band numbering upwards of 500 performers. Mr. Arthur W. Payne was the leader, and Mr. George Riseley conducted. The soloists were Miss Agnes Nicholls, Mr. Wilson Pembroke and Mr. Francis Braun.

On November 14 one of a series of educational concerts for children and young students was given at the Victoria Rooms, where an interesting programme was interpreted in the presence of a large audience. Miss Margaret Lloyd gave an instructive address, and this was followed by a performance in which the following took part:—Mrs. E. T. Daniell (vocalist), Miss Gertrude Wade and Miss Ida Home (violin), Miss May Thomas and Miss Elsie Bennett (pianoforte), Miss Gladys Home (viola), and Miss Rosa Button (violoncello).

The first of a series of orchestral concerts was given at Colston Hall on November 21 by Mr. George Riseley, who conducted fine performances of works interpreted by the London Symphony Orchestra, with Mr. Arthur W. Payne as leader. Mr. Harold Bauer was the solo pianist, and Miss Eveline Gerrish and Mr. Santley were the vocalists.

At St. Thomas' Church a series of mid-day organ recitals on Thursdays has been arranged to be given by the following Bristol organists:—Mr. R. T. Morgan (St. Mary Redcliffe), Mr. W. F. Hek (St. John's, Bedminster), Mr. C. Inman (Bushy Park Chapel), Mr. A. Warrell (St. Nicholas), Mr. W. E. Smith (St. Peter's), and Mr. W. A. Lamb (St. Thomas).

### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The afternoon chamber music recitals of the Royal Dublin Society commenced on November 5, this and the two subsequent programmes being provided respectively by the London Trio, Mr. Alfred Hollins (in an organ recital), and the Max Mossel Quartet. On November 7 Mr. Vincent O'Brien's choral society gave a miscellaneous choral and orchestral concert including Stanford's 'Phaëdrig Crohoore' and Mendelssohn's 'Hear my prayer' in the Round Room, Rotunda. The soloists were Mr. J. F. MacCormack (tenor) and local artists and amateurs.

The Dublin Orchestral Society, conductor Dr. Esposito, gave its fourth concert for the year in the presence of a large audience on November 14. The occasion deserves special notice, as Beethoven's 'Eroica' Symphony, rarely heard in Dublin, was performed by the Society for the first time. The programme included Humperdick's Vorspiel to 'Hänsel und Gretel,' Saint-Saëns's Prelude to 'Le Déluge,' the ballet-music from the second act of Verdi's 'Aida,' and a very impressive performance of Wagner's 'Tannhäuser' overture. Their Excellencies the Lord Lieutenant and the Countess of Aberdeen honoured the Society with their presence on the occasion.

On October 25 the Royal Irish Academy of Music gave a concert of chamber music at the Antient Concert Rooms. Various members of the chamber music class took part in Gade's Pianoforte trio in F, Beethoven's String quartet in C minor (Op. 18, No. 4), and Rheinberger's Pianoforte quartet in E flat. The performances of the young people reflected much credit upon themselves, no less than upon their professor, Herr Bast.

Miss Nora Thomson gave a violin recital in the Antient Concert Rooms on November 19, when she played Jensen's 'Suite Moderne,' Max Bruch's 'Swedish Dances,' Spohr's 'Gesangsscene,' Beethoven's Romance in F, and one of Brahms's Hungarian dances. Miss Sophie Allen was the accompanist, and Mr. Denis O'Sullivan sang several songs in his usual attractive manner.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Recitals have been so abundant lately that little more than enumeration of them is possible. Of special artistic interest was the pianoforte recital on November 12 of Mr. Paul Della Torre, consisting entirely of Chopin's music, in the selection of which Mr. Della Torre went entirely off the beaten track. A Bach recital, pianoforte and harpsichord, by Madame Wanda Landowska, on November 7, formed the first of this session's Historical Concerts (under Prof. Niecks's direction) in the University Music Class Room, and by reason of the performer's unaffected purity of style and lucidity it proved a musical treat of the highest order. On November 19 the Amateur Orchestral Society provided their friends with a capital feast of music, under the guidance of Mr. T. H. Collinson, and the renderings maintained the best traditions of the Society. Beethoven's fourth Symphony, the 'Midsummer Night's Dream' music, the overtures to 'Anacreon' and the 'Merry Wives of Windsor,' were the chief features of an enjoyable programme, and songs were agreeably contributed by Mr. William Howorth.

The Classical Concerts so long and honourably associated with the name of Mr. Denhof are being continued by Messrs. Methven & Simpson, and a most auspicious start was made on November 17 with a concert by the distinguished brothers Mark, Jan, and Boris Hambourg, assisted by Miss Ida Kopetschny as vocalist and Mr. Benno Scherack as accompanist. Other visitors to our city have been Miss Rosa Olitzka and M. Zacharewitsch, M. de Pachmann, and Messrs. Harold Bauer and Jean Gerardy.

Interesting recitals have also been given by the following local artists: Miss Maie Thom (soprano), Miss Margaret Kennedy (contralto), Miss Marion Richardson (mezzo-soprano), Miss Marion Dalziel (soprano), Miss Belle Thynne (soprano) and Mr. Alfred C. Young (baritone).

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Paisley Philharmonic Society, now conducted by Mr. James Pattinson, made a creditable appearance on October 30 in a programme which included Beethoven's 'Egmont' overture, Haydn's 'Clock' symphony, and compositions by Cowen, Gounod, and others. The first concert by Mr. Cullen's Choir, a new organization on the lines of the Glasgow Select Choir, also took place on October 30, and was in all respects most successful. The choir consists of sixteen well-trained vocalists, whose voices blend excellently and whose tone is of very fine quality, and under a conductor of skill and experience it is a choir capable of doing much artistic work.

After a lapse of sixteen years the Hillhead Chamber Music Association has resumed activity, and the first concert of the series (on October 31) was given by the Nora Clench Quartet. The programme embraced works by Haydn and Brahms, and a Trio for strings by Dohnányi, given on this occasion for the first time in Scotland. A feature of the concert was the fine singing of Miss Grainger Kerr. The first two of the chamber concerts organized by the Pollokshields Philharmonic Society were given on November 5 and 12 respectively, when the programme was sustained by the Verbrugghen Quartet, who gave a delightful rendering of quartets by Mozart and Tchaikovsky, and Beethoven's Serenade Trio in D for strings. Miss Allie Cullen, besides acting as accompanist, played with acceptance the pianoforte part in Schumann's Quintet (Op. 44).

The opening concert of the Choral and Orchestral Union's season was given on November 13, when Dr. Cowen and the Scottish Orchestra were welcomed with great heartiness by a large audience. The personnel of the band remains almost unchanged, and Mr. Henri Verbrugghen again occupies the post of first violin. In addition to such well-known numbers as the overture to 'A Midsummer Night's Dream' and Tchaikovsky's fifth Symphony, the programme included two novelties—Coleridge-Taylor's symphonic variations on an African air, and Sibelius's tone-poem 'Finlandia,' both receiving sympathetic interpretation at the hands of Dr. Cowen. Madame Kirkby Lunn contributed some songs, and gave a highly dramatic rendering of Saint-Saëns's 'La Fiancée du Timbalier.'

Other events worthy of notice have been pianoforte recitals given by Messrs. Matt. Lowson and Alfred Graham; a pianoforte and violin recital by Messrs. Philip Halstead and Horace Fellowes; and a performance of Haydn's 'Creation' by the Barony Parish Church Choir, under Mr. A. Ferguson.

Associated with the Scottish Orchestra, the Choral Union gave a capital performance of Verdi's 'Requiem' on November 20. The singing of the chorus—thanks to Mr. Bradley's care and skill—reached a high level of excellence, and the soloists, Misses Alice Lakin and Agnes Nicholls, and Messrs. Henry Brearley and Frederic Austin, performed their parts with much acceptance. A word of praise is due to the Scottish Orchestra for their finished accompaniments.

In connection with the George Buchanan Quaker Centenary celebrations at the University on November 1, it is interesting to note that music had a place, although not one of the first importance. Buchanan's Latin paraphrases of Psalms 1, 23, and 100 were sung by the choir of Glasgow Cathedral, with Mr. Herbert Walton at the organ, to tunes taken from the collection of Nathan Chytraeus published in 1595. The Rev. Dr. Bell supplied the audience with some concise notes on the celebration music.

The position of organist and choirmaster to the University has been filled by the appointment of Mr. A. M. Henderson, a young Glasgow musician of great promise and ability. In making the appointment the University Court had the guidance of Sir Walter Parratt.

## MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

It is a matter of great gratification to the Gloucester Choral Society that Mr. Joseph Bennett has consented once again to fill the office of president. He made the welcome announcement at the annual meeting, when he delivered a most interesting address on modern musical tendencies and warned local societies against moving, as regards selection of works for performance, in too narrow a circle.

The present is rather a time of preparation than of performance with the several Gloucestershire musical organizations, but there has been great activity amongst the impresarios, Cheltenham being especially favoured by visits from eminent performers.

The free recitals of sacred music in Gloucester Cathedral have been continued, the one given on November 15 being the one hundred and eighty-third since the inception of the movement in 1886.

At a meeting of the Standing Committee of the Stewards for the Gloucester Musical Festival, held on November 17, it was decided to ask Sir Charles Stanford, Mr. Granville Bantock, and Dr. Herbert Brewer to write new works for the meeting of the Three Choirs next September. Sir Hubert Parry expressed a desire that his 'Love that casteth out fear' should be repeated rather than that he should compose a new work for the occasion.

## MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Liverpool Orchestral Society's concert took place on October 27, when Mr. Granville Bantock conducted Tchaikovsky's 'Pathetic' symphony, Dvorák's symphonic poem 'Heldenlied,' Berlioz's 'Carnaval Romain,' and Glinka's 'Russlan and Lioudmilla' overtures. Miss Amy Castles was the vocalist.

Mr. Santley came in for a splendid reception from his fellow-townsmen when he sang at the Sun Hall on November 5. The veteran was in capital voice, and the vigour of his singing of 'To Anthea' was worthy of his best days. Mr. Herbert Morris was the accompanist, and also gave an excellent example of his powers as a solo pianist. The third Philharmonic programme on November 6 included Beethoven's 'Choral' symphony, with Miss Perceval Allen, Miss Edna Thornton, Mr. Webster Millar and Mr. Fowler Burton as soloists, and Sir Hubert Parry's 'The Pied Piper of Hamelin.' The characteristic music of the latter work was effectively interpreted under Dr. Cowen's direction.

The revival in this city of the Richter concerts, after an interval of two years, has quickened the interest of the public to an unusual extent, and when Dr. Richter took his place at the Philharmonic Hall on November 13 he had an exceedingly warm greeting. The programme included Tchaikovsky's 'Francesca da Rimini' symphonic poem, and Beethoven's C minor Symphony.

At the Symphony Orchestra's second concert, on November 12, Tchaikovsky's 'Romeo and Juliet' overture was performed, Mr. Albert Garcia being the singer of the evening. The Misses McCullagh gave another of their successful concerts on November 19, when they were assisted by Miss Lillie Wormald. The Welsh Choral Union, conductor Mr. Harry Evans, gave a splendid rendering of Coleridge-Taylor's 'Hiawatha' on November 17, Miss Louise Dale, Mr. John Harrison and Mr. Charles Tree being the soloists.

The Philharmonic Society's fourth concert on November 20 was devoted almost entirely to orchestral music, the programme including Tchaikovsky's 'Polish' symphony. Madame Clara Butt was the vocalist.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the second of the Hallé concerts, on October 25, the programme included the 'Domestic' symphony, Brahms's variations on Haydn's 'St. Anthony' theme, and Liszt's Rhapsody No. 1 in F. Miss Evangeline Florence was the solo vocalist. The third concert, on November 1, was choral. With Miss Muriel Foster as the soloist, Dr. Richter secured a most impressive interpretation of Brahms's Rhapsody. Orchestra and choir again distinguished themselves in the performance of 'The Dream of Gerontius,' for which the principals were Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Frederic Austin. At the following concert, on November 8, Señor Sarasate played Mozart's Concerto in A (K. 219), and two of his own lighter compositions, with Bach's 'Chaconne' as an encore. The orchestral selections were Schumann's Symphony in B flat, Dvorák's Symphonic variations on an original theme, and the 'Fidelio' overture. At the concert on November 15, Mr. Carl Fuchs, principal violoncellist of the Orchestra, performed Schumann's Concerto in A minor (Op. 129); but it was by means of the happy piquancy of his execution in connection with Dvorák's Rondo (Op. 94) that he captured his audience. The works for the orchestra were Elgar's 'In the South' and Wagner's 'Tannhäuser' overtures, and the Bach Suite for flute and strings in B minor. The

delightful flute playing of Mr. V. L. Needham and his three colleagues in the eighth and last number of the suite—designated 'Badinerie'—achieved for the movement the rare concession of an encore. Mr. John Coates sang the three 'Elizabethan Pastorales' composed for him by Dr. A. Herbert Brewer.

Señor Sarasate was the centre of interest at the afternoon recital of the Gentlemen's Concerts on November 7. Señor Sobrino played very capably several pianoforte solos, and he joined Señor Sarasate in a performance of the 'Kreutzer' sonata. Fröken Theodora Salicath, the vocalist, sang some of her songs in her own native Scandinavian.

The Brodsky Quartet—Dr. Brodsky and Messrs. Briggs, Speelman and Fuchs—commenced their series of six chamber concerts on October 24. The programme contained a quartet by Ottokar Nováček, in E flat (Op. 10), Schubert's posthumous quartet in G, and Beethoven's Trio (Op. 1, No. 1). Mr. Egon Petri joined Dr. Brodsky and Mr. Carl Fuchs in the performance of the Trio. Nováček, who died six years ago at the age of thirty-three, was the viola player in Dr. Brodsky's Quartet Union at Leipzig.

Lady Hallé took part in the second concert of the Quartet, on November 21, receiving the warmest of Manchester welcomes. With Dr. Brodsky she played Spohr's Duet for two violins in D (Op. 67). The quartets, finely played, were Schumann's in F (Op. 41, No. 2), and Beethoven's in B flat (Op. 130). The first of Mr. Max Mayer's chamber concerts was given on November 19, when he had as colleagues Madame Marie Soldat (violin) and Mr. Percy Such (violoncello) in the performance of Grieg's Sonata for pianoforte and violoncello in A minor (Op. 36), Brahms's Sonata for pianoforte and violin in G (Op. 78), and Beethoven's Pianoforte trio in D (Op. 70, No. 1). The last-named was specially well played. Mrs. Max Mayer was the vocalist, three of her songs—in manuscript—being the compositions of the concert giver.

'Samson' was performed at Mr. Brand Lane's second subscription concert on November 10. The choir sang excellently well. The principals were Madame Conly, Miss Alice Lamb, Mr. Herbert Grover, and Mr. Robert Radford. The services of Miss Meta Diestel (vocalist), Mr. Leonard Borwick (pianoforte), Mr. Theodor Spiering (violin) and Mr. Carl Fuchs (violoncello), were available for the opening concert at the Schiller-Anstalt on October 27. Mr. Spiering is a capable executant professionally engaged at Chicago. The three artists gave a remarkably fine rendering of Brahms's Pianoforte trio in C minor.

The second of the Promenade Smoking Concerts, under Mr. S. Speelman's conductorship, took place on November 3. The first part of the programme was occupied with examples of the lighter French school, and the second part was devoted to Wagner. Madame Effie Thomas and Mr. Webster Millar were the vocalists. Edward German's 'Gipsy Suite' had a place in the programme of the following concert, on November 17, when the Tarantella movement was rapturously encored. The brilliant execution of Mr. Josef Greene—he played the first movement of Rubinstein's Pianoforte concerto in D minor and Liszt's Polonaise in E—produced a great impression. Mr. Fowler Burton was the vocalist.

Miss Edith Robinson has organized a Ladies' Quartet with herself as first violin. Her colleagues are Miss Isabel McCullagh, Miss Daisy Jordan and Miss Mary McCullagh. At the first concert on November 2 the programme contained the characteristic quartet by Claude Debussy in G minor (Op. 10), Brahms's Quartet in A minor (Op. 51, No. 2), and Haydn's delightful Quartet in D (Op. 64, No. 5). Mr. Frank Sant-Angelo, an able pianist, brother of Miss Pauline Sant-Angelo, has arranged a series of four semi-classical concerts, which he has christened 'Bohemian.' The first was held on November 12, when Miss Freda Levey (soprano), Mr. Percy Rhodes (tenor) and Mr. Arthur W. Kaye (violin) were colleagues of Mr. Sant-Angelo in interpreting the programme, an interesting item in which was a soprano scena, based on the 'Medea' legend, and composed—and, we understand, written—by Signor Tartaglione, of the Royal Manchester College of Music.

'The Vicar of Wakefield,' a light opera, with pleasant music by Madame Liza Lehmann, came to its first performance at the Prince's Theatre on November 12. The company has been organized by Mr. David Bispham, who, of course, is the Dr. Primrose of the cast.

## MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The only public orchestral concert of the season was held on October 26, when the programme included Beethoven's seventh Symphony and Brahms's variations on a theme by Haydn, nobly performed by the Hallé Orchestra under Dr. Richter. Other items were Weber's 'Euryanthe' and Berlioz's 'Carnaval Romain' overtures, and Liszt's 'Les Préludes.' Miss Evangeline Florence was the vocalist.

Mr. Wall and his associates performed Stanford's Pianoforte quintet in D at the Newcastle Musical Society's concert on October 30. At the Classical Concert Society's first meeting on November 12 the programme was devoted to Beethoven and Schumann. Pianoforte trios were played by Madame Marie Fromm, Miss Elsa Wagner, and Mr. Willy Lehmann; but the striking feature of the evening was the impassioned and artistic singing of Fräulein Meta Diestel, who contributed Beethoven's six Gellert songs (Op. 48) and Schumann's song-cycle 'Frauen Liebe und Leben.'

On November 7 the rebuilt Victoria Hall at Sunderland was first devoted to serious art by the performance of 'Hiawatha's Wedding Feast' and Goring Thomas's 'The Sun-worshippers,' performed by the Sunderland Philharmonic Society. Miss Elsie Foster and Mr. William Green were the soloists. Mr. N. Kilburn conducted, and the Hallé Orchestra supplied the instrumental accompaniments.

## MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Sacred Harmonic Society opened its fifty-first season on November 15 with a concert performance of Wagner's 'Flying Dutchman.' Under Mr. Allen Gill's careful training the chorus came off with flying colours; the quality, the attack and finish, as well as the breadth of tone being unusually fine. The same cannot unfortunately be said of the orchestra, but until more opportunity is found for full rehearsal of band and chorus, this must naturally be the result. It is a pity that such an orchestra cannot be got together for at least three full rehearsals. The solos were well rendered by Miss Gleeson-White (Senta), Miss Hedwig Hantke (Mary), Mr. Alfred Heather (Eric), Mr. Samuel Masters (Steersman), Mr. Dan Price (Daland), Mr. Frederic Austin (Dutchman). Under Mr. Gill's direction an excellent performance was rendered.

On November 6, Mr. Rohan Clency gave a violin recital; on November 7, Herr Kreisler's recital was full to overflowing and enthusiastic to a degree; and on November 14 Mr. Maynard Grover gave a pianoforte recital, when he was assisted by Mr. Robert Radford, both of whom received a hearty welcome in their native city.

The Leicester Symphony Orchestra gave its first concert on October 26, when the programme included Beethoven's 'Fidelio' overture, Mozart's G minor Symphony, Jensen's Suite, and German's 'Nell Gwyn' dances. The vocalists were Miss Justina Keightley and Mr. George Pochin; violin solos were contributed by Mr. J. Colin Muston, leader of the Orchestra, and bassoon solos by Mr. J. W. Bird. The Orchestra, of about seventy performers, was ably directed by Mr. J. A. Adcock.

A concert recital of Bizet's 'Carmen' was given by the Leicester Philharmonic Society, under the direction of Sir Herbert Marshall, on November 8. The work was ably conducted by Mr. H. B. Ellis, and the production met with an enthusiastic reception.

## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The visit of the Moody-Manners Opera Company early in November was notable for a novel form of local co-operation. Hitherto such aid in operatic enterprises has been limited to the provision of committees and guarantees. But the formation, six months ago, of a choral society for the study of grand opera, directed by Mr. J. Duffell, made practical music collaboration possible. Sixty-five members of the new Society were specially rehearsed and 'dressed' by

Mr. Manners, and took part with success in the choral portions of 'Tannhäuser' and 'Lohengrin.' So satisfactory was this new departure that in the following week about fifty of the same party were dispatched to Birmingham with equally good results. The Society has now taken up the study of 'Faust' and 'Aida.'

The Penistone Choral Society is still progressing under Mr. J. Cooper's zealous directorship. In proof thereof an excellent performance of 'Acis and Galatea' was given on November 14.

At an interesting chamber concert, promoted by Miss Hickmott, at the Girls' High School, on November 8, Brahms's Pianoforte trio in C minor (Op. 101) was admirably played by Miss Hickmott, Mr. Ellenberger and Mr. E. Thorpe. Mozart's Pianoforte quartet in G minor and Brahms's String quintet in F (Op. 88) were also included in the programme.

Brahms predominated also at the opening concert of the Sheffield Chamber Music Society on November 20, when Miss Fanny Davies and Mr. Mühlfeld played the duet Sonatas, Op. 120, Nos. 1 and 2, for pianoforte and clarinet. Miss Davies also played Beethoven's Pianoforte sonata in A flat (Op. 110).

A performance of Pattison's 'The wise men' at Glossop Road Baptist Church, under Mr. E. Booth, on November 11, indicated a laudable desire on the part of the choir to go beyond the limitations of ordinary service music.

Berlioz's 'Faust,' performed by the Sheffield Musical Union on November 22, is chorally, exactly suited to the peculiar qualities of Dr. Coward's dauntless choristers. They revelled in the picturesque variety of its numbers depicting peasants, revellers, soldiers, fairies, demons, &c., with realistic dramatic fidelity. The playing of the orchestra was less successful, save in the March and the Ballet music, which were admirably rendered. The soloists were Madame Conly, Mr. Henry Brearley, Mr. Charles Tree and Mr. R. Charlesworth.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

### LEEDS.

Music in Yorkshire is rather a long time in getting under way after the summer recess, and it is not till near the end of October that anything occurs deserving of record. On October 24 the Bohemian Chamber Concerts began their eighth season, the programme including quartets by Beethoven (Op. 59, No. 2), Grieg and Haydn, of which very enjoyable performances were given by Messrs. Elliott, Wright, Moxon and Bolton. A striking proof of the success of these unconventional 'smoking concerts' is afforded by the fact that another series on similar lines has been organized by the 'Rasch' Quartet (Messrs. Rasch, Drake, Haigh and Giessing), which opened its first season on November 7 with every prospect of success. During the season it is proposed to give all Beethoven's so-called 'posthumous' quartets, and the first (Op. 127) was the chief feature of this concert. On October 27 the first of the Municipal Concerts, founded by Mr. Fricker, the organist of the Town Hall, was made the occasion of the reception of the Leeds and Sheffield choir that recently visited Germany. Dr. Coward conducted a considerable portion of 'The Dream of Gerontius,' which was sung admirably, but sounded strangely incomplete to the accompaniment of nothing but pianoforte and organ, and a selection from the 'Messiah' and some part-songs were more satisfactory and artistic in effect. The principals were Miss Lillian Dews, Mr. Brearley and Mr. Charlesworth.

The Philharmonic and Subscription series of concerts began on October 31, when the musical public of Leeds were embarrassed by having to choose between the Carl Rosa company's production of 'Fidelio' and the Philharmonic Society's performance of Dvořák's 'Spectre's Bride,' under Sir C. V. Stanford, and Sir Hubert Parry's 'Pied Piper' under its composer's direction. The humour of the latter work was well brought out, and it made a very favourable impression. The principals were Madame Ella Russell, Mr. Gervase Elwes and Mr. Francis Braun. The Municipal Orchestra, at its concert on November 10, gave, under Mr. Fricker's direction, very finished and artistic performances of the 'Eroica' symphony, the 'Siegfried Idyll,'

and Tchaikovsky's first Suite, which were the chief features of a programme whose only fault was its length. Mr. Arthur Grimshaw conducted his 'Two English melodies,' very artistically adapted for string orchestra. Mr. Arthur Haywood was pianist, and Mr. Fred Taylor vocalist. The Leeds Musical Evenings, which have now attained their majority, afforded a programme of quite unusual interest on November 13, when Mrs. Henry J. Wood, with Mr. Wood at the pianoforte, gave a vocal recital, varied by the highly artistic playing of the gifted young pianist Miss Leginska, and the violinist Mr. Macmillan, both of them finished executants and endowed with a full share of the artistic temperament. It does not say much for the artistic enterprise of Leeds that Sir Hubert Parry's 'Judith' should have had to wait eighteen years before it was introduced to a town supposed to be specially interested in choral music. The omission has, however, been tardily remedied by the performance, excellent in many respects, given on November 14 by the Choral Union. The chorus-singing, under Dr. Coward's conducting, was brilliant and full of zest. Miss Agnes Nicholls gave a really inspired reading of the title-rôle, and the other chief parts were worthily filled by Miss Edna Thornton, Mr. H. Brearley and Mr. Herbert Brown. The Leeds Musical Union, of which Mr. Noel Bell is conductor, gave a concert on November 19, very finished performances of some part-songs by Philip Scharwenka deserving especial mention.

### BRADFORD.

The Bradford Festival Choral Society, of which Dr. Cowen is now the conductor, celebrated its Jubilee in November, having been formed in connection with some festivals which were associated with the opening of St. George's Hall, the commodious if not exactly luxurious concert-hall that has served Bradford well for the past fifty years. On October 26 the Society gave 'Elijah,' with Madame Sobrino, Miss Peters, Mr. Saunders and Mr. Herbert Brown as principals, and on November 15 the actual jubilee celebrations took place, Sullivan's 'Golden Legend' being conducted by Dr. J. C. Bridge, who was the Society's conductor 1887-89, and Mr. Frederic Cliffe, a native of the district, who was its organist in 1874-76, conducting his recent Sheffield work, 'Ode to the north-east wind.' As might be expected, an extra amount of zest distinguished the performances, in which the solo parts were taken by Miss Agnes Nicholls, Miss Mabel Braine, Messrs. William Green, J. R. Singleton and Watkin Mills. The celebration was extended to a concert on November 19, when part-songs appropriate to the occasion, and including a glee by W. Jackson, the first conductor of the Society, were given under the direction of the chorus-master, Mr. H. A. Branscombe. The domestic nature of this part of the celebration was emphasised by the fact that the soloists were all local singers.

On October 20 the Permanent Orchestra resumed its proceedings with a concert the programme of which consisted of English and French music, the composers represented including Elgar, Cowen, German, Bizet and Guilmant, while the interest centred chiefly in a symphonic ballad by Mr. Ernest Blake, entitled 'Far from the madding crowd,' in which a couple of Dorset ballad tunes are made to serve as material and are used with exceptional skill, the construction of this attractive work being most artistic and full of interest. It was very creditably played under Mr. Blake's direction, Mr. Allen Gill conducting the rest of the concert. The subscription concert on November 2 was of orchestral music. A fine performance of Schumann's D minor Symphony was given, under Dr. Richter's direction, by the Hallé Orchestra, and Mr. Backhaus gave a brilliant yet artistic reading of Beethoven's fourth Pianoforte concerto. Miss Esta d'Argo was the vocalist. On November 20 Mr. Herbert Johnson, a young but gifted pianist, gave a recital of a very exacting nature, the programme including Schumann's G minor Sonata and a representative series of Chopin pieces, which he played brilliantly.

### OTHER YORKSHIRE TOWNS.

The very flourishing Huddersfield Choral Society had an easy task in Berlioz's 'Faust,' which it gave on October 19, with Madame Conly, Messrs. H. Wilde, J. Browning and Charles Tree as an excellent cast of soloists. Dr. Coward

conducted and the chorus-singing was splendid in its colour and force. At the subscription concerts the appearance of Lady Hallé and Mr. Leonard Borwick, with Mr. Plunket Greene as vocalist, on November 20, has been the only event of note. The Halifax Orchestral Society, under Mr. Van Dijk, gave a concert on November 15, the programme of which included a Mozart Symphony and Max Bruch's G minor Violin concerto (Mr. Johan Rasch), as well as an overture, 'Amicitia,' written by Mr. Van Dijk especially for the Society. The Wakefield chamber concert on November 8 was distinguished by a performance of Brahms's F minor Pianoforte quintet by the Saunders string quartet party, with Miss Elsie Hall as pianist. Mr. Quinlan was the vocalist. The Keighley Musical Union, of which an enthusiastic local amateur, Mr. J. B. Summerscales, is conductor, gave Haydn's fresh and genial 'Seasons' on November 20, the principals being Miss Teresa Blamy, Mr. Alfred Heather and Mr. Joseph Lycett.

Hull now boasts of an orchestra, a number of local players having banded together to form the Hull Symphony Orchestra, of which Mr. Wallerstein has been appointed conductor. As most of the members are engaged at local theatres only afternoon concerts are possible, but at the three that have already taken place some creditable performances of interesting works have been given, including Haydn's 'La Chasse' symphony, the 'Unfinished' of Schubert, and Mendelssohn's 'Scotch.' Already the band is improving from its co-operation, and Mendelssohn's work was well played, the chief drawback to the excellence of the performances being that some of the prominent players are not as refined in tone and style as they might be. It is, however, a most interesting venture and promises well in an artistic sense. On November 16 the Hull Harmonic Society gave a good all-round performance of 'Elijah,' with Miss Ethel Wood, Miss Edna Thornton, Mr. John Bardley and Mr. Frederic Austin. The chorus was efficient and Mr. Walter Porter conducted with ability.

## Foreign Notes.

### ANTWERP.

'Ryndwergen' (the Rhine-dwarfs), a new music-drama by a young Belgian composer, M. Auguste de Boeck, was produced here at the Flemish opera.

### BERLIN.

The concert of the Lamoureux Orchestra from Paris, on October 21, at the Philharmonic Hall, was a great triumph for the French artists and their able conductor, M. Chevillard. The programme included Berlioz's 'Carnaval Romain' and Schumann's 'Manfred' overtures, Saint-Saëns's 'Danse macabre,' Mozart's G minor Symphony, &c. M. Saint-Saëns and M. Vincent d'Indy were also enthusiastically greeted on their appearance before a Berlin public, the former at the first Philharmonic concert, when he played his fifth Pianoforte concerto, the 'Africa' fantasia, and some smaller pieces; the other at a concert given by the pianist Rudolf Ganz, who played the solo part in the fine 'Symphonie sur un chant montagnard,' for pianoforte and orchestra, which M. d'Indy conducted in masterly style. — The Handel Festival, on October 25-28, has so far been the great event of the Berlin season. Three choirs took part — the Philharmonic, under Prof. Siegfried Ochs, the Hochschule für Musik, under Prof. Joseph Joachim, and the Singakademie, under Prof. Georg Schumann, but not in combination. Each choir was responsible for one concert; the Philharmonic choir performed 'Israel in Egypt,' the Hochschule singers were heard in the 'Ode on St. Cecilia's Day,' and the Singakademie in the rarely-given 'Belshazzar.' The fourth concert was devoted to chamber music. The performances were first-rate, especially that of 'Israel,' which created the utmost enthusiasm in a crowded audience. — On October 27, a new concert hall, the Mozartsaal, was opened with a concert in which a newly-formed Mozart orchestra, under the conductorship of Herr Paul Prill, displayed good qualities and greater possibilities in the future

in a programme devoted exclusively to Mozart and Beethoven. — In connection with the unveiling of the monument to Albert Lortzing, the Theater des Westens, on October 27, revived a long-lost fairy opera, 'Die drei Rolandsknapen.' The work was originally produced in Leipzig in 1849, since when it remained forgotten till it was brought to a hearing in Bremen early this year. — The new Lortzing monument in the Tiergarten was unveiled on October 28 with the ceremony usual on such occasions. Many artists, musical societies, deputations and others were present, and General-Intendant von Hülsen, representing the Kaiser, placed a wreath on the monument.

### CARLSRUHE.

F. Smetana's rarely-heard grand opera, 'Dalibor,' was performed at the Court Theatre on October 30, and well received.

### COLOGNE.

Max Reger's new orchestral Serenade (Op. 95) was produced by Generalmusikdirektor Fritz Steinbach at the first Gürzenich concert on October 23, and met with great success. The composer, who was present, declared the performance absolutely perfect. Madame Kirkby-Lunn, of London, sang an air from Mozart's 'Titus,' and contributed songs by Gustav Wolf and Richard Strauss. — At the second Gürzenich concert on November 6 a new symphony by the Hungarian composer Emanuel Móor was produced, and Signor Sgambati's melodious and impressive 'Requiem' was performed for the first time in Germany. Both composers were present to receive the warm congratulations of the audience, and to thank Herr Fritz Steinbach for most excellent performances.

### CREFELD.

On October 27 and 28 the Konzertgesellschaft held an *In Memoriam* Schumann festival. The programme was of more than average interest, because it included such rarely-heard works as the *first version* of the D minor Symphony (as edited by Franz Wüllner), the beautiful 'Nachtlid' for chorus and orchestra, the Festival overture, with chorus, on the Rheinweinlied, the Spanischer Liederspiel, and the *first version* for two pianofortes, two violoncellos and horn of the lovely Andante and variations (Op. 46). Of better known works 'Paradise and the Peri,' the Pianoforte concerto, a String quartet (Op. 41, No. 3), and many songs and solo quartets were included. Prof. Th. Müller-Reuter conducted.

### DUISBURG.

'Paria,' a new work for soli, chorus and orchestra by Arnold Mendelssohn, words by Goethe, was produced, on October 21, by the Duisburger Gesangverein under Dr. Walter Josephson, and met with great success. The composer, who was present, was many times recalled, while the conductor was also warmly congratulated on an excellent performance of the difficult work.

### DÜSSELDORF.

At the first subscription concert of the Städtischer Musikverein, on October 18, a tone-poem entitled 'Liebesfeier,' by Willy Mosbacher, was produced by Prof. Julius Butts, and received with much favour.

### ESSEN.

Herr Ernst Boehe's new orchestral poem 'Taormina' was produced at the first subscription concert of the Essener Musik-Verein on October 24, under the direction of the composer. 'Taormina,' it will be remembered, is the name of a town in Sicily, province of Messina, and famous for its Roman ruins as well as for the glorious views toward Ætna and over the sea. Herr Boehe's poem is distinctly a mood-picture, and suggests the poet's thoughts of Taormina's past greatness as well as of the present glories of nature as he views the blue sky, the sea, and the snow-clad volcano. In fact, the piece bears some resemblance in its 'programme' to the slow movement of Richard Strauss's 'Aus Italien' and Elgar's 'In the South.' The work, which lasts thirty minutes, is a worthy successor to the young composer's well-known 'Odysseus' pieces.

## HAMBURG.

A cycle of thirty-five operas famous in musical history was recently started with Spontini's 'La Vestale,' of which Wagner thought so highly. The work failed to make an impression, however, and soon will doubtless once more be forgotten.

## LEIPZIG.

At the first Gewandhaus Chamber concert a new manuscript Pianoforte quintet in F (Op. 47), by Prof. Georg Schumann, of Berlin, was successfully produced.

Herr Arthur Nikisch has resigned his post as director of studies at the Conservatoire, but will continue as professor of the conducting class.

## MANNHEIM.

Richard Strauss's 'Salome' was enthusiastically received at its first performance at the local Court Theatre. A young singer, Fräulein Signe von Rappe, who, it is said, had only once before appeared on a stage, scored a striking success in the most difficult title-rôle, and was hailed a newly-risen star of the first magnitude.

## PARIS.

M. Jules Massenet's latest opera, 'Ariane,' was produced at the Grand Opéra on October 31 with the greatest success. The libretto, by M. Catulle Mendès, deals with the story of Theseus and Ariadne, and offers opportunities for dramatic effects of which the gifted composer has availed himself in a masterly manner. In fact, the new work is voted the most dramatic of his numerous operas. The performance, conducted by M. Vidal, was all but perfect, Mesdames Lucienne Bréal as Ariane, Louise Grandjean as Phèdre, and MM. Muratore as Theseus and Delmas as Pirithous having been equal to the composer's every demand.—'Les Armailles,' a two-act dramatic legend by M. Gustave Doré, was produced at the Opéra Comique on November 9, and well received. The work shows decided talent and would doubtless have gained even more admirers, if the 'book' were less gruesome and improbable. The climax is a fight between one of the Armailles, Kobi, and the ghost (!) of his whilom friend, the other Armailles, Hansli, whom Kobi had murdered to gain possession of the heroine, Mädeli. On the same evening M. Jacques Dalcroze's one-act 'Le Bonhomme jadis' was performed for the first time in France. The charming little work had already been given in Germany under the title of 'Onkel Dazumal' ('Uncle once upon a time').

## PRAGUE.

At the first of a new series of symphony concerts inaugurated by Dr. Gerhard von Kessler, Elgar's 'In the South' overture was performed and well received.

## STUTTGART.

Liszt's oratorio 'Christus' has been performed here for the first time without cuts. Although the concert lasted no less than three and a-half hours, the work made such a deep impression that a second performance is already contemplated. Hofkapellmeister Pohlig conducted.

## UTRECHT.

'Hiawatha,' an orchestral suite by Karl Kämpf, was performed on October 31 under the direction of Kapellmeister Hutschenruyter, and so enthusiastically received that it had to be repeated a few days later.

The death is announced in *Le Courrier Musical* of VLADIMIR WASSILIEWITSCH STASSOV, the Russian musical critic. Born at St. Petersburg in 1824, in 1845 he began to work at the public library, and in 1851 was appointed librarian of the artistic section of that institution. He wrote many notices concerning the composers of the New Russian School, from Glinka—whom Liszt called the 'Prophet-Patriarch' of Russian music—down to Tchaikovsky. With these two composers he was personally acquainted, also with Moussorgsky, César Cui, and Rimsky-Korsakov. He wrote a biography of Borodin, a memoir of Glinka, and a pamphlet 'L'Abbé Santini et sa collection musicale,' published at Florence in 1854. His contributions to musical literature between the years 1847 and 1894 were collected and published in the latter year in three volumes.

## Country and Colonial News.

BRIEFLY SUMMARIZED.

ABERDEEN.—The great and well deserved success which attended the performance of Elgar's 'The Dream of Gerontius' last year induced Mr. William Litster and his excellent colleagues, vocal and instrumental, of the Aberdeen Musical Institute, to repeat their former triumphs, which they did on November 9 at the Music Hall. On this occasion the choral-singing reached a very high standard—phrasing, expression, intonation, and intelligence animating a most commendable interpretation of the music. Hardly less praise is due to the orchestra, while the names of the soloists—Miss Gertrude Lonsdale, Mr. Henry Brearley and Mr. Montague Borwell—are a sufficient guarantee of their efficiency. Mr. J. M. Riach led the band and Mr. Warren Clemens presided at the organ. Mr. William Litster, who conducted, is again to be congratulated on a performance which reflected great credit on all concerned.

BATH.—The Avon Vale Musical Society were honoured by the presence of Sir Hubert Parry at their annual concert, given in the Assembly Rooms on November 14. The programme included Schubert's 'Song of Miriam,' in addition to Sir Hubert Parry's 'The lotos-eaters' and 'Blest pair of sirens.' Both the latter works were conducted by the composer. Miss Gleeson-White was the soprano-soloist, and Mrs. Calverley Bewicke the reciter in 'The lotos-eaters.' After the concert Sir Hubert Parry was presented, on behalf of the members of the Society, with a silver-mounted tortoise-shell paper knife. In the course of a genial little speech acknowledging the gift, he said that nothing could be necessary to recall to his mind the delightful experience he had had that day, or the sympathetic response the performers had made to his baton.

BRIGHTON.—The Brighton Sacred Harmonic Society, at the Dome, on November 22, gave excellent performances of Sullivan's 'Golden Legend' and Gounod's 'Gallia.' The singing of the choir was most praiseworthy, and the entire concert, under Mr. Robert Taylor's experienced direction, was most enjoyable. Mr. Percy Taylor presided at the organ, and Mr. W. A. Baker led an efficient orchestra.

CHICHESTER.—The orchestral society, which was successfully inaugurated in May last, gave its second concert on November 6, and showed distinct signs of progress. The programme included Gounod's 'Mirella' overture, Mendelssohn's 'Scotch' symphony and 'Capriccio brillante,' and Smetana's 'Prodaná Nevesta' overture. The soloist in the Capriccio was Miss Isabel Hirschfeld, who also played Chopin's Scherzo in C sharp minor. Miss Edith Evans was the vocalist, and Mr. F. J. W. Crowe conducted.

GRAVESEND.—A new romantic opera, 'The mystic bells: or, The land of exaggeration,' composed by David Mackenzie, was produced for the first time by the St. Cecilia Musical Society in the Public Hall, Gravesend, on November 7, under the composer's direction, and met with a hearty reception.

MALVERN.—The first of this season's concerts given under the auspices of the Malvern Concert Club took place in the Assembly Rooms on November 3, Sir Edward Elgar, the Vice-President, being present. The programme was entrusted to the Hanley Cauldon Vocal Society, conducted by Mr. John James, and the charm and finish of their singing was amply demonstrated in a varied selection of part-songs which included Brahms's 'Dirge of Darthula,' Elgar's 'Feasting, I watch,' and Cornelius's 'O death, thou art the tranquil night,' the last-named especially being splendidly sung. Violoncello solos were contributed with much acceptance by Mr. Carl Fuchs, accompanied by Mr. Ivor Atkins.

MELBOURNE (AUSTRALIA).—Mr. Frederic Beard gave an orchestral concert in the Town Hall on October 6. The orchestra consisted of seventy-five professional players, and the programme included the 'Meistersinger' and 'Tannhäuser' overtures, and Tchaikovsky's 'Pathetic' symphony and 'Casse-noisette' suite, which were all admirably played under Mr. Beard's skilful direction.

## Answers to Correspondents.

**ORCHESTRA.**—Mendelssohn composed his 'Festgesang' to celebrate the 400th anniversary of the invention of printing. The pieces—four in number—were performed at the unveiling of a statue to Gutenberg, erected in the Market Place, Leipzig, on June 24, 1840. The work is written for four-part male chorus with accompaniment of brass instruments, and was performed in the open air on the occasion above referred to. In Nos. 1 and 3 there is an echo orchestra (brass), which was conducted by Ferdinand David, while Mendelssohn led the main body of performers. In a letter written by the composer on June 22, 1840, after the first rehearsal in the Market Place, he says: 'I take my stand by the lamp-post, and David is 130 yards off with the second orchestra. It is an enormous business; over 200 men, 20 trombones, 16 trumpets, &c. Spontini himself would scarcely say *Encore deux violons* this time.' No. 2 of the set of pieces was adapted by Dr. W. H. Cummings to Charles Wesley's Christmas hymn 'Hark! the herald angels sing.' For a letter of Mendelssohn's (in English) on the subject, see THE MUSICAL TIMES of December, 1897, p. 810.

**TROMBONE.**—(1) With regard to one of the small slides of your valve trombone having become fixed, we have to say that all slides should be withdrawn at times, in order to prevent them from setting. Should, however, a slide become fixed, a little grease should be placed at and round the outer end and edge of the tube by the bow, so that on the metal being carefully heated, before a fire or flame, it (the grease) will find its way down between the two tubes forming the slide, which it will liberate. Force should not be used, as the valve connected with the slide might thereby be strained and rendered useless. (2) As the note (E) in the violin piece is printed with a stem up and down, it should be played both on the E string and the A string, the latter by the fourth finger.

**SCOT.**—(1) For sacred pieces suitable for a junior choir of girls and boys try 'The Lord is my Shepherd' and 'By Babylon's waters,' by Henry Smart; 'O how amiable,' by J. H. Maunders; 'The Lord Himself is thy Keeper,' by Hugh Blair (all these are in two parts); Twelve sacred songs, by Stainer (in unison). (2) A sacred cantata for mixed voices may be selected from 'The daughter of Jairus' (Stainer), 'Olivet to Calvary' (J. H. Maunders), 'The Holy Child' (Thomas Adams), and 'The story of Bethlehem' (John E. West).

**W. W.**—(1) Brahms played (on the pianoforte, and from memory) his own adaptation of Bach's Toccata in F for organ; it has not been published. (2) The late Sir Herbert Oakeley did possess the autograph of Bach's Organ prelude and fugue in B minor. It was sold by Messrs. Sotheby on March 4, 1905, and realised £66. The MS. is regarded as one of the finest known specimens of the composer's handwriting. A reduced facsimile of folio 1 of the Prelude is given in Mr. E. M. Oakeley's 'Life of Sir Herbert Oakeley.'

**J. E. C.**—(1) No one is allowed to affix the letters 'R.A.M.' to his name. The only diplomas granted by the Royal Academy of Music are: Fellow, Associate, and Licentiate, each of these being abbreviated by the letters F.R.A.M., A.R.A.M., and L.R.A.M. (2) The studies of Isidor Philips and the compositions of Brahms and Tchaikovsky can be obtained from Messrs. Novello.

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| 106. Come, shepherds, come! shake off your sleep  | .. .. . |
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| 108. The good men all of Chastres   | .. .. . |
| 109. Whence comes this rush of wings afar?  | .. .. . |
| 110. { Come with us, sweet flowers, and worship } rd.<br>{ Infant so gentle, so pure, and so sweet! } | .. .. . |
| 111. O Night, peaceful and blest!   | .. .. . |
| 112. Of the Father's love begotten  | .. .. . |
| 113. We saw a light shine out afar  | .. .. . |
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| 133. Sleep, holy Babe                         | .. .. . | Dykes             |
| 134. Good Christian men, rejoice              | .. .. . | Old German        |
| 135. 'Twas in the winter cold                 | .. .. . | J. Barnby         |
| 136. Good King Wenceslas                      | .. .. . | Helmores's Carols |
| 137. Come! ye lofty                           | .. .. . | Elvey             |
| 138. God rest you merry, gentlemen            | .. .. . | Traditional       |
| 139. Listen, Lordings                         | .. .. . | Ouseley           |
| 140. The First Nowell                         | .. .. . | Traditional       |
| 141. When Christ was born                     | .. .. . | Arthur H. Brown   |
| 142. Jesu, hail! O God most holy              | .. .. . | J. Stainer        |
| 143. The seven joys of Mary                   | .. .. . | Traditional       |
| 144. What Child is this?                      | .. .. . | Old English       |
| 145. The Waits' Song (The moon shines bright) | .. .. . | Traditional       |
| 146. The Virgin and Child                     | .. .. . | C. Steggall       |
| 147. The Holly and the Ivy                    | .. .. . | Old French        |
| 148. The Lord at first                        | .. .. . | Traditional       |
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 156. Good Christian men, rejoice.  
 157. Christmas hath made an end.  
 158. God rest you merry.  
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 161. The Wassail Song  
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 172. While Shepherds watched.  
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### PRESS NOTICES.

#### THE DUNDEE ADVERTISER (August 6, 1906).

There is one branch of psalmody, however, which has been much neglected in all the Scottish Churches—that of chanting. Indeed, it seems that the art of chanting was lost by the Protestants at the Reformation, and is only now beginning to show signs of revival. This resuscitation would be accelerated if conductors of Scottish psalmody could be induced to use an excellent little book published by Messrs. Novello & Co., Ltd., London, entitled "One Hundred Psalms (Bible Version) and the Canticles, pointed for Chanting." The editor, Mr. F. G. Edwards, has had much practical experience, and gives some valuable hints as to the best methods to be adopted in chanting; and has made an excellent selection of ancient and modern chants.

#### THE ABERDEEN FREE PRESS (July 23, 1906).

The Psalms most generally in use have been selected, and following these are the Canticles—all pointed and assigned to appropriate chants. The editor, bearing in mind the maxim that "good chanting should be good declamation joined to musical intonation," has adopted a system of pointing that is at once simple and natural. . . . The chants are admirably selected for the purpose intended. They mostly all possess melodic interest, and are free from harmonic complications, while their compass, and in particular the reciting notes, has been arranged to suit medium voices. The book makes congregational singing not only possible but simple.

#### CHRISTIAN WORLD (September 13, 1906).

"One Hundred Psalms (Bible Version)" is the title of a work just issued by Messrs. Novello, which has been edited by Mr. F. G. Edwards. Evidently the publishers think that there is a future for chanting in the Free Churches. The editor's directions in the preface concerning the troublesome reciting tone are admirable. It is to be hoped that they will be heeded. The Anglican chant is a compromise between unmeasured music, and it is full of traps. Hurry, gabble, and false accents are common. Where is really perfect chanting to be heard? The chants are well chosen from sources old and new, and in deciding what psalms to include the editor has had the help of Dr. Monro Gibson. The type of the words is delightfully large and clear.

#### WESTERN DAILY PRESS (July 30, 1906).

The aim has been to select such chants as are singable, and with some old favourites are combined new ones by Messrs. Josiah Booth, Alfred Hollins, J. H. Maunder, and John E. West. The book is certain to be appreciated, and the carefulness manifested by Mr. Edwards in his other contributions is also shown in this effort.

#### MUSICAL JOURNAL (September, 1906).

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## THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

## DAILY TELEGRAPH.

The third number—a "Lovers Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

## MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

## EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

## DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

## THE DAILY CHRONICLE.

These attractive pieces merit popularity.

## SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

## WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

## SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's fine craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

## GLASGOW HERALD.

They should please popular audiences all over the country.

## GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

## GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, represented the triumph of melody over mere rhythmic eccentricity.

LONDON: NOVELLO AND COMPANY, LIMITED.

Just Published.

# MORRIS DANCE TUNES

COLLECTED FROM TRADITIONAL  
SOURCES

AND ARRANGED

WITH PIANOFORTE ACCOMPANIMENT

BY

CECIL J. SHARP

AND

HERBERT C. MACILWAINE

TWO SETS.

PRICE TWO SHILLINGS EACH NET.

## SET I.

1. Bean Setting (Stick Dance).
2. Laudnum Bunches (Corner Dance).
3. Country Gardens (Handkerchief Dance).
4. Constant Billy (Stick Dance).
5. Trunkles (Corner Dance).
6. Morris off.

## SET II.

1. Rigs o' Marlow (Stick Dance).
2. Bluff King Hal (Handkerchief Dance).
3. How d'ye do? (Corner Dance).
4. Shepherds' Hey (Stick or Hand-clapping Dance).
5. Blue-eyed Stranger (Handkerchief Dance).
6. Morris off.

London: NOVELLO AND COMPANY, Limited.

Just Published.

# BRIDAL MARCH & FINALE

FROM THE MUSIC TO

"THE BIRDS" OF ARISTOPHANES

COMPOSED BY

C. HUBERT H. PARRY.

ARRANGEMENT FOR PIANOFORTE SOLO BY JOHN E. WEST  
Price Two Shillings.ARRANGEMENT FOR ORGAN BY W. G. ALCOCK  
Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

S. COLERIDGE-TAYLOR'S

INCIDENTAL MUSIC TO STEPHEN PHILLIPS'S DRAMA

# NERO.

## PRELUDE:

Pianoforte Solo	..	..	..	..	..	..	2	0
Violin and Pianoforte	..	..	..	..	..	..	2	0
String Parts	..	..	..	..	..	..	3	0

## PROCESSIONAL MARCH:

Pianoforte Solo	..	..	..	..	..	..	2	0
String Parts	..	..	..	..	..	..	2	6

## FIRST ENTR'ACTE ("NERO"):

Pianoforte Solo	..	..	..	..	..	..	2	0
Violin and Pianoforte	..	..	..	..	..	..	2	0
String Parts	..	..	..	..	..	..	3	0

## SECOND ENTR'ACTE ("POPPÆA"):

Pianoforte Solo	..	..	..	..	..	..	2	0
Violin and Pianoforte	..	..	..	..	..	..	2	0
String Parts	..	..	..	..	..	..	2	6

## INTERMEZZO ("Singing Girls' Chorus"):

Pianoforte Solo	..	..	..	..	..	..	1	6
Violin and Pianoforte	..	..	..	..	..	..	2	0
String Parts	..	..	..	..	..	..	2	3

## EASTERN DANCE:

Pianoforte Solo	..	..	..	..	..	..	2	0
Violin and Pianoforte	..	..	..	..	..	..	2	6
String Parts	..	..	..	..	..	..	2	0

Wind Parts and Full Scores MS.

London: NOVELLO AND COMPANY, Limited.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906.

## LIFT UP YOUR HEARTS

A SACRED SYMPHONY, IN F

FOR

BASS SOLO, CHORUS AND ORCHESTRA

COMPOSED BY

H. WALFORD DAVIES.

(Op. 20.)

Price Two Shillings and Sixpence.

String Parts (*in the Press*). Full Score and Wind Parts MS.

## THE TIMES.

It is very interesting, apart from its intrinsic beauty, which is great, to see how closely the classical form has been preserved. . . . The first movement, which is introduced by a bass soloist and choir, in the words, "The glorious majesty of the Lord shall endure for ever," is a very original and finely developed *Allegro*, which only departs from the usual structural pattern at the close, when a dialogue between a violin and violoncello solo leads into the most charming movement of the work, an *Allegretto amabile* standing in the place of symphonic *Scherzo*. Its main melody is exquisitely suave, and a certain sedate graciousness calls up the image of some beautiful character. . . . The three "sayings" of Jesus chosen are such as point most distinctly to the essential part of Christian doctrine, since it is only through acceptance of these that the soul can be placed in the right attitude for the great ascription of praise which concludes the work and gives it its title, "Lift up your hearts." Here all is of the finest quality, from the bass "intonation," as it might be called, set to a plain-song melody from Marbecke, and the splendid chorus "Holy, Holy, Holy," the theme of which is taken from the same source. Technically this number is a set of variations more or less in Chaconne form, but the analogy is not pressed too closely, and with all the resources of his great contrapuntal skill, his strongly individual kind of harmonization, and the beautiful reverence and spirituality which were manifested in "Everyman," the composer reaches something very like sublimity.

## DAILY CHRONICLE.

The novelty proved to be an attractive composition, with some fine opportunities for the chorus and many exceedingly charming orchestral passages. No applause, of course, was permitted, but the crowded audience listened with the deepest interest to Dr. Davies's beautiful numbers. It is not difficult to predict a great success for this clever work. It opens with the declaration for the bass soloist and chorus that "The glorious majesty of the Lord shall endure for ever." This is followed by a long movement for the orchestra. Next comes a sombre soliloquy for the soloist, the words of which are taken from Ecclesiastes, the singer being supposed to be contemplating rather than sharing the human lot. The *Finale* consists of a setting of the *Sursum Corda* and Sanctus, the chorus work being of a plain-song character.

## THE TRIBUNE.

The work is earnest, and there is enough in the music to remind us that the composer is a church organist, also enough to show that he is well aware of the changes which have come over the art of music—a spirit of freedom in the matter of harmonic progressions, and especially of form. The first movement, an *Allegro energico*, in which various themes are exposed and to a certain extent discussed, follows to a large extent ordinary symphonic form. It leads without break to an *Allegretto amabile*, softness and sweetness being the prevailing features of the movement, which, as a contrast to the preceding one, is decidedly effective. The solo for the bass voice, entitled "Soliloquy," ends with a semi-chorus, while in the *Largo espressivo* are heard "Three Sayings of Jesus." The final chorus of praise is mostly concerned with the "Holy, Holy, Holy, Lord God of Hosts," in which the old plain-song version of the Sanctus is used.

## YORKSHIRE POST.

Though the structure of the work may in its broad lines be referred to precedent, there is still ample scope left for individual treatment, and the music abounds in interesting and individual touches, so numerous and often so subtle that a very close acquaintance will be necessary to enable one to discover them all. . . . The first *Allegro* is founded on themes of great nobility, and here the composer reminds one of Brahms, not only in the general character of his music, but also in his power of welding fine details into a big and harmoniously conceived whole. The *Allegretto*, again, is charming, thoroughly genial and simple, without a trace of triviality, and combining conflicting rhythms without any suspicion of artificiality. . . . The Sanctus is most happy in conception, and the series of variations to which it gives rise suggests an endless Alleluia, and fit in perfectly with the general design. Altogether the work is original in design and full of interest.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1906,

AND SUNG BY MR. JOHN COATES.

THREE ELIZABETHAN  
PASTORALS

1. AN IDYLL.
2. AMONGST THE WILLOWS.
3. THE MORRIS DANCE.

COMPOSED BY

A. HERBERT BREWER.

Price, each, Two Shillings.

Full Score and Orchestral parts, MS.

## THE TIMES.

Dr. Brewer was represented by "Three Elizabethan Pastorals," sung by Mr. John Coates with such admirable effect that the last had to be repeated. This, a description of a Morris dance, is an enchanting picture of a country merry-making, set to some excellent anonymous words, which are probably old. "An Idyll" and "Amongst the Willows" are also beautiful in a more romantic vein, and the three songs are as good in their way as anything the composer has done. They are sure to become widely popular wherever bright songs with orchestral accompaniment are required.

## DAILY TELEGRAPH.

In these little pieces, composed for tenor voice and orchestra, Dr. Brewer has opened up fresh ground, and shown a pretty talent for imitating the antique. The lyrics, by an old and anonymous author, are quaint and characteristic, while the music happily reflects their spirit and adapts itself to their form. All are charming, but the one most in favour this evening was "The Morris Dance," a very sprightly effusion which, encoored at rehearsal, had to be repeated this evening.

## MORNING POST.

Delicate and pleasing vocal pieces, which imparted a welcome lightness to the programme. They were sung by Mr. John Coates. The first, "An Idyll," proved the best in design, though the last won so much approval as to necessitate its repetition.

## PALL MALL GAZETTE.

Mr. John Coates sang three Elizabethan Pastorals by Dr. Brewer, composed for this Festival and conducted by the composer. Dr. Brewer has exactly hit off the sense of sixteenth-century music, and the Idyll which begins the series is exceedingly pretty, and was sung beautifully. Perhaps the best of the three was the "Morris Dance."

## THE ATHENÆUM.

The first two of "Three Elizabethan Pastorals" composed by Dr. Herbert Brewer, are dainty, but the third, "The Morris Dance," is specially characteristic, and the accompaniment has been cleverly scored.

## THE YORKSHIRE POST.

Dr. Brewer contributed a set of "Three Elizabethan Pastorals," entitled respectively "An Idyll," "Amongst the Willows," and "The Morris Dance." The quaint words, culled from a collection of Elizabethan lyrics, have suggested music whose lightness and fancy happily reflect their character. All three have genuine charm, but the daintiness of the quaint "Morris Dance," if not matchless, could not easily be matched for its daintiness and quaint humour, which, admirably interpreted by Mr. John Coates, so exhilarated the audience that a repetition was inevitable.

## THE MANCHESTER GUARDIAN.

"Three Elizabethan Pastorals," from the pen of Mr. A. Herbert Brewer, were sung by Mr. John Coates. They are also well-written pieces. The last of the three, a Morris Dance, is very effective. Mr. Brewer evidently knows how to write for the orchestra.

## SHEFFIELD DAILY TELEGRAPH.

A trio of dainty Elizabethan Pastorals by Dr. Herbert Brewer is clever and charming. The first, entitled "An Idyll," has a quiet lyrical grace. The last, "The Morris Dance," is riotously spirited, and was encoored.

## HEREFORD TIMES.

"Three Elizabethan Pastorals," written for the Festival by Dr. Herbert Brewer, proved very attractive, and were much appreciated. They are light in character, but quite charming in their picturesque and dainty treatment. "The Morris Dance" is the most striking of the three, as there is real fibre and character in it, the quaint dance being charmingly treated both vocally and instrumentally.

## GLOUCESTER JOURNAL.

Mr. Brewer made a distinct hit with his three songs. They are bright, tuneful, and at the same time scholarly. . . . Of the three songs "The Morris Dance" aroused the greatest enthusiasm on the part of the audience, though that might well have been because admiration had been pent up till the trio was completed.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, OCTOBER 3, 1906.

## THE KINGDOM

## AN ORATORIO

COMPOSED BY

EDWARD ELGAR.

(Op. 51.)

PRICE FIVE SHILLINGS.

Paper Boards, 6s. ; Cloth, 7s. 6d.

Tonic Sol-fa Edition (*in the Press*).

Book of Words, 6d., or 33s. 4d. per 100 ; Book of Words with Analysis by A. J. JAEGER, IS., or 58s. 4d. per 100.

An Interpretation of the Libretto by The Rev. Canon C. V. GORTON, M.A., IS.

Full Score (*in the Press*) ; String Parts, 25s. ; Wind Parts, &c. (on hire only).

## DAILY TELEGRAPH.

The dominant impression brought away from the town hall by me was that Sir Edward Elgar has given us nothing better adapted to gratify the average taste and judgment than his latest work. . . . Speaking generally and without reference to particular pages, "The Kingdom" is built upon broader lines than its predecessors. The choral sections are more developed, even in some cases as though to the end of musical effect, a point to which more attention should be directed in these days of exaggerated regard for the "word." . . . In the present work I find also enlarged development of the individual utterance. . . . We have more or less extended solos, the most important of which, given to the *Mother*, fills nine pages of the pianoforte score. Here is a distinct gain to musical interest, another being an appreciation of the value of beauty in music, beauty of melodic phrase, of harmony, and of all that makes for artistic euphony. . . . To sum up this record of first impressions, it is no more than that the new oratorio is in various commanding respects the most acceptable work which Sir Edward Elgar has yet given us.

The grave and glorious works that followed "The Kingdom" were in the picture the foreground of which the Elgar oratorio occupied. Lofty and noble it, lofty and noble they.

## STANDARD.

Music of great strength and originality. . . . Sir Edward Elgar has with little short of a stroke of genius made a singable and an interesting libretto out of the Gospel story, and with perfect literary sense of the fitness of things he has only added as an extra number a beautiful translation of the prayer of consecration that is with reason regarded as the original used by the Primitive Church.

Nothing more distinctive as a whole has been done for English oratorio of its kind than both this new libretto and this intensely well-conceived new music of our chief composer. . . . The whole work fulfils briefly its promise, and is frankly more secular and more dramatic, while it is infinitely less contemplative than its predecessor, and is as much itself a section as Siegfried is different from the Valkyrie. . . . To sum up briefly, "The Kingdom" is a live work, a combination of skill and inspiration that marks it as an English oratorio, not only of a new kind, but one that will go abroad and prosper and command respect.

## MORNING LEADER.

The Prelude with which "The Kingdom" opens is without doubt among Sir Edward Elgar's noblest inspirations. . . . The first scene opens in an atmosphere of peace and devotion, and an antiphon melody plays an important part. Soon there is a singularly beautiful impressive chord passage, when the assembled believers unite in praise. . . . The scene ends with a chorus, "Is it a small thing?" of great strength and elevation of thought, and beauty of melody and harmony. . . . The delicious charm of the semi-pastoral opening of the next scene is a delightful contrast from which in turn there is a complete transition in the third scene. Sir Edward Elgar rises to great spiritual and dramatic heights in the passages when the Holy Ghost descends, and in *Peter's* sermon; and the design of the whole is masterly. . . . The *Virgin's* Soliloquy is not only the most beautiful portion of the work, but certainly the most effective piece of vocal writing Elgar has given us so far.

## THE TRIBUNE.

I think that in some important respects the music of "The Kingdom" shows an advance on that of "The Apostles." Effects as great are obtained by simpler means. There is more clearness both in the vocal and orchestral writing, so that in the very complex passages nothing is lost. The music of "The Kingdom" seems to deliver its message more concisely, and, therefore, more directly, while losing nothing of that pervading spirit of devotion which is characteristic of its author. . . . Its music contains greater elements of strength, and it must take a highly honourable place in the long roll of works consecrated to the service of religion. It has living breath and creative power, and thus its existence is justified.

## PALL MALL GAZETTE.

I believe that in the history of art it will rank definitely with the "Matthew Passion" of Bach. . . . In the interweaving of part with part, in the noble choral writing, and in the "remote beauty" of phrase after phrase, one can at all events think of the two men as standing on supreme heights which, in their own particular altitude, have not been before attained by any musician. . . . The final chorus, which is mostly a setting of the Lord's Prayer, brings to a fitting and triumphant conclusion one of the noblest works of art that I know.

## DAILY CHRONICLE.

The vast gathering had the pleasure of listening to a work which is worthy to rank with the masterpieces of the greatest of English composers. In several respects it is a stupendous production, the beauties of which it is impossible to fully appreciate at a first hearing. . . . Throughout there is a display of religious sincerity combined with an artistic fervour, which qualities will contribute to the popularity that is in store for the work.

## DAILY GRAPHIC.

The story is presented with a mixture of power and sympathy which few, if any, living composers could approach. The meaning of the text—complicated with great skill by the composer—is always borne in mind, and his power of getting at the heart of a situation is wonderful. . . . It is undoubtedly a great work.

## WESTMINSTER GAZETTE.

There are pages in "The Kingdom" which any composer, ancient or modern, might have been proud to sign. From the opening bars of the fine Prelude which introduces the work the hand of a master is apparent throughout. . . . Whether in writing for voice or instruments, alike in the most placid and the most strenuous pages, in the simplest as in the most elaborate, beautiful and striking passages abound. . . . The final scene, introducing the Eucharistic celebration, is treated with great skill and contains some of the most deeply felt and moving music in the whole work, while Sir Edward is to be particularly congratulated upon the restraint and skill with which he has accomplished the difficult task of finding an appropriate setting for the Lord's Prayer.

## TRUTH.

"The Kingdom" contains some of the finest music which he has so far given to the world. Elgar shows himself once again in this work possessed of the rare faculty of writing music which, while entirely original and intensely expressive, yet makes an immediate and irresistible appeal. . . . There seems no limit to Elgar's resourcefulness in the production of fascinating figures and tender, poignant harmonies, which are at once beautiful and appealing, and at the same time most subtly and delicately expressive. It is hardly an exaggeration to say that since Wagner no one has shown like genius in this respect.

## BIRMINGHAM DAILY GAZETTE.

In "The Kingdom" I discover an Elgar more serene; more rock-anchored; nearer the final goal of his desires; more rarefied, more ethereal and yet simpler and stronger. There are passages of calm beauty such as he never wrote before. There is a greater technique, with less display of technique; a still greater command of effect by simple means. "The Kingdom" will be the most popular of the three great sacred works bearing Elgar's name.

## BIRMINGHAM DAILY MAIL.

It will be seen that Sir Edward Elgar's arrangement of the various scenes is full of dramatic interest, a moving panorama illustrated in sounds of music in a style the composer has made his own, Sir Edward betraying his marked individuality in the wonderful art of his part writing and the independent employment of his themes in orchestra and chorus. The atmosphere that surrounds "The Kingdom" will be found brighter, the score is not so complex, and the parts for the chorus altogether lighter and easier than is the case in "The Apostles."

LONDON : NOVELLO AND COMPANY, LIMITED.

# THE ORIANA

## COLLECTION OF EARLY MADRIGALS

### BRITISH AND FOREIGN.

**\*\*** The first twenty-five numbers of the collection will consist of a re-edition (by Mr. Lionel Benson) of *The Triumphs of Oriana*, first published in London by Thomas Morley, 1601. Nos. 26-29 were apparently composed for the same series, but were not included in the first edition.

1.	HENCE, STARS, YOU DAZZLE BUT THE SIGHT	(5 voices) ...	MICHAEL ESTE	3d.
2.	WITH ANGEL'S FACE AND BRIGHTNESS...	( " ) ...	DANIEL NORCOME	3d.
3.	LIGHTLY SHE TRIPPED O'ER THE DALES	( " ) ...	JOHN MUNDY	4d.
4.	LONG LIVE FAIR ORIANA ... ..	( " ) ...	ELLIS GIBBONS	3d.
5.	ALL CREATURES NOW ARE MERRY-MINDED	( " ) ...	JOHN BENET	3d.
6.	FAIR ORIANA, BEAUTY'S QUEEN ...	( " ) ...	JOHN HILTON	3d.
7.	THE NYMPHS AND SHEPHERDS DANCED	( " ) ...	GEORGE MARSON	3d.
8.	CALM WAS THE AIR ... ..	( " )	RICHARD CARLTON	4d.
9.	THUS BONNY-BOOTS ... ..	( " ) ...	JOHN HOLMES	3d.
10.	SING, SHEPHERDS ALL ... ..	( " )	RICHARD NICOLSON	6d.
11.	THE FAUNS AND SATYRS TRIPPING ...	( " ) ...	THOMAS TOMKINS	6d.
12.	COME, GENTLE SWAINS ... ..	( " )	MICHAEL CAVENDISH	3d.
13.	WITH WREATHS OF ROSE AND LAUREL	( " ) ...	WILLIAM COBBOLD	3d.
14.	ARISE, AWAKE, YOU SILLY SHEPHERDS	( " ) ...	THOMAS MORLEY	4d.
15.	FAIR NYMPHS ... ..	(6 " ) ...	JOHN FARMER	3d.
16.	THE LADY ORIANA ... ..	( " ) ...	JOHN WILBYE	4d.
17—29.	<i>(In the Press.)</i>			
30.	LADY, YOUR EYE... ..	(5 " ) ...	THOMAS WHEELKES	3d.
31.	PHILLIDA, COME TELL TO ME ... ..	( " ) ...	ORAZIO VECCHI	3d.
32.	THIS SWEET AND MERRY MONTH OF MAY	(4 " ) ...	WILLIAM BYRD	3d.
33.	TRUST NOT TOO MUCH, FAIR YOUTH ...	(5 " )	ORLANDO GIBBONS	4d.
34.	SWEET LOVE, IF THOU WILT GAIN ...	(6 " ) ...	JOHN WILBYE	3d.
35.	WHEN SHALL MY WRETCHED LIFE ...	(6 " ) ...	JOHN WILBYE	3d.
36.	O FLY NOT, LOVE ... ..	(5 " ) ...	THOMAS BATESON	3d.
37.	LO! COUNTRY SPORTS ... ..	(4 " ) ...	THOMAS WHEELKES	2d.
38.	ADIEU, SWEET AMARILLIS ... ..	(4 " ) ...	JOHN WILBYE	2d.
39.	LOVE NOT ME FOR COMELY GRACE ...	(4 " ) ...	JOHN WILBYE	3d.
40.	YE THAT DO LIVE IN PLEASURES PLENTY	(5 " ) ...	JOHN WILBYE	3d.
41.	THOSE SWEET, DELIGHTFUL LILLIES ...	(5 " ) ...	THOMAS BATESON	3d.
42.	SISTER, AWAKE! ... ..	(5 " ) ...	THOMAS BATESON	3d.
43.	WHY DOST THOU SHOOT? ... ..	(6 " ) ...	JOHN WILBYE	3d.
44.	I VAGHI FIORI (WHEN FLOW'RY MEADOWS)	(4 " ) ...	PALESTRINA	3d.

The Madrigal, one of the highest forms of vocal music, knows no national restrictions—Flanders, Italy, and England making a trio of countries where this art-form brilliantly flourished in the fifteenth and sixteenth centuries. The Madrigals by English composers were not only of equal rank with those of other countries, but to England belongs the honour of having produced one of the finest collections ever made, that known as *The Triumphs of Oriana*, written in praise of Queen Elizabeth, and first published in London in 1601. Although 300 years have come and gone since this rich collection of Madrigals appeared, no modern reprint of the work in a cheap form has hitherto been issued. The present publication therefore attempts to supply this omission, and to place within the reach of all lovers of English choral music these splendid old masterpieces. In addition to *The Triumphs of Oriana*, other Madrigals by various Foreign and English composers will be included in the series and issued from time to time, thereby forming a large collection that should find acceptance by reason of its artistic worth and practical value.

## PART-SONGS

COMPOSED BY

## PETER CORNELIUS

WITH ENGLISH WORDS.

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WHY SHOULD THY FACE BE HIDDEN (Sol-fa, 1d.) .. .. .	2d.

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## COMPOSITIONS

BY

## T. MEE PATTISON.

## CANTATAS.

	Staff.	Sol-fa
	s. d.	s. d.
The Ancient Mariner .. .. .	2 6	0 6
Do. do. (Choruses only) .. .. .	1 0	0 2
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Do. do. (Choruses only) .. .. .	1 0	0 2
May Day .. .. .	1 0	0 2
The Miracles of Christ (Sacred) .. .. .	1 0	0 6

## ANTHEMS, ETC.

All Thy works praise Thee (Harvest) .. .. .	0 3	0 1 $\frac{1}{2}$
Thou visitest the earth (Harvest) .. .. .	0 2	0 2
I know that my Redeemer liveth (Easter) .. .. .	0 3	0 2
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*Allegro.*

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2nd SOPRANO. *f* Sis - ter, a - wake, close not your eyes, close not your eyes, The day her

ALTO. *f* The day her

TENOR.

BASS.

(For practice only.) *Allegro.* *f*

light, the day her light dis - clo - ses, And the bright morn - ing doth.

light dis - clo - ses, the day her light dis - clo - ses, And the bright morning

light dis - clo - ses, her light dis - clo - ses, And the bright morn - ing, and

The day her light dis - clo - ses, And the bright

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# SISTER, AWAKE!

*ten.*

a - rise, and the bright morn - ing doth a - rise,

doth a - rise, doth . . . a - rise, Out of her bed of ro - ses,

the bright morn - ing doth a - rise, doth a - rise, Out of her bed of ro - ses,

morn - ing doth a - rise, doth a - rise, Out of her

*poco rit.* *a tempo.* *ff*

Out of her bed of ro - ses, out of her bed of ro - ses. See,

*poco rit.* *a tempo.* *ff*

out of her bed of ro - ses, her bed of ro - ses. See,

*poco rit.* *a tempo.* *ff*

out of her bed of ro - ses, See,

*poco rit.* *a tempo.* *ff*

bed of ro - ses, her bed of ro - ses. See,

*a tempo.* *ff*

See, see,

*poco rit.* *ff a tempo.*

# SISTER, AWAKE!

see, the clear sun, the world's bright eye, the world's bright eye, In at our win-dow peeping,

see, the clear sun, the world's bright eye, the world's bright eye, In at our

see, see, . . the clear sun, the world's, the world's bright eye, In at our

see, . . the clear sun, . . the world's bright eye, In at our win-dow peep - -

see, the clear sun, the world's bright eye,

in at our win-dow, peep - ing, in at our win-dow peep-ing, peep - - -

win-dow peeping, in at our window peep-ing, in at our window peep - - -

win-dow peeping, in at our win-dow peep-ing, peep - -

- ing, in at our window peep-ing, in at our window peep-

In at our win-dow peep - ing, in at our win-dow peep - -

# SISTER, AWAKE!

ing, Lo, how he blush - eth . . to es - py Us i - dle wench - es

ing, Lo, how he blusheth to es - py Us i - dle wench - es

ing, Lo, how he blush - eth to es - py Us i - dle wench - es

ing, Lo, how he blush - eth to es - py, to es - py Us

ing, Lo, how he blush - eth to es - py Us i - dle wench - es

The first system consists of five staves. The first four are vocal staves in treble clef, and the fifth is a piano accompaniment in bass clef. The music is in 3/4 time. Dynamics include *p* (piano) and *dim.* (diminuendo).

sleep - ing, us i - dle wench-es sleep - ing.

sleep - - ing, us i - dle wench-es sleep - - - - ing.

sleep - ing, us i - dle wench-es sleep - - - ing.

i - dle wench - es sleep - ing, us i - dle wench - es sleep - ing.

sleep - ing, us i - dle wench - es sleep - - - - ing.

The second system consists of five staves. The first four are vocal staves in treble clef, and the fifth is a piano accompaniment in bass clef. The music is in 3/4 time. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *pp* (pianissimo).

# SISTER, AWAKE!

*con sorriso e marcato.* *leggiere.*  
*mf*  
 There-fore, a - wake, make haste I say, And let us with-out stay - ing, All in our  
*con spirito e marcato.*  
 There-fore, a - wake, make haste I say, And let us with-out stay - ing,  
*con spirito e marcato.* *leggiere.*  
*mf*  
 There-fore, a - wake, make haste, I say, And let us with-out stay - ing, All in our  
*con spirito e marcato.* *leggiere.*  
*mf*  
 There-fore, a - wake, make haste, I say, And let us with-out stay - ing, All in our  
*con spirito e marcato.*  
 There-fore a - wake, make haste, I say, And let us with-out stay - ing,

*mf*  
 gowns of green so gay, In - to the park a - may - ing,  
 In - to the park a - may - ing, in - to the  
 gowns of green so gay, In - to the park a - may - ing,  
 gowns of green so gay, In - to the park a - may - ing, in - to the

# SISTER, AWAKE!

in - to the park a - may - ing, in - to the park a -  
 park a - may - ing, in - to the park a - may - ing, in -  
 in - to the park a - may - ing, in - to the park a - may - ing,  
 park a - may - ing, in - to the park a - may - ing, a - may - ing,  
 In - to the park a - may - ing, in - to the park a -

- may - ing, in - to the park a - may - ing, in - to the park a - may - ing.  
 - to the park a - may - ing, in - to the park . . . a - may - ing.  
 in - to the park a - may - ing, a - may - ing.  
 in - to the park a - may - ing, in - to the park a - may - ing.  
 - may - ing, in - to the park a - may - ing, a - may - ing.

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- 70 To love I wake the silver string (Double chorus)  
*S. Webbe* 1½d.
- 72 Thyrsis, sleepest thou (Madrigal, S.A.T.B.) *Benet* 1½d.
- 81 Wanton gales (Glee, A.T.T.B.) .. *S. Webbe* 2d.
- 78 Weep, silly soul (Madrigal, A.A.T.B.) *Benet* 2d.
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*Palestrina, 1590* 1½d.
- 37 When shall we three meet (Glee, S.S.B.) .. *King* 2d.
- 23 While fools their time (Glee, A.T.T.B.) *J. S. Smith* 2d.
- 68 While the bright sun (Madrigal, S.A.T.B.) .. *Byrd* 1½d.
- 64 With sighs, sweet rose (Glee, A.T.T.B.) *Callcott* 2d.
- 13 Ye nightingales so pleasant and so gay (Madrigal,  
S.A.T.T.B.) .. .. *Orlando di Lasso* 2d.
- 82 Young men, I warn you (Madrigal, S.A.T.T.B.)  
*Giovanni Ferretti* 2d.

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# The Lord is my Light

COMPOSED BY

E. A. SYDENHAM.

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| 554. Behold, I send ... J. V. Roberts 3d.           | 814. Christ is risen E. A. Sydenham 3d.              |   |
| 587. Behold My servant J. F. Bridge 3d.             | 307. Christ our Passover E. V. Hall 3d.              |   |

# The Lord is my Light

FULL ANTHEM FOR FOUR VOICES.

Psalms xxvii. 1 ; xviii. 35.

*Allegro moderato.*

Composed by E. A. SYDENHAM.

SOPRANO.

ALTO.

TENOR.

BASS.

ORGAN.

76.

The Lord is my light and my sal - va - tion ;

The Lord is my light and my sal - va - tion ;

The Lord is my light and my sal - va - tion ;

The Lord is my light and my sal - va - tion ;

*Allegro moderato.*  
*Gt. f*  
*Gt. to Ped.*

whom shall I fear? the Lord, the Lord is the strength of my life ; of

whom shall I fear? the Lord, the Lord is the strength of my life ; of

whom shall I fear? the Lord, the Lord is the strength of my life ; of

whom shall I fear? the Lord, the Lord is the strength of my life ; of

whom shall I be - a - fraid? the Lord is the strength of my life, the strength of my

whom shall I be - a - fraid? the Lord is the strength of my life, the strength of my

whom shall I be - a - fraid? the Lord is the strength of my life, the strength of my

whom shall I be - a - fraid? the Lord is the strength, the strength of my

# THE LORD IS MY LIGHT.

life; of whom shall I be a - fraid, of whom shall I be a - fraid? the

life; of whom shall I be a - fraid, of whom shall I be a - fraid? the

life; of whom shall I be a - fraid, of whom shall I be a - fraid? the

life; of whom shall I be a - fraid, of whom shall I be a - fraid? the

The first system of the musical score for 'The Lord is My Light'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: 'life; of whom shall I be a - fraid, of whom shall I be a - fraid? the'. The music is in G major and 4/4 time.

Lord is my light, my light and my sal - va - tion, the

Lord is my light and my sal - va - tion, the

Lord is my light and my sal - va - tion, my light and my sal - va - tion, the

Lord is my light, my light and my sal - va - tion, the

The second system of the musical score. The lyrics are: 'Lord is my light, my light and my sal - va - tion, the'. The piano accompaniment continues with chords and moving lines.

*poco rit.*  
Lord is the strength of my life; of whom shall I be a - fraid?

*poco rit.*  
Lord is the strength of my life; of whom shall I be a - fraid?

*poco rit.*  
Lord is the strength of my life; of whom shall I be a - fraid?

*poco rit.*  
Lord is the strength of my life; of whom shall I be a - fraid?

The third system of the musical score. The lyrics are: 'Lord is the strength of my life; of whom shall I be a - fraid?'. The tempo marking '*poco rit.*' (ritardando) is placed above the first vocal staff. The piano accompaniment features a more active bass line.

# THE LORD IS MY LIGHT.

*a tempo.*  
*p* Thou hast given me the shield of Thy sal - va - tion, and Thy right hand hath  
*a tempo.*  
*p* Thou hast given me the shield of Thy sal - va - tion, and Thy right hand hath  
*a tempo.*  
*p* Thou hast given me the shield of Thy sal - va - tion, and Thy right hand hath  
*a tempo.*  
*p* Thou hast given me the shield of Thy sal - va - tion, and Thy right hand hath  
*Sv. p a tempo.*  
*senza Ped.*

*dim.*  
 hol - den me up, and Thy gen - tle - ness, Thy gen - tle - ness, . . and Thy  
*dim.*  
 hol - den me up, and Thy gen - tle - ness, Thy gen - tle - ness, . . and Thy  
*dim.*  
 hol - den me up, and Thy gen - tle - ness, Thy gen - tle - ness, . . and Thy  
*dim.*  
 hol - den me up, and Thy gen - tle - ness, Thy gen - tle - ness, . . and Thy  
*dim.*  
 hol - den me up, and Thy gen - tle - ness, Thy gen - tle - ness, . . and Thy  
*Ped. uncoupl.*

*mf* *cres.*  
 gen - tle - ness hath made me great. . . Thou hast given me the shield of Thy sal -  
 gen - tle - ness hath made me, made me great.  
 gen - tle - ness hath made me great. Thou hast given me the shield of Thy sal -  
 gen - tle - ness hath made me great. Thou hast given me the shield of Thy sal -  
*mf* *cres.*  
*Sv. to Ped.*

# THE LORD IS MY LIGHT.

*cres.* *f*

va - tion, and Thy right hand, Thy right hand hath hold-en me up. Thou hast

*cres.* *f*

Thou hast

*cres.* *f*

va - tion, and Thy right hand, Thy right hand hath hold-en me up. Thou hast

*cres.* *Gt. f*

*dim.*

given me the shield of Thy . . sal - va - tion, and Thy gen - tle-ness hath

*dim.*

given me the shield of Thy sal - va - tion, and Thy gen - tle-ness hath

*dim.*

given me the shield of Thy sal - va - tion, and Thy gen - tle-ness hath

*dim.*

given me the shield of Thy sal - va - tion, and Thy gen - tle-ness hath

*dim.*

*p* *rall.*

made me great, . . Thy gen - tle-ness hath made me great. . .

*p* *rall.*

made me great, . . Thy gen - tle-ness hath made me great. . .

*p* *rall.*

made me great, . . Thy gen - tle-ness hath made me great. . .

*p* *rall.*

made me great, . . Thy gen - tle-ness hath made me great. . .

*p Sw. rall.*

# THE LORD IS MY LIGHT.

*a tempo.*

The Lord is my light and my sal - va - tion ; whom shall I fear ? the

*a tempo.*

The Lord is my light and my sal - va - tion ; whom shall I fear ? the

*a tempo.*

The Lord is my light and my sal - va - tion ; whom shall I fear ? . .

*f Gt. a tempo.*

Lord, the Lord is the strength of my life ; of whom shall I be a - fraid ? the

Lord, the Lord is the strength of my life ; of whom shall I be a - fraid ? the

the Lord is the strength of my life ; of whom shall I be a - fraid ? the

Lord, the Lord is the strength of my life ; of whom shall I be a - fraid ? the

Lord is the strength of my life, the strength of my life ; of whom shall I be a -

Lord is the strength of my life, the strength of my life ; of whom shall I

Lord is the strength of my life, the strength of my life ; of whom shall I

Lord is the strength, the strength of my life ; of whom shall I

# THE LORD IS MY LIGHT.

*cres.*  
 - fraid, of whom shall I be a - fraid? The Lord is my light, my  
*cres.*  
 be a-fraid, of whom shall I be a - fraid? The Lord is my light, and  
*cres.*  
 be a-fraid, of whom shall I be a - fraid? Let all men praise the  
*cres.*  
 be a-fraid, of whom shall I be a - fraid? The Lord is my light, my

light and my sal - va - tion, the Lord is my light; whom shall I  
 my sal - va - tion, the Lord is my light; whom shall I  
 Lord In wor - ship low - ly bend -  
 light and my sal - va - tion, the . . . Lord is my light; whom shall I

fear? the Lord is the strength, the strength of my life; of whom, of  
 fear? the Lord is the strength of my life; of whom, of  
 - ing, On His most ho - ly word, . . . Re - deem'd from  
 fear? the Lord, the Lord is the strength of my life; of whom, of

whom shall I be a - fraid? the Lord, the Lord is the strength of my  
 whom shall I be a - fraid? the Lord is the strength of my  
 woe de - pend - ing? He gra - cious is and just,  
 whom shall I be a - fraid? the Lord is the strength, the strength of my  
 life; whom shall I . . . fear, of whom shall I be a - fraid? The Lord is my  
 life; whom shall I fear, whom shall I fear? The Lord is my  
 . . . From child - hood us doth lead, On Him we  
 life; of whom, of whom shall I be a - fraid? The Lord  
 light, my light and my sal - va - tion; of whom shall I be a - fraid? . . .  
 light and my sal - va - tion; of whom shall I be a - fraid? . . .  
 place our trust, And hope in time of need. . .  
 is the strength of my life; of whom shall I be a - fraid? . . .

*molto rall* *en* *tan* *do.*  
*molto rall* *en* *tan* *do.*  
*molto rall* *en* *tan* *do.*  
*molto rall* *en* *tan* *do.*

# I AM HE THAT LIVETH

COMPOSED BY

OLIVER KING.

## ANTHEMS.

### ADVENT.

146	Blessed are they that do His	N. W. Howard McLean	3d.
	Commandments		
130	Give unto the Lord	C. Darnton	3d.
120	It is high time to awake...	Walter Spinney	3d.
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*2	Seek ye the Lord	J. F. Bridge	3d.
217	Seek ye the Lord	J. A. Bailey	3d.

### CHRISTMAS.

*72	Arise, shine	T. W. Stephenson	3d.
*95	Arise, shine	F. C. Maker	3d.
179	Behold! He cometh	Albert W. Ketelbey	3d.
216	Behold, I bring	F. Aubrey Owen	3d.
94	Behold I bring you Good Tidings	Fredk. Peel	3d.
225	Behold, my Servant	C. Harris	3d.
*108	Behold, my Servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketelbey	3d.
*59	Blessed be the Lord	J. Barnby	3d.
204	Break forth into joy	F. Aubrey Owen	3d.
155	Break forth into joy	J. C. Bridge	3d.
*119	Break forth into joy	Seymour Smith	3d.
*23	Come near, ye nations	Michael Watson	3d.
*35	Daughter of Zion	F. C. Maker	3d.
*71	Fear not; for behold	F. J. Sawyer	3d.
*12	Hark! what mean (Carol)	Arthur Sullivan	3d.
*143	How beautiful are the feet	W. A. C. Cruickshank	3d.
144	Let us now go	A. Kempton	3d.
131	Rejoice ye with Jerusalem	Arthur Page	3d.
170	Sing, O daughter of Zion	H. Elliot Button	3d.
180	Sing, O daughter of Zion	Arthur Page	3d.
154	Sing, O Heavens	Coldham Hall	3d.
*48	Sing, O sing	Henry Leslie	3d.
*83	There were Shepherds	A. R. Gaul	3d.
132	Unto us a Child is born	H. E. Nichol	3d.
111	While all things	Cuthbert Harris	3d.
118	While Shepherds watched	G. C. Martin	3d.

### EPIPHANY.

*72	Arise, shine	T. W. Stephenson	3d.
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### SEPTUAGESIMA.

133	Wherewith shall a young man	J. E. Newell	3d.
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### QUINQUAGESIMA.

29	O Lord, Who hast taught us	W. Metcalfe	2d.
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### LENT.

121	Give sentence with me, O God	F. Lewis Thomas	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*197	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.
193	Just as I am	Ferris Tozer	3d.
110	Like as the hart, O send out Thy Light	C. Lochane	3d.
	and Thy Truth		
27	Oh most Merciful	J. F. Bridge	3d.
67b	O Lord, rebuke me not	Gaynor Simpson	3d.
200	O Saving Victim	J. Lionel Bennett	3d.
113	Out of the deep have I called	Hamilton Clarke	3d.
145	Ponder my words, O Lord	Norman Hatfield	3d.
196	Remember not, Lord	J. M. Bentley	3d.
67a	Render your heart	W. H. Dixon	3d.
*2	Seek ye the Lord	J. F. Bridge	3d.
*77	There is a green hill	Fred. H. Burstall	3d.
165	Turn Thee, O Lord	Norman Hatfield	3d.
206	Turn Thy face from my sins	Cuthbert Harris	3d.

### EASTER.

*75	As it began to dawn	George C. Martin	3d.
122	Awake, glad soul, awake	M. B. Foster	3d.
210	Awake, thou that sleepest	A. Redhead	3d.
40	Awake, thou that sleepest	F. C. Maker	3d.
*134	Awake up my glory	F. C. Maker	3d.
159	Behold, God is my Salvation	Wm. Smallwood	3d.
183	But Mary stood	G. Herbert Parker	3d.
207	Christ is risen	J. C. Bridge	3d.
112	Christ our Passover	A. Carnall	3d.
*135	Christ our Passover	E. Bunnett	3d.
195	Christ the Lord is risen to-day	J. F. Barnett	3d.
*123	Hallelujah! Christ is risen	R. Orlando Morgan	3d.
99	I am He that liveth	Oliver King	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
*98	I have set God always before me	Wm. Smallwood	3d.
15	Let them give thanks	W. J. Westbrook	3d.
*82	Not unto us, O Lord	Seymour Smith	3d.

### EASTER—continued.

*86	Now is Christ risen	H. E. Nichol	3d.
62	O give thanks unto the Lord	Michael Watson	3d.
161	Rejoice in the Lord, ye Righteous	E. M. Barber	3d.
147	Since by Man	H. E. Nichol	3d.
*171	Sing Praises unto the Lord	A. W. Marchant	3d.
51	Thanks be to God	Wm. Smallwood	3d.
148	The Strife is o'er	A. W. Marchant	3d.
*7a	This is the day	A. R. Gaul	3d.
158	Who is like unto Thee	Ferris Tozer	3d.
172	Witnessing Thy Resurrection	H. Elliot Button	3d.

### ASCENSIONTIDE.

188	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
*111	If ye then be risen	F. Osmond Carr	3d.
149	In that day (Open ye the gates)	F. C. Maker	3d.
43	Let not your heart...	G. Gardner	3d.
*107	Sing unto God	F. Bevan	3d.

### WHITSUNTIDE.

17	Come, Thou Holy Spirit...	J. F. Barnett	3d.
64	If I go not away	A. J. Caldicott	3d.
41	If ye love me	W. J. Westbrook	3d.
*100	I will magnify Thee	J. H. Parry	3d.
181	The Spirit of God	Arthur W. Marchant	3d.
136	When the Day of Pentecost	A. Kempton	3d.

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124a	Almighty God, Who hast promised	H. Elliot Button	1d.
124b	Grant to us, Lord	H. Elliot Button	1d.
*7b	Let Thy merciful ears	A. R. Gaul	1d.
22	O God, Who hast prepared	A. R. Gaul	1d.
69	Teach me Thy way	Frank L. Moir	3d.
124c	We humbly beseech Thee	H. Elliot Button	1d.

### ALL SAINTS.

125	How bright those glorious spirits shine	Arthur Page	3d.
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### ALMSGIVING, HOSPITALS, &c.

209	Blessed be the man	A. W. Ketelbey	3d.
49	Blessed is he	Langdon Colborne	3d.
184	Lord of Glory	J. M. Bentley	3d.

### HOLY MATRIMONY.

*97	The Lord bless you	Joseph Barnby	3d.
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### CHILDREN'S SERVICE.

*185	Hosanna be the Children's Song	E. M. Barber	2d.
66	Suffer little children	William Metcalfe	2d.

### DEDICATION OF A CHURCH.

202	Arise, O Lord	F. R. Rickman	3d.
114	Behold, how good	Ferris Tozer	3d.
173	O how amiable	F. C. Maker	3d.
106	O how amiable	Herbert W. Wareing	3d.

### GENERAL.

220	Almighty and merciful God	A. W. Marchant	2d.
202	Arise, O Lord	F. R. Rickman	3d.
*72	Arise, shine	T. W. Stephenson	3d.
*87	Awake up my glory	W. G. Wood	3d.
159	Behold, God is my salvation	Wm. Smallwood	3d.
114	Behold, how good	Ferris Tozer	3d.
*108	Behold, my servant	Ebenezer Prout	3d.
166	Behold, upon the mountains	A. W. Ketelbey	3d.
146	Blessed are they that do His	N. W. Howard McLean	3d.
	Commandments		
209a	Blessed are they that dwell	A. W. Marchant	3d.
*59	Blessed be the Lord	J. Barnby	3d.
*89	Blessed be the Name	F. Rickman	3d.
49	Blessed is he	Langdon Colborne	3d.
40	Blessed is the man	Theodore Distin	3d.
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102	From Egypt's bondage come	Arthur Page	3d.
121	Give sentence with me, O God	F. Lewis Thomas	3d.
130	Give unto the Lord	C. Darnton	3d.
158	Grant, we beseech Thee (Collect)	A. R. Gaul	3d.
205	Great is our Lord (Festival)	Arthur Page	3d.
213	Great is the Lord	H. M. Higgs	3d.
167	Hail to the Lord's Anointed	Arthur W. Marchant	3d.
38	Hear me, O Lord	W. H. Dixon	3d.
*197	Hear me when I call	A. W. Marchant	3d.
*13	Hear, O Lord	Michael Watson	3d.

Those marked thus \* are also published in Tonic Sol-fa.

DEDICATED  
TO THE CHOIR OF CHRIST CHURCH, NEW YORK.

# "I AM HE THAT LIVETH"

Festival Anthem

OLIVER KING Op. 70

London: NOVELLO & COMPANY, Limited; and NOVELLO, EWER & C<sup>o</sup>, New York.

ORGAN.

SW. REEQS ONLY.

Senza Ped.

BARITONE SOLO.

*f*

I am He that liv - eth and was

*f*

Ped.

Full Sw.

dead And be - hold I am a - live for e - ver -

- more And be - hold I am a - live for e - ver -

Ped.

- more I am He that liveth that

*p* Where is death's sting Where grave thy vic - to - ry

Ped 16 FEET

liveth and was dead. Thanks be to

*f* I triumph still if Thou abide with me.

Ped 16 FEET

God, thanks be to God Who giveth us the vic.to.ry Through our Lord

FULL SW.

Je - sus Christ.

**ALLEGRO**

*ff* A - wake thou that sleepest And a - rise from the dead And Christ shall *sfz*

*ff* A - wake thou that sleepest And a - rise from the dead And Christ shall *sfz*

*ff* A - wake thou that sleepest And a - rise from the dead And Christ shall *sfz*

*ff* A - wake thou that sleepest And a - rise from the dead And Christ shall *sfz*

**ALLEGRO**

*ff* Gt Org. *sfz*

GR. ORC.

give thee light.

give thee light.

*legato*

*mf* A - wake a - wake up my glory ..... A -

give thee light.

CH. FLUTES & CLARINETS

I my - self. . . . .

-wake lute and harp, lute and harp.....

SEMPRE CH. ORC.

SW. REED

ALTO

BASS

my - self. . . . . will a - wake right ear - ly.

I my - self. . . . . will a - wake right ear - ly.

cres. dim. GT. ORC.

*sf*

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

*sf*

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

*sfo*

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

*sfo*

A - wake thou that sleepest and arise from the dead And Christ shall give thee light.

*sf*

*f*  
Lo this is our God this is our God we have

SOPRANO

Lo ..... this is our God ..... this is our God we have

ALTO

wait-ed for Him .....

wait-ed for Him

Lo ..... this is our God .....

Lo ..... this is our

*legato*

we have wait - ed we have waited for Him .....

we have wait - ed we have waited for Him .....

this is our God we have waited for Him A-wake thou that sleepest and a-

God we have waited for Him A-wake thou that sleepest and a-

A-wake thou that sleepest and a-

A-wake thou that sleepest and a-

*rall* .....

-rise from the dead And Christ shall give thee light.....

*rall* .....

-rise from the dead And Christ shall give thee light.....

*rall* .....

-rise from the dead And Christ shall give thee light.....

*rall* .....

-rise from the dead And Christ shall give thee light.....

*rall* .....

-rise from the dead And Christ shall give thee light.....

## QUARTETT. (Solo voices ad lib.)

"LUTE" NO. 99.

ANDANTE.

*p*

I laid me down and slept and rose up a - gain for the

*p*

I laid me down and slept and rose up a - gain for the

*p*

I laid me down and slept and rose up a - gain for the

*p*

I laid me down and slept and rose . . . up a - gain for the

SW. ORC.  
8 FEET.

*mp*

ANDANTE

*pp*

Lord sus - tain - ed sus - tain - ed me I laid me down and

*pp*

Lord sus - tain - ed sus - tain - ed me I laid me down and

*pp*

Lord sus - tain - ed sus - tain - ed me I laid me down and

*pp*

Lord sus - tain - ed sus - tain - ed me I laid me down and

slept and rose up a - gain The Lord sustain - ed me the

slept and rose up a - gain The Lord sustained me. . . . the

slept and rose up a - gain The Lord sustained me the

slept and rose up a - gain The Lord sustained me the

*pp*

*dim. e rall:*

Lord sustain - ed me.

Lord sustain - ed me.

Lord sustain - ed me.

*dim. e rall:*

Lord sustain - ed me.

*a Tempo.*

CL. ORC.

TENOR.

*legato*

*mf* A - wake a - wake up my

*sfr*

CH. FLUTES & CLARINETS

## TENOR

glo - ry .....

a - wake lute and harp, lute and harp .....

SEMPRE CH. ORG.

SW. REED.

## ALTO.

I my - self .....

my - self .....

will a - wake right

## BASS.

I my - self .....

will a - wake right

cres.

dim.

A - wake thou that sleepest And a -

ear - - ly .....

A - wake thou that sleepest And a -

A - wake thou that sleepest And a -

ear - - ly .....

A - wake thou that sleepest And a -

CT ORG.

-rise from the dead And Christ ..... and Christ shall

-rise from the dead And Christ ..... and Christ shall

-rise from the dead And Christ ..... and Christ shall

-rise from the dead And Christ ..... and Christ shall

FULL ORC.

give thee light and Christ shall give ..... thee light.

give thee light and Christ shall give thee light.

give thee light and Christ shall give ..... thee light.

give thee light and Christ shall give thee light.

# THE "LUTE" SERIES—continued.

## GENERAL—continued.

## HARVEST—continued.

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99	I am He that liveth (Festival)	... Oliver King	3d.
*98	I have set God always before me	Wm. Smallwood	3d.
64	If I go not away	... A. J. Caldicott	3d.
*111	If ye then be risen	... F. Osmond Carr	3d.
149	In that Day (Open ye the gates)	... F. C. Maker	3d.
105	In Thee, O Lord	... J. R. Alsop	3d.
222	I will cleanse them	George S. Aspinall	3d.
142	I will extol Thee	... F. C. Maker	3d.
*100	I will magnify Thee	... J. H. Parry	3d.
*36	I will sing unto the Lord	... A. H. Mann	3d.
193	Just as I am	... Ferris Tozer	3d.
43	Let not your heart	... G. Gardner	3d.
189	Let the wicked forsake his way	... R. M. Harvey	3d.
15	Let them give thanks	W. J. Westbrook	3d.
110	Like as the hart, O send out Thy Light and Thy Truth	C. Lochnane	3d.
184	Lord of Glory	... J. M. Bentley	3d.
18	Lord, remember David	... W. Wesche	3d.
210	My song shall be always	... T. Hutchinson	3d.
*82	Not unto us, O Lord	Seymour Smith	3d.
156	O be joyful in the Lord	... F. Peel	3d.
186	O come hither and hearken	... H. M. Higgs	3d.
215	O give thanks	... J. A. Meale	3d.
150	O give thanks unto the Lord	... B. Luard Selby	3d.
190	O give thanks unto the Lord	... Turle Lee	3d.
22	O God, Who hast prepared	... A. R. Gaul	3d.
73	O how amiable	... F. C. Maker	3d.
106	O how amiable	Herbert W. Wareing	3d.
137	O Lord, I will praise Thee	... H. A. J. Campbell	3d.
67b	O Lord, rebuke me not	... Gaynor Simpson	3d.
29	O Lord, Who hast taught us (Quinquagesima)	W. Metcalfe	3d.
200	O Saving Victim	... J. Lionel Bennett	3d.
153	O sing unto God	... Arthur Page	3d.
221	O sing unto the Lord	... E. Markham Lee	3d.
152	O sing unto the Lord	... Ferris Tozer	3d.
223	O sing unto the Lord with thanksgiving	... F. R. Rickman	3d.
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113	Out of the deep have I called	... Hamilton Clarke	3d.
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44	O worship the Lord	Michael Watson	3d.
169	Ponder my words, O Lord	Norman Hatfield	3d.
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101	Praise the Lord, O my soul	Wm. Smallwood	3d.
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25	Rejoice in the Lord always	... A. R. Gaul	3d.
161	Rejoice in the Lord ye righteous	... E. M. Barber	3d.
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196	Remember not, Lord	... J. M. Bentley	3d.
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*107	Sing unto God	... F. Bevan	3d.
174	Sing we merrily unto God	... C. Harris	3d.
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129	The Lord is my Shepherd	C. J. B. Meacham	3d.
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176	Be strong all ye people	... A. W. Ketelbey	3d.
201	Bring unto the Lord	... Ferris Tozer	3d.
163	Every good gift	... A. W. Ketelbey	3d.
*80	Faithful is our God	John Francis Barnett	3d.
*116	Fear not, O land	... F. C. Maker	3d.
205	Great is our Lord	... Arthur Page	3d.
68	Great is the Lord	... F. N. Lohr	3d.
115	Harvest Hymn	... Turle Lee	3d.
187	If ye walk in my statutes	... F. R. Rickman	3d.
*140	One soweth, another reapeth	... F. C. Maker	3d.
199	O praise God	Cuthbert Harris	3d.
164	O praise the Lord	Alfred Redhead	3d.
153	O sing unto God	... Arthur Page	3d.
152	O sing unto the Lord	... Ferris Tozer	3d.
104	O sing unto the Lord	... Turle Lee	3d.
223	O sing unto the Lord with thanksgiving	F. R. Rickman	3d.

44	O worship the Lord	... Michael Watson	3d.
*90	Praise the Lord	... F. C. Maker	3d.
127	Praise the Lord	Wm. Smallwood	3d.
*20	Praise the Lord, O my soul	Michael Watson	3d.
103	Praise the Lord, O my soul	Wm. Smallwood	3d.
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*107	Sing unto God	... F. Bevan	3d.
174	Sing we merrily unto God	Cuthbert Harris	3d.
162	Sing ye to the Lord	Arthur W. Marchant	3d.
151	The earth is full of the goodness	... F. C. Maker	3d.
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*79a	Old Mother Hubbard (S.A.T.B.)	C. J. Frost	3d.
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*168	The skylark (S.A.T.B.)	Ferris Tozer	3d.
101	The three knights (S.A.T.B.)	N. W. Howard McLean	3d.
92	Turn Amarillis to thy swain (Madrigal) (S.A.T.B.)	J. H. Kearton	2d.
28	'Twas a trumpet's pealing sound (S.A.T.B.)	Pearshall	2d.
*3	Violet's fate (S.A.T.B.)	Franz Abt	2d.
214	Waken lords and ladies gay (S.A.T.B.)	C. Harris	2d.
*54b	When the swallows (Abt) (A.T.T.B.)	Arr. Josef Cantor	2d.
9	Who is Sylvia (S.C.T.B.)	W. Macfarren	3d.
*79b	Who killed Cock Robin (S.A.T.B.)	Michael Watson	3d.

Those marked thus \* are also published in Tonic Sol-fa.

LONDON: NOVELLO AND COMPANY, LIMITED.

TO THE CONDUCTOR (ALBERTO RANDEGGER, Esq<sup>RE</sup>).  
AND MEMBERS OF HENRY LESLIE'S CHOIR.

# "POOR OR RICH."

## Four Part Song.

Words by DECKER (1628)

Music by  
FRANCESCO BERGER.

London: NOVELLO & COMPANY, Limited.

*Allegro* (♩=80)  
*f energico.*

*poco meno.*  
*p dolce*

Art thou poor, yet hast thou golden slumbers! O sweet con\_tent,  
Art thou poor, yet hast thou golden slumbers! O sweet con\_tent,  
Art thou poor, yet hast thou golden slumbers! O sweet con\_tent,  
Art thou poor, yet hast thou golden slumbers! O sweet con\_tent,  
Art thou poor, yet hast thou golden slumbers! O sweet con\_tent,

*f a tempo.*

O sweet con\_tent! Art thou rich, yet is thy mind per\_plexèd!  
O sweet con\_tent! Art thou rich, yet is thy mind per\_plexèd!  
O sweet con\_tent! Art thou rich, yet is thy mind per\_plexèd!  
O sweet con\_tent! Art thou rich, yet is thy mind per\_plexèd!  
O sweet con\_tent! Art thou rich, yet is thy mind per\_plexèd!

*a tempo.*

Accompaniment for rehearsal only.

*p poco meno.**p a tempo.*

0 punish\_ment, 0 punishment! Dost thou laugh to see how fools are

*p poco meno.**p a tempo.*

0 punish\_ment, 0 punishment! Dost thou laugh to see how fools are

*p poco meno.**p a tempo.*

0 punish\_ment, 0..... punishment! Dost thou laugh to see how fools are

*p poco meno.**p a tempo.*

0 punish\_ment, 0 punishment! Dost thou laugh to see how fools are

*poco meno.**a tempo.**cres.*

vexèd To add to golden numbers golden num - bers. 0 sweet con\_tent, 0

*cres.*

vexèd To add to golden numbers golden num - bers. 0 sweet con\_tent, 0

*cres.*

vexèd To add to golden numbers golden num - bers. 0 sweet con\_tent,...

*cres.*

vexèd To add to golden numbers golden num - bers. 0 sweet con\_tent, 0

*cres.**rit.**p a tempo.*

sweet, 0 sweet, 0 sweet con\_tent!..

*cres.**rit.**p a tempo.*

sweet, 0 sweet, 0 sweet con\_tent!.. Work a\_pace, work a\_pace, work a\_pace

*cres.**rit.**p a tempo.*

... 0 sweet, 0 sweet, 0 sweet con\_tent!.. Work a\_pace, work a\_pace, work a\_pace

*cres.**rit.**p a tempo.*

sweet. 0 sweet, 0 sweet con - - tent!..

*a tempo.*

*legato.*  
*p* Ho - - - nest la - - - bour  
*p* *legato.* pace, work a - pace, Ho - - - nest la - - - bour  
*p* *legato.* pace, work a - pace, Ho - - - nest la - - - bour  
*mf* Work a - pace, work a - pace, work a - pace, work a - pace, work a -  
*cres.* bears a love - ly face, Ho - - - nest la - - - bour  
*cres.* bears a love - ly face, Ho - - - nest la - - - bour  
*cres.* bears a love - ly face, Ho - - - nest la - - - bour  
*mf* - pace work apace, work a - pace, Work a - pace, work apace, work a - pace, work apace work a -  
*p* *lightly, animando.* bears a love - ly face Then hey, nonny nonny hey nonny, Then  
*p* *lightly, animando.* bears a love - ly face Then hey, nonny nonny hey nonny, Then  
*p* *lightly, animando.* bears a love - ly face Then hey, nonny nonny hey nonny, Then  
*p* *animando.* pace, work a - pace, work a - pace, Then hey, non - ny, nonny, Then

*piu animando.*

hey, nonny nonny hey nonny, Then hey nonny nonny nonny, nonny nonny

*piu animando.*

hey, nonny nonny hey nonny, Then hey nonny nonny nonny, nonny nonny

*piu animando.*

hey, nonny nonny hey nonny, Then hey nonny nonny nonny, nonny nonny

*piu animando.*

hey, non - ny nonny, Then hey nonny nonny nonny, nonny nonny

nonny, nonny nonny ho, nonny nonny nonny nonny, hey nonny ho, nonny nonny nonny

nonny, nonny nonny ho, hey nonny ho,

nonny, nonny nonny ho, hey nonny ho,

nonny, nonny nonny ho, hey nonny ho,

nonny, hey nonny ho! . . . . . Canst drink the waters

hey nonny ho! . . . . . Canst drink the waters

hey nonny ho! . . . . . Canst drink the waters of the

hey nonny ho! . . . . . Canst drink the waters of the

*fmo tempo.*

*fmo tempo.*

*fmo tempo.*

*fmo tempo.*

*p poco meno.*

of the crispèd spring! 0 sweet con\_tent, . . . . 0 sweet con-

*p poco meno.*

of the crispèd spring! 0 sweet con\_tent, . . . . 0 sweet con-

*p poco meno.*

cris - - - pèd spring! 0 sweet con\_tent, . . . . 0 sweet con-

*poco meno.*

cris - - - pèd spring! 0 sweet content, sweet con-

*poco meno.*

*f a tempo.*

- tent! Swimm'st thou in wealth, yet sink'st in thine own tears!

*f a tempo.*

- tent! Swimm'st thou in wealth, yet sink'st in thine own tears!

*a tempo.*

- tent! Swimm'st thou in wealth, yet sink st in thine own tears!

*a tempo.*

- tent! Swimm'st thou in wealth, yet sink st in thine own tears!

*a tempo.*

*p poco meno.*

0 punish\_ment, 0 punishment. Then he that patient\_ly Wants burden

*p poco meno.*

*p a tempo.*

0 punish\_ment, 0 punishment. Then he that patient\_ly Wants burden

*p poco meno.*

*p a tempo.*

0 punish\_ment, 0 . . . . punishment. Then he that patient\_ly Wants burden

*p poco meno.*

*p a tempo.*

0 punish\_ment, 0 punishment. Then he that patient\_ly Wants burden

*poco meno.*

*a tempo.*

*cres.*

bears No bur-den bears, no bur-den bears, but is... a king.

*cres.*

bears No bur-den bears, no bur-den bears, but is... a king.

*cres.*

bears No bur-den bears, no bur-den bears, but is... a king.

*cres.*

bears No bur-den bears, no bur-den bears, but is... a king.

*pp*

O sweet con-tent, O sweet, O sweet, O sweet con-tent!.

*cres.**rit.**p a tempo.**pp*

O sweet con-tent, O sweet, O sweet, O sweet... con-tent!.

*cres.**rit.**p a tempo.**pp*

O sweet con-tent,.... O, sweet... O sweet,... O sweet con-tent!.

*cres.**rit.**p a tempo.**pp*

O sweet con-tent, O sweet, O sweet, O sweet, con-tent!.

*cres.**rit.**p a tempo.*

...

*ff**f**mf**p*

... Work a-pace, work a-pace, work a-pace, work a-pace,

*ff**f**mf**p*

... Work a-pace, work a-pace, work a-pace, work a-pace,

*mf*

Work a-

*p legato.*

Ho - - nest la - - - bour bears a love - ly face,

*p legato.*

Ho - - nest la - - - bour bears a love - ly face,

*p legato.*

Ho - - nest la - - - bour bears a love - ly face,

*mf*

-pace, work apace, work a pace, work apace, work a pace, work apace, work a pace, Work a -

*cres.*

Ho - - nest la - - - bour bears a love - ly face, Then,

*cres.*

Ho - - nest la - - - bour bears a love - ly face, Then,

*cres.*

Ho - - nest la - - - bour bears a love - ly face, Then,

*p*

-pace work apace, work a pace, work apace, work a pace work apace, work a pace, Then

*lightly, animando.*

hey, non - ny non - ny hey nonny, Then hey nonny nonny hey nonny, Then

*lightly, animando.*

hey, non - ny non - ny hey nonny, Then hey nonny nonny hey nonny, Then

*lightly, animando.*

hey, non - ny non - ny hey nonny, Then hey nonny nonny hey nonny, Then

*animando.*

hey, non - - ny nonny, Then hey non - ny nonny, Then

*più animando.*

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

*più animando.*

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

*più animando.*

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

*più animando.*

hey nonny non-ny non-ny, nonny nonny nonny, nonny nonny

ho, nonny nonny nonny nonny, hey nonny ho, nonny nonny nonny nonny, hey nonny

ho,

hey nonny ho,

hey nonny

ho,

hey nonny ho,

hey nonny

ho,

hey nonny ho,

hey nonny

*pp sempre a tempo.*

ho!

Hey nonny nonny,

ho!

*pp sempre a tempo.*

ho!

Hey nonny nonny,

ho!

*pp sempre a tempo.*

ho!

nonny nonny

ho!

*pp sempre a tempo.*

ho!

nonny nonny

ho!

The Musical Times,

**EXTRA SUPPLEMENT.**

April 1, 1906.

No. 692. NOVELLO'S PARISH CHOIR BOOK. *Price 1d.*

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UPROUSE YE, CHRISTIAN  
PEOPLE

HYMN FOR ST. GEORGE'S DAY

THE WORDS WRITTEN BY

THE RIGHT REV. C. H. BOUTFLOWER,

THE MUSIC COMPOSED BY

C. H. LLOYD.

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LONDON: NOVELLO AND COMPANY, LIMITED

AND

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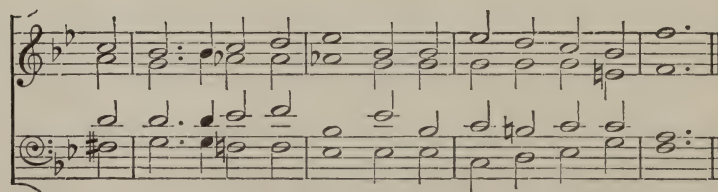
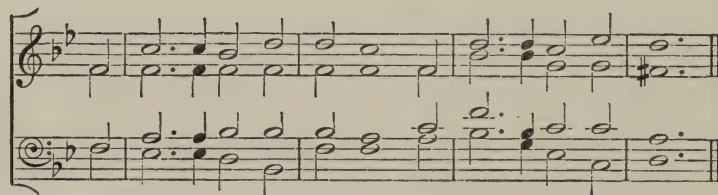
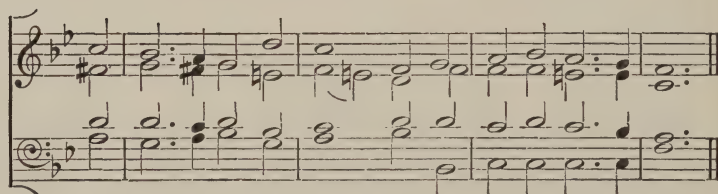
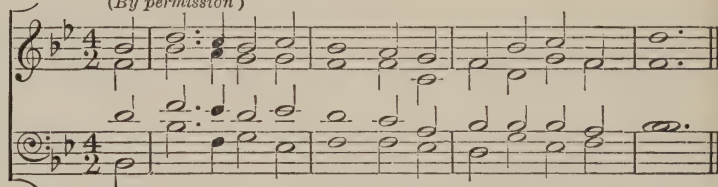


# Arouse ye, Christian people.

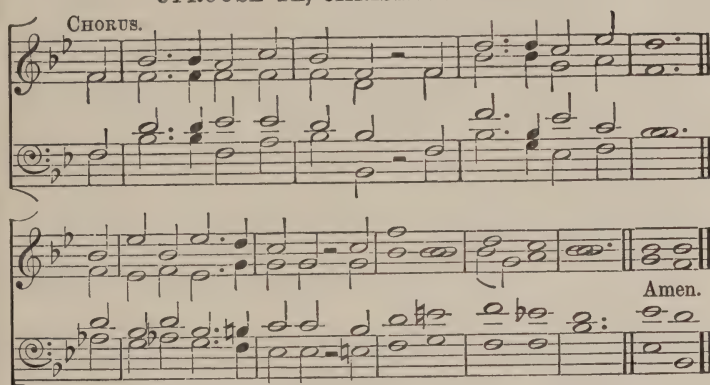
HYMN FOR ST. GEORGE'S DAY.

Words by the  
Rt. Rev. C. H. BOUTFLOWER.  
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Music by  
C. H. LLOYD.



# UPROUSE YE, CHRISTIAN PEOPLE.



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## 1.

UPROUSE ye, Christian people, who boast St. George to-day :  
 Arise, gird on your harness : go forth, tread down and slay !  
 Ye may not cease from battle, ye shall not sheathe the sword,  
 But cry "St. George for England, and England for the Lord !"

CHORUS.—We will not cease from battle : we will not sheathe  
 the sword :

"St. George, St. George for England, and England  
 for the Lord !"

## 2.

Is this a day for dalliance, is this a time for sleep,  
 When Lust and Sloth and Mammon their reign of terror keep ?  
 Bring forth the sign of triumph that alway hath sufficed,  
 On shield of purest whiteness the blood-red Cross of Christ.

CHORUS.—We will not cease, &c.

## 3.

O Thou Whose Name of splendour is writ upon Thy side,  
 Who conquering and to conquer before Thy hosts dost ride,  
 True Lord of Christian knighthood, true King of chivalry,  
 Thou in Thy saints art glorious : in them we follow Thee.

CHORUS.—We will not cease, &c.

## 4.

We too with Heaven's armies, we with St. George this day,  
 Would seek and smite the Dragon, nor falter in the fray  
 Till heart and hearth and nation acclaim with one accord  
 "St. George, St. George for England, and England for the Lord !"

CHORUS.—We will not cease, &c. Amen.

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241	Ave Maria	2d.
242	Spring	2d.
243	Morning...	3d.
244	Hymn to Cynthia	3d.
245	Cradle Song	3d.
246	The joys of Spring	3d.
247	Dream, baby, dream	2d.
248	A song for the Seasons	2d.
249	O say not that my heart is cold	2d.
250	Love and mirth	3d.
251	Sweet vesper hymn	3d.
252	Crocuses and Snowdrops	3d.
253	Stars of the summer night	3d.
254	Wind thy horn	3d.
255	The land of wonders	3d.
256	Ye little birds that sit and sing	3d.
257	How soft the shades of evening creep	2d.
258	How sweet is summer morning	2d.
259	Now May is here	3d.

## VOL. IX.—WALTER MACFARREN.

260	Hunting Song	3d.
261	Summer Song	3d.
262	The Curfew bell	3d.
263	The Warrior	3d.
264	Love's heigh-ho!	3d.
265	Good-night, good rest...	3d.
266	The Fairies	3d.
267	Cradle Song	3d.
268	Morning Song	3d.
269	Ye pretty birds	3d.
270	More life	3d.
271	Sweet content	3d.
272	Sea Song	(T.T.B.B.) 3d.
273	The stars are with the voyager	2d.
274	Autumn	3d.
275	Highland War Song	3d.
276	Shortest and longest	3d.
277	Windlass Song	3d.
278	O Lady, leave thy silken thread	3d.
279	Lover's Parting	3d.
280	Shepherds all and maidens fair	3d.
281	Night, sable goddess	3d.
282	Hence, all you vain delights...	3d.
283	Swallow, swallow, hither wing	3d.

## VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman...	4d.
285	Nymphs are sporting	3d.
286	O who will o'er the downs	4d.
287	O who will o'er the downs (A.T.T.B.)	4d.
288	Who shall win my lady fair	4d.
289	Why with toil	3d.
290	When Allen-a-Dale went a-hunting	4d.
291	I saw lovely Phillis. Madrigal	4d.
292	The River Spirit's song (A.T.T.B.)	3d.
293	It was upon a Spring-tide day. (5 v.)	4d.
294	Take heed, ye shepherd swains	4d.
295	Spring returns. Madrigal (S.A.T.B.)	2d.
296	Great god of love. 8 voices. Madgl.	3d.
297	In dulci jubilo. Christmas Carol	3d.
298	The song of the Frank companies	3d.
299	How bright in the May-time...	3d.
300	The Winter Song	3d.
301	The Bishop of Mentz	3d.
302	When last I strayed	2d.
303	See how smoothly	2d.
304	Let us all go maying	2d.
305	List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
306	O ye roses. Madrigal	3d.
307	Sing we and chaunt it. Double Choir	2d.
308	Ditto, for 4 voices	2d.
309	The Red Wine flows (T.T.B.B.)	2d.
310	Shoot, false love, I care not	3d.

## VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	4d.
311	Down in my garden fair	3d.
312	Adieu! my native shore	2d.
313	Purple glow the forest mountains	2d.
314	Caput api defero	2d.
315	A Chieftain to the Highlands	2d.
316	A King there was in Thule	2d.
317	Come, let us be merry...	2d.
318	Mihi est propositum (A.T.B.B.)	2d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.)	3d.
320	Lay a garland. Madrigal for 8 voices	3d.
321	Summer is y-coming in. (S.S.A.T.B.B.)	2d.
322	Why should the Cuckoo's tuneless note. Madrigal (S.S.A.T.B.)	3d.
323	Why weep, alas! my lady love. Madrigal (S.S.A.T.B.)	3d.
324	There is a paradise on earth (A.T.B.B.)	3d.
325	O! all ye ladies fair and true	3d.
326	War song of the Norman Baron Taillefer	2d.
327	Why do the roses. Madrigal	2d.
328	Sweet as a flower in May. Madrigal	2d.
329	The praise of good wine (T.T.B.B.)	2d.
330	The Watchman's Song (T.T.B.B.)	2d.
331	do. do. (S.S.A.T.B.)	2d.
332	The Waters of Elle. For Double Choir	2d.
333	No! no! Nigella. For Double Choir	2d.
334	Sir Patrick Spens. In 10 parts	4d.

## VOL. XII.—ROBERT FRANZ.

334	Already snow has fallen	14d.
335	At parting	3d.
336	The fairest time...	14d.
337	Spring's faith	14d.
338	May Song	14d.
339	A morning walk...	3d.

### FRANZ ABT.

340	Home that I love	3d.
341	Eventide	3d.
342	O thou world so fair	3d.
343	Spring's awaking	14d.
344	Night Song	14d.
345	Evening glow on the woods	3d.

## VOL. XII. (continued).

### F. HENSEL, née MENDELSSOHN.

346	Dost thou hear the trees	14d.
347	The unknown land	3d.
348	In Autumn	14d.
349	Morning greeting	3d.
350	The woodland valley	14d.
351	When woods are glowing	3d.

### A. C. MACKENZIE.

352	How I love the festive boy	3d.
353	Autumn	14d.
354	When Spring	4d.
355	The day of love...	3d.
356	The stars are with the voyager	14d.

### E. PROUT.

357	Hail to the chief	4d.
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### J. L. HATTON.

358	At the coming of the Spring...	3d.
359	Calm night	3d.
360	Come, live with me	3d.
361	Echo's last word	14d.
362	He that hath a pleasant face...	3d.
363	Keep time, keep time	3d.
364	Lo, the peaceful shades	14d.
365	Not for me the lark is singing	3d.

## VOL. XIII.

### 366 Spring, the sweet Spring

#### J. L. Hatton 3d.

367	Take heart	3d.
368	The fishing boat	14d.
369	The lark	3d.
370	The moon shone calmly bright	3d.
371	The reproach	14d.
372	The swing	3d.
373	The wrecked hope	3d.
374	Twilight	14d.
375	Twilight now is round us	3d.
376	What is got by sighing?	3d.
377	Where shall the lover rest	14d.
378	Night	Gounod 3d.
379	The dawn of day	S. Reay 4d.
380	The calm of the sea	H. Hiles 4d.
381	The wreck of the Hesperus	6d.
382	Uncertain light	Schumann 3d.
383	Confidence. Double Chorus	3d.
384	The Dream	14d.
385	The Boat...	3d.
386	Spring's approach. Seymour Egerton	3d.
387	Wild rose...	3d.
388	In the woods	3d.
389	The rose and the soul	14d.
390	Adieu to the woods	3d.
391	King Winter	3d.
392	The Miller	G. A. Macfarren 3d.

## VOL. XIV.

393	At first the mountain rill	Macfarren 3d.
394	All is still	3d.
395	Sleep! the bird is in its nest	J. Barnby 3d.
396	Hushed in death	H. Hiles 6d.
397	Evening (It is the hour)	Hy. Leslie 14d.
398	Now the bright morning star	3d.
399	Boat Song (Hail to the chief)	3d.
400	The Triumph of Death	C. Holland 3d.
401	Now the bright morning star	Pierson 3d.
402	The bright-haired morn	S. Reay 3d.
403	Red o'er the forest	3d.
404	Sweet is the breath of early morn	3d.
405	Where wavelets rippled	Ciro Pinsuti 6d.
406	We'll gaily sing and play	6d.
407	Gently falls the evening shade	Marenzio 3d.

408	Lilies white, crimson roses (5 v.)	3d.
409	The shepherd's pipes (5 v.)	3d.
410	Spring returns (5 v.)	3d.
411	See where with rapid bound (6v.)	3d.
412	Those dainty daffodillies (5 v.)	Morley 3d.
413	Dainty, fine, sweet nymph	3d.
414	Shoot, false love, I care not	3d.
415	O say what nymph (6 v.)	Palestrina 3d.

## VOL. XV.

416	Ye singers all	H. Waelrent 3d.
417	Now be in love...	G. A. Macfarren 3d.
418	Winds of Autumn!	Chas. Oberthur 2d.
419	Softly fall the shades	E. Silas 2d.
420	Love me little, love me long	L. Wilson 2d.
421	Shall I tell you whom I love	Wesley 3d.
422	It was a lover and his lass	J. Booth 3d.
423	Love's question and reply	J. B. Grant 2d.
424	Hence, loathed melancholy (5v.)	Lahee 4d.
425	Evening Song	E. M. Hill 3d.
426	Welcome dawn of summer's day	3d.
427	Charge of the Light Brigade	Hecht 4d.
428	There is beauty on the mountain	Goss 4d.
429	O my sweet Mary (5 v.)	4d.
430	Lo, where the rosy-bosom'd hours	4d.
431	Her eyes the glow-worm	4d.
432	The bells of St. Michael's Tower (S.A.T.B.A.B.)	Knyvet and Stewart 4d.
433	The Cruiksen Lawn (5 v.)	3d.
434	The wine cup is circling in Almhinn's Hall (S.A.T.B.A.B.)	Sir R.P. Stewart 3d.

## MOPSA

FOUR-PART SONG

THE WORDS, FROM THE GREEK, BY THOMAS MOORE (1779—1852)

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto moderato.*

SOPRANO. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

ALTO. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

TENOR. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

BASS. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

(For practice only.) *mf* *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

*p*

MOPSA.

blush-ing no rose can come near her: In short she has wo-ven such

blush-ing no rose can come near her: In short she has wo-ven such

blush-ing no rose can come near her: In short she has wo-ven such

blush-ing no rose can come near her: In short she has wo-ven such

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un- *Vivace. pp.*

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un- *f. pp.*

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un- *f. pp.*

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un- *f. pp.*

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un- *Vivace. pp.*

- less I can find one that's dear-er. Her voice hath a mu-sic that *Tempo lmo. mf*

- less I can find one that's dear-er. Her voice hath a mu-sic that *mf*

- less I can find one that's dear-er. Her voice hath a mu-sic that *mf*

- less I can find one that's dear-er. Her voice hath a mu-sic that *mf*

- less I can find one that's dear-er. Her voice hath a mu-sic that *Tempo lmo. mf*

MOPSA.

dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm  
 dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm  
 dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm  
 dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm

daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet  
 daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet  
 daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet  
 daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet

her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their  
 her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their  
 her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their  
 her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their

MOPSA.

*Vivace.*

sweet-ness I ne'er shall for - get— Till I light up - on lips that are sweet - er.

sweet-ness I ne'er shall for - get— Till I light up - on lips that are sweet - er.

sweet-ness I ne'er shall for - get— Till I light up - on lips that are sweet - er.

sweet-ness I ne'er shall for - get— Till I light up - on lips that are sweet - er.

*f* *pp*

6/8 3/4

*Andante con espress.*

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* *p*

3/4

*Andante con espress.*

language whose el - oquent tone From the depths of the grave could re - vive one. In

language whose el - oquent tone From the depths of the grave could re - vive one. In

language whose el - oquent tone From the depths of the grave could re - vive one. In

language whose el - oquent tone From the depths of the grave could re - vive one. In

*p*

3/4

MOPSA.

short here I swear that if death were her doom, I would in - stant-ly join my dead

short here I swear that if death were her doom, I would in - stant-ly join my dead

short here I swear that if death were her doom, I would in - stant-ly join my dead

short here I swear that if death were her doom, I would in - stant-ly join my dead

love in her tomb— Un - less I could meet with a live one.

love in her tomb— Un - less I could meet with a live one.

love in her tomb— Un - less I could meet with a live one.

love in her tomb— Un - less I could meet with a live one.

## VOL. XV. (continued).

435	Ye mariners of England	H. Pierson	3d.
436	The Vesper Hymn	Beethoven	2d.
437	What though sorrow	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith	Weber	2d.
440	Hark, hark, the Lark	Kücken	3d.
441	A walk at dawn	Gade	3d.

## VOL. XVI.

442	Winter days	A. J. Caldicott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er	(S.S.A.T.B.) F. A. Marshall	4d.
445	Rest hath come...	"	2d.
446	Hymn to the Moon	Josiah Booth	4d.
447	The Brook	C. G. Reissiger	3d.
448	The Secret	"	3d.
449	Is it to odours sweet	R. Müller	3d.
450	On the water	R. de Cuvry	3d.
451	The Water-lily	N. W. Gade	2d.
452	There's one that I love	F. Kücken	3d.
453	The trees are all budding	"	3d.
454	There sings a bird	Franz Abt	2d.
455	O world! thou art so wondrous fair	(S. solo and T.T.B.B.) Dr. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	"	3d.
460	The Rhine Raft Song	"	3d.
461	The Silent Tide	"	3d.
462	The April time	"	3d.
463	The Song to Pan	"	2d.
464	Autumn is come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter	Prescott	4d.
467	Slow, slow, fresh fount	(S.S.A.T.B.) Dr. Walmisley	3d.

## VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds	J. T. Musgrave	4d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies gay	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingle	3d.
476	Oh, I wish I were a swallow	O. Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	C. H. Lloyd	3d.
482	A chafer's wedding	L. Lewandowski	6d.
483	Joy in spring	J. Raff	3d.
484	Ave Maria	"	3d.
485	And then no more	"	2d.
486	This day, in wealth of light	"	2d.
487	Starlit is night-time	"	2d.
488	In the moonlight	"	3d.
489	Silent happiness	"	2d.
490	Snowdrops	"	2d.
491	May-day	"	2d.
492	Good-night from the Rhine	"	3d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.

## VOL. XVIII.

495	The Miller's wooing	E. Fanning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	"	2d.
498	When at Corinna's eyes	C. H. Lloyd	2d.
499	I love my love...	G. B. Allen	4d.
500	The Troubadour	H. Leslie	4d.
501	The Lass of Richmond Hill	"	4d.
502	In this hour of softened	C. Pinsuti	2d.
503	The sea hath its pearls	"	3d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	"	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me	Sir W. S. Bennett	3d.
508	Looking for Spring	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	"	3d.
511	O sunny beam	R. Schumann	2d.
512	O red, red rose	"	2d.
513	Wanderer's Song	"	2d.
514	Evening Song	"	2d.
515	Ah! woe is me	H. Lahee	3d.
516	Sweet evening hour	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess	H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The serenade	J. Brahms	2d.
523	Vineta	"	3d.
524	The dirge of Darthula	"	4d.
525	As I saw fair Clara	F. Corder	3d.
526	Up! up ye dames	W. Bendall	3d.
527	If love be dead	C. Wood	4d.
528	The Norse Queen's gift	W. Hay	3d.
529	Cavalry Song	C. A. Macirone	3d.
530	The winds that waft Vincent	Wallace	2d.
531	Corin for Cleora dying	"	3d.

## VOL. XVIII. (continued.)

532	Madeleine	J. L. Roedel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago	B. Tours	3d.
536	The present; or, the bag of the bee	(Fly to my mistress) C. Carr Moseley	3d.
537	The triumph of Victoria	J. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby	Ricardo Mähling	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doubtful deeds	C. Lee Williams	3d.
542	Radiant sister	Rosalind F. Ellicott	4d.
543	To Chloris, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandeis	2d.
545	Bonnie Bell	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Ellicott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	"	3d.
549	It was a lass	"	3d.
550	How can a bird help singing?	"	3d.
551	In Spring time	Franz Abt	3d.
552	The Rover's Joy	"	2d.
553	Evening Song	"	2d.
554	The Flowers' review	"	3d.
555	The Rosein October	Wm. Robinson	3d.
556	The Hunters	W. W. Pearson	4d.
557	The Inconstants	R. Schumann	3d.
558	The heath rose	"	2d.
559	The Recruit	"	2d.
560	The Highland Lassie	"	3d.
561	Rattlin' roarin' Willie	"	2d.
562	The lovely Adelaide	Volkslied	2d.
563	To the wood we'll go	"	3d.
564	The Douglas raid	O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays	J. L. Roedel	2d.
568	Airs of Summer	"	2d.
569	O'er the meadows tripp'd	Kitty Boyton Smith	3d.
570	When golden Autumn's smiling	Marschner	3d.
571	The four jolly smiths	R. T. Leslie	3d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers	Franz Abt	2d.
574	When the day is dying	"	2d.
575	We'll go gleaming	"	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	3d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist	(Toast, No. 2) A. C. Mackenzie	2d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Land	14d.
582	Auld lang syne	"	14d.
583	Cherry Rip	"	14d.
584	Bright Moon	John E. West	2d.
585	My love dwelt in a Northern land	Edward Elgar	3d.
586	To Morning	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phillis	Walter Hay	3d.
589	Rest	Ricardo Mähling	2d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hiellands	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
597	Songs of the River—	"	3d.
598	No. 2, Water-Lilies	F. H. Cowen	3d.
599	No. 3, Resting	F. H. Cowen	3d.
600	No. 4, Rowing	"	3d.
601	The dawn of spring	M. Watson	3d.
602	The broken flower	O. King	3d.
603	The hunt is up (S.A.T.B.)	J. L. Hatton	3d.
604	When golden day	A. C. Fisher	2d.
605	Full fathom five	C. Wood	2d.
606	The Hemlock tree	"	2d.
607	Cupid's lottery	Siegfried Jacoby	3d.
608	The Cavalier	C. Goodall	3d.
609	Wind that softly	E. A. Sydenham	2d.
610	'Tis here	Hermann Goetz	2d.
611	Longing	"	2d.
612	Good advice	"	3d.
613	Persevere	"	3d.
614	Faithfulness	"	3d.
615	Absence	"	2d.
616	Comfort	"	2d.
617	The little bird	E. A. Sydenham	3d.
618	Merrily fly the hours	"	3d.
619	Ring the joy-bells	"	3d.
620	As the ripples flow	"	3d.
621	The milkmaids	"	3d.
622	Winter	E. Duncan	3d.
623	Hunting song	"	3d.
624	Song and summer	A. H. Brewer	3d.
625	'Wassail'	A. M. Goodhart	3d.
626	The day that saw thy beauty rise	F. Corder (Wm. Jackson)	3d.
627	What though I have still	"	3d.
628	If I love will you doom me	F. Corder (Wm. Jackson)	3d.
629	Hail to the swallow (Gk. and Eng. words)	Goodhart	6d.
630	Serenade—Come forth	Macirone	24.

631	The fairy lover...	A. W. Batson	2d.
632	Love's adieu	"	2d.
633	Love wakes	W. Noel Johnson	2d.
634	The despairing lover	A. W. Batson	2d.
635	Love's inconstancy	"	3d.
636	Cephalus and Procris	"	3d.
637	Ladye fair, thou hast my life	Edited by H. Leslie	2d.
638	Love me little...	King Hall	4d.
639	Echoes	O. King	2d.
640	Bright be thy dreams...	"	2d.
641	Three children sliding	A. W. Batson	2d.
642	The Light of Love	"	2d.
643	From White's and Will's	J. D. Davis	2d.
644	Give place, you ladies	Wm. Stephens	2d.
645	Spanish Serenade	Edward Elgar	3d.
646	Go, happy rose	F. Iliffe	3d.
647	Soft, soft wind	C. V. Stanford	2d.
648	Sing high low	"	2d.
649	Airly Beacon	"	2d.
650	The Knight's Tomb	"	2d.
651	To his flocks (Six Elizabethan Pastorals)	C. V. Stanford	3d.
652	Corydon, arise	"	3d.
653	Diaphania	"	3d.
654	Sweet love for me	"	3d.
655	Damon's passion	"	3d.
656	Phæbe	"	3d.
657	This morning, at the dawn	H. Leslie	2d.
658	Sad hearts	A. Herbert Brewer	3d.
659	Advice to lovers	P. W. Pilcher	2d.
660	Peace; come away	C. V. Stanford	2d.
661	Waiting for father	R. Bartholomew	3d.
662	The blue-bottle's fate	"	3d.
663	March like the Victors	R. Rogers	3d.
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665	Ye banks and braes	Arr. by W. G. McNaggett	1d.
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672	Come o'er the burn, Bessie (S.A.B.)	Anon.	2d.
673	Enforce yourself as God's own Knight (S.A.B.)	Edmund Turges	3d.
674	Thus musing (S.A.T.)	Wm. Newark	3d.
675	Ah, my dear son (S.S.A.)	Anon	2d.
676	Pastime with good Company (King Henry VIII.) (A.T.B.)	"	3d.
677	Hope	J. Rheinberger	2d.
678	The clouds	"	3d.
679	The fountain	"	3d.
680	Evening Rest	"	2d.
681	The Nightingale	"	3d.
682	Good Advice	"	3d.
683	The Storm	"	3d.
684	Autumn Song	"	3d.
685	The oak tree	G. J. Bennett	3d.
686	When Flora decks	Noel Johnson	2d.
687	I think on thee in the night	E. Fedarb	3d.
688	The evening wind	Fred. J. Harper	3d.
689	To daisies, not to shut so soon	"	3d.
690	Beauty arise	J. D. Davis	2d.
691	It was a lover	K. J. Pye	3d.
692	Sweet thrush	Charles Wood	3d.
693	Sunshine	J. Danby	3d.
694	Evening	L. Spohr	2d.
695	Let me wander	"	2d.
696	To the stars	"	2d.
697	Resignation	"	2d.
698	Thoughts of Spring	"	3d.
699	When evening casts her shadows round	Clowes Bayley	3d.
700	Magdalen at Michael's Gate	Ethel M. Boyce	2d.
701	Queen of fresh flowers	King Hall	3d.
702	Gentle sleep	H. W. Schartau	3d.
703	So sweet a kiss	George Sampson	3d.
704	A wet sheet and a flowing sea	F. E. Gladstone	6d.
705	On a hill there grows a flower	C. V. Stanford	2d.
706	Like desert woods	"	2d.
707	Praised be Diana	"	2d.
708	Cupid and Rosalind	"	3d.
709	O shady vales	"	2d.
710	The Shepherd Doron's Jig	T. Rogers	4d.
711	O mistress mine	J. F. Bridge	2d.
712	The shepherd's choice	A. Thomson	3d.
713	Come, tuneless friends	C. H. Lloyd	3d.
714	O sing unto my lord	S. Wesley	4d.
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716	A lament	Robin H. Legge	2d.
717	The Watchman	"	2d.
718	The Starlings	"	2d.
719	Hunting Song	"	2d.
720	The Shepherd's Elegy	A. Thompson	3d.
721	Holiday in Arcadia	"	3d.
722	The Haven	Joseph Barnby	2d.
723	The Harvest-feast	A. R. Gaul	3d.

# Give thanks unto the Lord

COMPOSED BY

E. A. SYDENHAM.

SIXTEEN VOLUMES NOW READY, BOUND IN CLOTH, PRICE 7s. EACH.

- |   |   |  |
|---|---|--|
| 2. Glory be to God ... S. S. Wesley 2d.                                       | 260. How beautiful are the feet Handel 3d.          | 58. If ye then be risen ... Dr. Naylor 3d.     |
| 779. Glory to God in the ... E. M. Lee 3d.                                    | 691. How blest are they Tschaikowsky 4d.            | 789. If ye then be risen ... Ivor Atkins 4d.   |
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| 49. God be merciful ... S. S. Wesley 3d.                                      | 615. How great is the loving kindness ... Spohr 8d. | 619. In every place incense John E. West 3d.   |
| 236. God be merciful unto us C. F. Lloyd 6d.                                  | John E. West 3d.                                    | 655. In heavenly love ... H. Parker 3d.        |
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| 131. God is our hope ... Dr. Greene 6d.                                       | 539. I am Alpha ... J. V. Roberts 3d.               | 298. In that day ... Sir G. Elvey 4d.          |
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| 332. God is our refuge ... A. Foote 4d.                                       | 623. I am He that liveth T. Adams 4d.               |  |
| 75. God said, Behold Sir G. Macfarren 4d.                                     | 604. I am the Resurrection ... Croft 4d.            | 582. In the beginning ... F. Tozer 4d.         |
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| 136. Great is the Lord ... Dr. Hayes 4d.                                      | 130. I have set God ... J. Goldwin 3d.              | 91. It came even to pass Ouseley 4d.           |
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| 609. Guide me, O Thou H. Blair 3d.  | 171. I saw the Lord ... J. Stainer 6d.              | 788. Jesus Christ is risen to-day Gaul 4d.     |
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| 545. Hail! gladdening Light Martin 4d.  | 114. I was glad ... T. Attwood 4d.                  | 548. Joy in harvest ... B. Steane 3d.          |
| 326. Hail, thou that art ... A. Carnall 3d.                                   | 32. I was glad ... Sir G. Elvey 3d.                 | 7. Judge me, O God ... Mendelssohn 4d.         |
| 560. Hail to the Christ ... J. Barnby 3d.                                     | 32. I was glad ... C. E. Horsley 6d.                | 677. Just judge of Heaven ... Garrett 6d.      |
| 499. Hallelujah, Christ is risen Steane 3d.                                   | 379. I was glad ... T. T. Trimmell 4d.              | 614. Justorum animæ ... Byrd 3d.               |
| 382. Hallelujah! the Light O. King 3d.  | 119. I was in the spirit ... Dr. Blow 6d.           | 179. King all glorious J. Barnby 6d.           |
| 173. Happy is the man E. Prout 8d.  | 205. I will always give thanks Dr. Clarke 3d.       | 581. Kings shall be thy G. C. Martin 3d.       |
| 681. Hark the glad sound M. B. Foster 3d.                                     | 73. I will cry unto God Dr. Steggall 3d.            | 37. Lead, kindly Light ... J. Stainer 4d.      |
| 487. Hark the glad sound E. V. Hall 3d.                                       | 502. I will extol Thee C. M. Hudson 4d.             | 425. Lead, kindly Light ... R. Dunstan 3d.     |
| 345. Hark, the herald angels E. V. Hall 3d.                                   | 29. I will give thanks J. Barnby 4d.                | 528. Lead, kindly Light C. L. Naylor 4d.       |
| 444. Hark! what news ... O. King 3d.  | 156. I will give thanks ... E. J. Hopkins 6d.       | 589. Lead, kindly Light D. Pughe-Evans 3d.     |
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| 377. Haste Thee, O God John Shepherd 3d.                                      | 674. I will give you rain H. W. Wareing 4d.         | 132. Let God arise ... Dr. Greene 6d.          |
| 401. Have mercy upon me, Kellow J. Pye 3d.                                    | 225. I will go unto ... Dr. Gauntlett 2d.           | 375. Let God arise T. T. Trimmell 4d.          |
| 535. Have mercy upon me J. Shaw 3d.   | 591. I will go unto the altar C. Harris 3d.         | 346. Let my complaint (Male) Thorne 3d.        |
| 724. Have mercy upon me J. Goss 4d.   | 437. I will greatly rejoice Cruickshank 4d.         | 509. Let not thing hand ... J. Stainer 3d.     |
| 389. Have mercy upon me J. Barnby 2d.   | 195. I will lay me down H. Gadsby 3d.               | 438. Let not your heart ... M. B. Foster 3d.   |
| 146. Hear my prayer W. H. Bell 3d.  | 209. I will lay me down Dr. H. Hiles 3d.            | 438.* Ditto (8 v.) M. B. Foster 3d.            |
| 330. Hear my prayer Mendelssohn 4d.   | 739. I will lay me down A. C. Edwards 3d.           | 807. Ditto ... Eaton Fanning 3d.               |
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| 138. Hear, O God ... A. Friedländer 6d.                                       | 126. I will love Thee, O Lord J. Clark 4d.          | 226. Let the peace of God J. Stainer 4d.       |
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| 139. Hear, O Lord ... C. King 4d.   | 27. I will magnify Thee Sir John Goss 3d.           | 328. Let the words of my A. D. Culley 3d.      |
| 162. Hear, O Lord Sir F. Ouseley 4d.  | 153. I will magnify Thee ... J. Shaw 3d.            | 494. Let Thy merciful ears W. B. Bell 2d.      |
| 203. Hear, O Thou Shepherd Dr. Clarke 4d.                                     | 405. I will magnify Thee ... O. King 4d.            | 308. Let us now praise (Male) Thorne 3d.       |
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| 776. Hear the voice and prayer Tallis 2d.                                     | 760. I will magnify Thee W. H. Bell 4d.             | 18. Lift up your heads ... J. L. Hopkins 14d.  |
| 794. He sendeth the springs into the valleys ... H. W. Wareing 4d.            | 780. I will magnify Thee E. M. Lee 3d.              | 409. Ditto S. Coleridge-Taylor 3d.             |
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| 837. He that shall endure to the end; and, O rest in the Lord Mendelssohn 2d. | 790. I will not leave you comfortless W. Byrd 3d.   | 595. Light of the world ... E. Elgar 3d.       |
| 376. Hide not Thy face Kellow J. Pye 2d.                                      | 519. I will open rivers E. Pettman 3d.              | 393. Like as the hart Thomas Adams 3d.         |
| 330. Holy Ghost, to earth ... Dvorak 3d.                                      | 371. I will set His dominion H. W. Parker 4d.       | 799. Ditto H. Clarke 3d.                       |
| 111. Holy, holy, holy ... Dr. Croft 3d.                                       | 100. I will sing a new song Dr. Armes 8d.           | 530. Lo, God, our God ... B. Haynes 3d.        |
| 246. Ho! every one G. C. Martin 4d.   | 608. I will sing of the mercies J. Booth 3d.        | 711. Look on the fields C. Macpherson 3d.      |
| 366. Ho! every one J. M. Crament 4d.  | 134. I will sing of Thy power Greene 4d.            | 639. Look upon the rainbow T. Adams 3d.        |
| 412. Honour the Lord ... J. Stainer 4d.                                       | 192. I will sing unto the Lord Wareing 3d.          | 801. Lord God of Abraham A. H. Brewer 2d.      |
| 129. Hosanna ... O. Gibbons 3d.   | 6. I will wash my hands Hopkins 3d.                 | 165. Lord, how are they ... H. Clarke 6d.      |
| 43. Hosanna ... Sir G. A. Macfarren 3d.                                       | 710. If any man hath not H. W. Davies 4d.           | 391. Lord, I have loved ... F. Life 3d.        |
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| 657. Hosanna to the living Lord C. W. Jordan 4d.                              | 758. If the Lord Himself Walmisley 6d.              | 54. Lord, let me know mine end Goss 3d.        |
|   | 825. If the Lord Himself W. Child 3d.               | 351. Lord of all power (Male) J. Barnby 2d.    |
|   | 53. If we believe that Jesus died Goss 3d.          | 459. Lord of our life ... J. T. Field 3d.      |
|   | 453. If ye love Me H. W. Wareing 3d.                | 566. Lord of life ... A. C. Mackenzie 3d.      |
|   | 544. If ye love Me ... B. Steane 2d.                | 404. Lord of the rich and golden F. Tozer 2d.  |
|   | 469. If ye then be risen (S.A.) M. B. Foster 3d.    | 411. Lord of the Harvest J. Barnby 4d.         |
|   |   | 318. Lord, Thou art good J. Stainer 8d.        |
|   |   | 803. Lord, Thou art good H. Coward 3d.         |
|   |   | 434. Lord, Thou hast ... A. Whiting 3d.        |

# O give thanks unto the Lord

## FULL ANTHEM FOR HARVEST

COMPOSED BY

E. A. SYDENHAM.

*With spirit.*

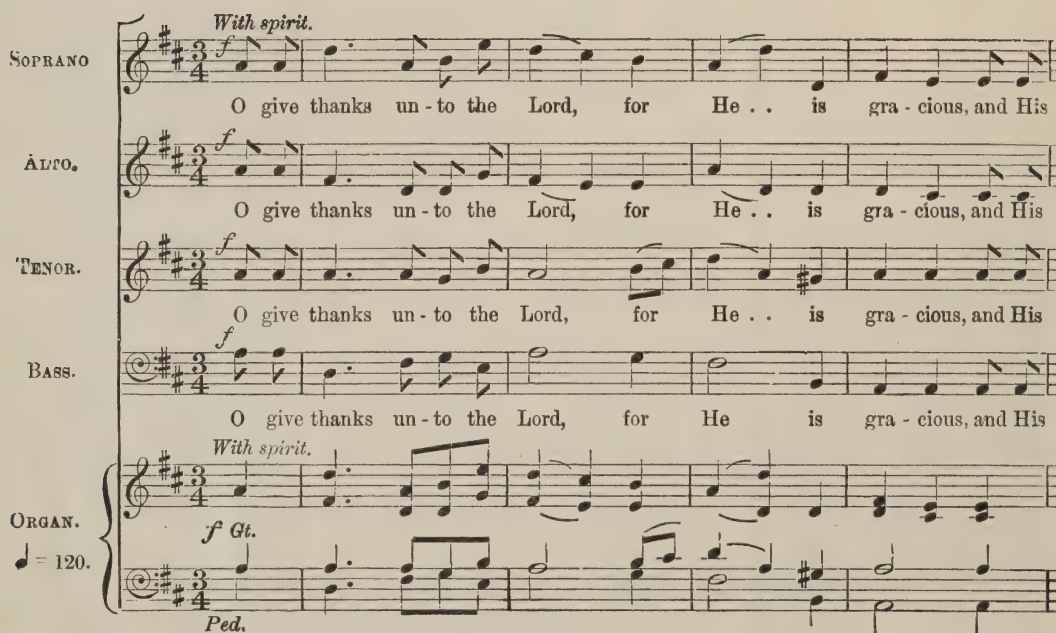
SOPRANO *f* O give thanks un-to the Lord, for He . . is gra-cious, and His

ALTO. *f* O give thanks un-to the Lord, for He . . is gra-cious, and His

TENOR. *f* O give thanks un-to the Lord, for He . . is gra-cious, and His

BASS. *f* O give thanks un-to the Lord, for He is gra-cious, and His

ORGAN. *With spirit.*  
*f Gt.*  
♩ = 120.  
*Ped.*

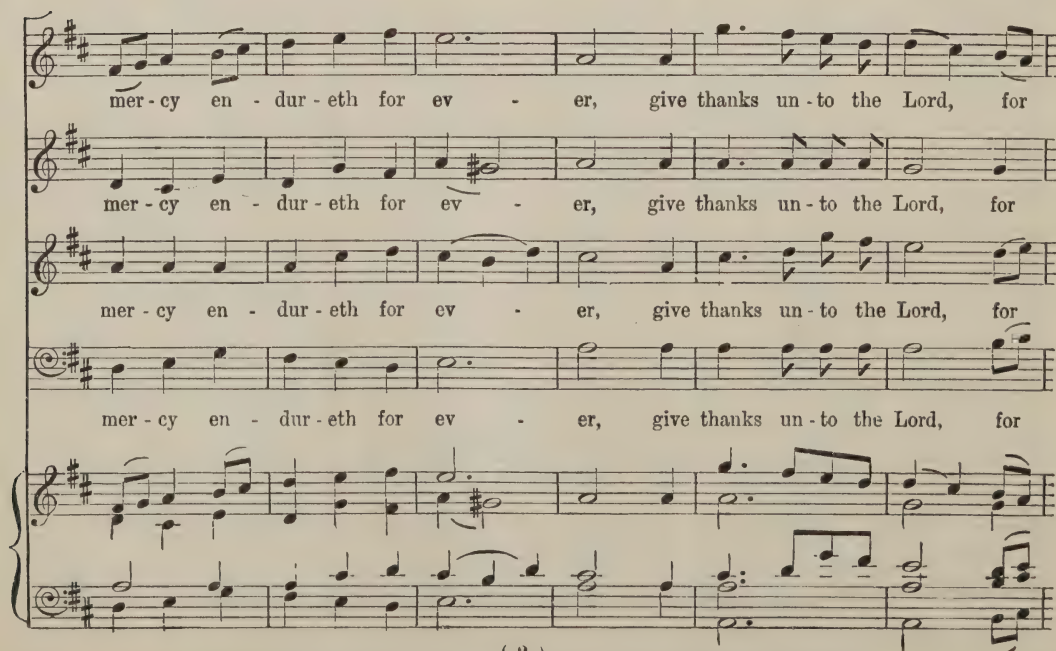


mer-cy en-dur-eth for ev-er, give thanks un-to the Lord, for

mer-cy en-dur-eth for ev-er, give thanks un-to the Lord, for

mer-cy en-dur-eth for ev-er, give thanks un-to the Lord, for

mer-cy en-dur-eth for ev-er, give thanks un-to the Lord, for



# O GIVE THANKS UNTO THE LORD

*cres.*

He . . is gra-cious, and His mer-cy en-dur-eth, His mer-cy en-dur-eth, His

*cres.*

He . . is gra-cious, and His mer-cy en-dur-eth, His mer-cy en-dur-eth, His

*cres.*

He is gra-cious, and His mer-cy en-dur-eth, His mer-cy en-dur-eth, His

*cres.*

He . . is gra-cious, and His mer-cy en-dur-eth, His mer-cy en-dur-eth, His

*mf*

mer-cy en-dur-eth for ev-er. He hath been al-way mind-ful of His

*mf*

mer-cy en-dur-eth for ev-er. He hath been al-way mind-ful of His

*mf*

mer-cy en-dur-eth for ev-er. He hath been al-way mind-ful of His

*mf*

mer-cy en-dur-eth for ev-er. He hath been al-way mind-ful of His

*Ch.*

*senza Ped.*

cov-e-nant and pro-mise that He made to a thou-sand ge-ne-ra . .

cov-e-nant and pro-mise that He made to a thou-sand ge-ne-ra . .

cov-e-nant and pro-mise that He made to a thou-sand ge-ne-ra . .

cov-e-nant and pro-mise that He made to a thou-sand ge-ne-ra . .

O GIVE THANKS UNTO THE LORD.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics for the vocal parts are: "tions. For He sat - is - fi - eth the emp - ty soul and fill - eth the". The piano part provides harmonic support with chords and moving lines in both hands.

Second system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "hun - gry soul with good-ness. and green". The piano part includes dynamic markings such as *p* (piano) and *f* (forte). The system concludes with the instruction *senza Ped.* (without pedal).

Third system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: "herb for the ser - vice of men. . . . He bring - eth forth grass for the cat". The piano part includes dynamic markings such as *f* (forte) and *Gt.* (Grave). The system concludes with the instruction *senza Ped.* (without pedal).

# O GIVE THANKS UNTO THE LORD

and green herb for the ser-vice of men. . .

and green herb for the ser-vice of men. . .

and green herb for the ser-vice of men, . . He wa - ter - eth the hills from a -

tle,

*Sw.*

*p*

*p*

*legato.*

*Ped.*

*cres.*

*f*

bove, He wa - ter - eth the hills from a - bove, The earth . . . is filled . .

*cres.*

*f*

*Sw. to Ped.*

*pp*

*sostenuto.*

He wa - ter - eth the hills from a -

*pp*

*sostenuto.*

He wa - ter - eth the hills from a -

*pp*

*sostenuto.*

*dim.*

. . . with the fruit . . of Thy works.

He wa - ter - eth the hills from a -

*pp*

*sostenuto.*

He wa - ter - eth the hills from a -

*dim.*

*pp*

# O GIVE THANKS UNTO THE LORD.

*cres.* *f*

- bove, He wa - ter - eth the hills from a - bove; the earth . . . is

*cres.* *f*

- bove, He wa - ter - eth the hills from a - bove; the earth . . . is

*cres.* *f*

- bove, He wa - ter - eth the hills from a - bove; the earth . . . is

*cres.* *f*

- bove, He wa - ter - eth the hills from a - bove; the earth, the earth is

*Gt.*

*cres.* *f*

*Gt. to Ped.*

filled . . . with the fruit . . . of Thy works, with the fruit

filled . . . with the fruit of Thy works, with the fruit

filled . . . with the fruit . . . of Thy works, with the fruit . .

filled with the fruit of Thy works, with the fruit

of Thy works. . . 0

of Thy works. . . 0

of Thy works. . . 0

of Thy works. . . 0

*molto rall. e cres.*

# O GIVE THANKS UNTO THE LORD.

*Briskly.*

let your songs be of Him, and praise Him, let your songs be of Him, and

let your songs be of Him, and praise Him, let your songs be of Him, and

let your songs be of Him, and praise Him, let your songs be of Him, and

let your songs be of Him, and praise Him, let your songs be of Him, and

*Briskly.*  $\text{♩} = 100.$

praise Him, and let your talk - ing be of all His won - drous works. . . Let

praise Him, and let your talk - ing be of all His won - drous works. . . Let

praise Him, and let your talk - ing be of all His won - drous works. . . Let

praise Him, and let your talk - ing be of all His won - drous works. . . Let

*Slower.*

*rall.*

ev' - ry - thing that hath life and breath praise . . . the Lord. . .

ev' - ry - thing that hath life and breath praise . . . the Lord. . .

ev' - ry - thing that hath life and breath praise . . . the Lord. . .

ev' - ry - thing that hath life and breath praise . . . the Lord. . .

*Slower.*

*rall.*

# NOVELLO'S OCTAVO ANTHEMS—Continued.

17. O give thanks ... William Rea 3d.  
66. O give thanks ... S. S. Wesley 4d.  
42. O give thanks ... Sir John Goss 3d.  
520. O give thanks ... B. Steane 3d.  
599. O give thanks ... E. V. Hall 3d.  
596. O give thanks ... H. J. King 3d.  
816. O give thanks... E. A. Sydenham 3d.  
35. O God, have mercy... J. B. Calkin 4d.  
698. O God, my soul ... F. R. Greenish 4d.  
775. O God of my righteousness Greene 4d.  
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 383. Give unto the Lord H. W. Parker 4d.

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Inscribed to the Rev. JAMES MATTHEW THOMPSON, M.A., Fellow, and Dean of Divinity,  
Magdalen College, Oxford.

# BLESS THE LORD THY GOD

ANTHEM FOR HARVEST

WORDS SELECTED BY REV. T. T. BLOCKLEY, M.A.

(CHAPLAIN OF MAGDALEN COLLEGE)

Deut. viii. 10, 7-9;  
1 Chron. xxix. 10-14.

THE MUSIC COMPOSED BY

J. VARLEY ROBERTS

(ORGANIST OF MAGDALEN COLLEGE).

Price Threepence.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante con moto.* SOPRANOS. *mf*

Bless the Lord thy God . . . for the

*Andante con moto.*

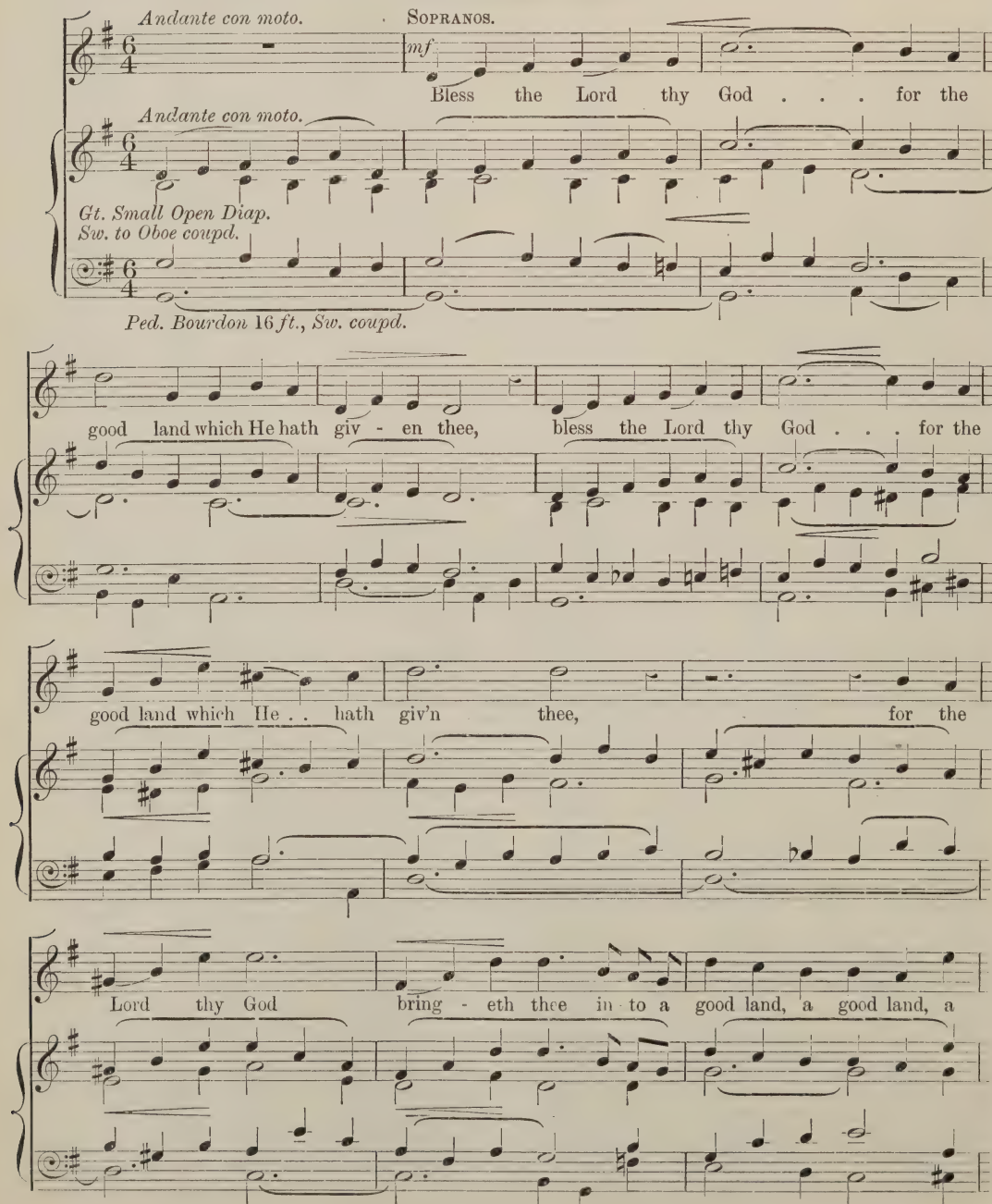
*Gt. Small Open Diap.  
Sw. to Oboe coupd.*

*Ped. Bourdon 16 ft., Sw. coupd.*

good land which He hath giv - en thee, bless the Lord thy God . . . for the

good land which He . . . hath giv'n thee, for the

Lord thy God bring - eth thee in to a good land, a good land, a



The musical score is written for Soprano and Piano. The Soprano part is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is 'Andante con moto'. The score includes lyrics for the Soprano part and piano accompaniment. The lyrics are: 'Bless the Lord thy God . . . for the good land which He hath giv - en thee, bless the Lord thy God . . . for the good land which He . . . hath giv'n thee, for the Lord thy God bring - eth thee in to a good land, a good land, a'. The score is divided into four systems. The first system includes performance instructions for the piano: 'Gt. Small Open Diap. Sw. to Oboe coupd.' and 'Ped. Bourdon 16 ft., Sw. coupd.'.

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# BLESS THE LORD THY GOD.

*con espress.* *mf*

land of brooks of wa - ter, of foun-tains and depths, that spring out of val - leys, out of

val - leys and hills, a land of wheat and bar - ley, a land where-in thou shalt eat

bread, eat bread with - out scarce-ness, bread with - out scarceness, without scarceness.

*f*

Bless the Lord thy God for the good land which He . . hath giv - en

*rall.*

thee, bless the Lord thy God, the Lord thy God. . .

*rall.*

CHORUS. *Largo.*  
SOPRANO.

BLESS THE LORD THY GOD.

Bless - ed be Thou, Lord God, for ev - er and ev - - - er.  
Bless - ed be Thou, Lord God, for ev - er and ev - - - er.  
Bless - ed be Thou, Lord God, for ev - er and ev - - - er.  
Bless - ed be Thou, Lord God, for ev - er and ev - - - er.

*Largo.*

*f*

Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,  
Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,  
Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,  
Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,

*Moderato.*  
*Gt. f*

and the ma - jes - ty; Thine, O Lord, Thine, O Lord, for  
and the ma - jes - ty; Thine, O Lord, Thine, O Lord, for  
and the ma - jes - ty; Thine, O Lord, Thine, O Lord, for  
and the ma - jes - ty; Thine, O .. Lord, . . Thine, O .. Lord, .. for

# BLESS THE LORD THY GOD.

all that is in the heav'n and in the earth is Thine,  
 all that is in the heav'n and in the earth is Thine,  
 all that is in the heav'n and in the earth is Thine,  
 all that is in the heav'n and in the earth is Thine,

Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,  
 Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,  
 Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,  
 Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,

Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,  
 Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,  
 Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,  
 Thine, O Lord, is the great - ness, Thine, O Lord, is the great - ness,

# BLESS THE LORD THY GOD.

Thine, O . . . Lord, is the greatness and the pow-er, the glo-ry, and the vic-to-ry,  
 Lord, O . . . Lord, . . . Thine, O Lord, is the vic-to-ry,  
 Lord, is the great-ness, Thine, O Lord, . . . is the vic-to-ry,  
 Thine, O . . . Lord, . . . is the vic-to-ry,

*Moderato con moto.*  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
*Moderato con moto.*

thank . . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our  
 thank . . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our  
 thank . . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our  
 thank . . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our

# BLESS THE LORD THY GOD.

*cres.* *f*

God, we thank . . Thee, and praise Thy glo - rious Name, for

*cres.* *f*

God, we thank Thee, and praise . . Thy . . glo - rious Name, for

*cres.* *f*

God, we thank . . Thee, and praise Thy . . glo - rious Name, for

*cres.* *f*

God, we thank . . Thee, and praise Thy glo - rious Name, for

all . . that is in the heav'n, that is in the heav'n, and in . . the earth is

all that is in the heav'n, that is in the heav'n, and in . . the earth is

all . . that is in the heav'n, . . . and in the earth is

all that is in the heav'n, that is in the heav'n, and in . . the earth is

Thine, and Thou reign - est o - - ver all, o - ver

Thine, and Thou reign - est o - - ver all, o - ver

Thine, and Thou reign - est o - - ver all, o - ver

Thine, and Thou reign - est o - - ver all, o - ver

# BLESS THE LORD THY GOD.

all, o - ver all, Thou . . reign - est o - ver all, . .

all, o - ver all, . . Thou reign - est o - ver all, . .

all, o - ver all, . . Thou . . reign - est o - ver all, . .

all, o - ver all, . . Thou . . reign - est o - ver all, . .

*reduce Org.*

*f* Now there - fore, our God, we thank . . Thee, and praise *cres.*

*f* Now there - fore, our God, we thank . . Thee, and praise *cres.*

*f* Now there - fore, our God, we thank . . Thee, and praise *cres.*

*f* Now there - fore, our God, we thank . . Thee, and praise *cres.*

*f* Now there - fore, our God, we thank . . Thee, and praise *cres.*

*mf* Thy glo - rious Name, . . . we thank . . Thee, we

*mf* Thy . . glo - rious Name, . . . we thank . . Thee, we

*mf* Thy . . glo - rious Name, . . . we thank . . Thee, we

*mf* Thy glo - rious Name, . . . we thank Thee, we

# BLESS THE LORD THY GOD.

thank . . Thee, and praise Thy glo - rious Name, and

thank . . Thee, and praise Thy glo - rious Name, and

thank . . Thee, and praise Thy glo - rious Name, and

thank Thee, and praise Thy glo - rious Name, and

praise Thy glo - rious Name. . . .

praise Thy glo - rious Name. . . .

praise Thy glo - rious Name. . . .

praise Thy glo - rious Name. . . .

*Larghetto.* RECIT. TENORS. *mf*

But who are we that we should be

RECIT. BASSES. *mf*

But who are we that we should be

*Larghetto.*

*Gt. Small Open Diap. & Har. Flute.*  
*Sw. Diaps., Horn & Oboe coupd.*

*Ped. 16 ft. Open, Sw. coupd.*

BLESS THE LORD THY GOD.

a - ble to of - fer so will - ing - ly af - ter this sort? For all things

a - ble to of - fer so will - ing - ly af - ter this sort? For all things

come of Thee, and of Thine own have we giv - en Thee.

come of Thee, and of Thine own have we giv - en Thee.

CHORALE.

*Andante.*

*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the

*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the

*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the

*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the

*Andante.*

*Gt. soft 8 ft. Sw. Ob. & Diaps. coupd.*

*mf*

*Ped. Bourdon 16 ft. Sw. coupd.*

BLESS THE LORD THY GOD.

sun - shine of . . Thy good - ness Melt our thank - less hearts of stone; Till our

sun - shine of Thy good - ness Melt our thank - less hearts of stone; Till our

sun - shine of Thy good - ness Melt our thank - less hearts of stone; Till our

sun - shine of Thy good - ness Melt our thank - less hearts of stone; Till our

cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more

cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more

cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more

cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more

*rall.* hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.

*rall.* hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.

*rall.* hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.

*rall.* hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.

*rall.* hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.

# NOVELLO'S OCTAVO ANTHEMS—Continued.

2.	Glory be to God ...	S. S. Wesley	2d.	117.	I have set God ...	Dr. Blake	6d.	346.	Let my complaint (Male)	Thorne	3d.	
779.	Glory to God in the	E. M. Lee	3d.	130.	I have set God ...	J. Goldwin	3d.	509.	Let not thine hand...	J. Stainer	3d.	
341.	God be merciful ...	A. H. Mann	4d.	420.	I have set God	Hamilton Clarke	4d.	438.	Let not your heart ...	M. B. Foster	3d.	
49.	God be merciful ...	S. S. Wesley	4d.	122.	I have surely built ...	Dr. Boyce	4d.	438.*	Ditto (8 v.)	M. B. Foster	3d.	
236.	God be merciful unto us	C. F. Lloyd	6d.	219.	I have surely built	T. T. Trimmell	4d.	807.	Ditto	Eaton Fanning	3d.	
105.	God came from Teman	Dr. Steggall	4d.	590.	I heard a great voice	G. F. Cobb	3d.	795.	Let the heavens be glad	H. M. Higgins	4d.	
128.	God is gone up ...	Dr. Croft	4d.	396.	I heard a voice	Sir John Goss	2d.	226.	Let the peace of God	J. Stainer	4d.	
605.	God is my salvation	C. F. Bowes	3d.	171.	I saw the Lord ...	J. Stainer	6d.	565.	Let the righteous ...	R. F. Lloyd	3d.	
131.	God is our hope ...	Dr. Greene	6d.	743.	I was glad ...	C. H. H. Parry	4d.	328.	Let the words of my	A. D. Culley	3d.	
101.	God is our refuge ...	Dr. H. Hiles	6d.	114.	I was glad ...	T. Attwood	4d.	494.	Let Thy merciful ears	W. B. Bell	ad.	
332.	God is our refuge ...	A. Foote	4d.	32.	I was glad ...	Sir G. Elvey	3d.	308.	Let us now praise (Male)	Thorne	3d.	
75.	God said, Behold	Sir G. Macfarren	4d.	79.	I was glad ...	C. E. Horsley	6d.	96.	Lift up thine eyes	Sir John Goss	6d.	
473.	God so loved the world	J. V. Roberts	3d.	379.	I was glad ...	T. T. Trimmell	4d.	18.	Lift up your heads ...	J. L. Hopkins	1ad.	
342.	God, that madest earth	A. C. Fisher	2d.	119.	I was in the spirit ...	Dr. Blow	6d.	409.	Ditto	S. Coleridge-Taylor	3d.	
344.	God, who at sundry times	J. H. Mee	4d.	205.	I will always give thanks	Dr. Clarke	3d.	343.	Lift up your hearts ...	J. Barnby	4d.	
715.	God's peace is peace eternal	Grieg	3d.	73.	I will cry unto God	Dr. Steggall	4d.	408.	Lighten our darkness	G. R. Vicars	2d.	
388.	Grant, we beseech Thee	Roberts	3d.	502.	I will extol Thee	C. M. Hudson	4d.	595.	Light of the world ...	E. Elgar	3d.	
550.	Grant, we beseech Thee	M. Elvey	2d.	29.	I will give thanks ...	J. Barnby	4d.	393.	Like as the hart	Thomas Adams	3d.	
177.	Great and marvellous	Dr. Monk	3d.	156.	I will give thanks ...	E. J. Hopkins	6d.	799.	Ditto	H. Clarke	3d.	
517.	Ditto	J. F. Bridge	4d.	568.	I will give thanks ...	Mozart	2d.	530.	Lo, God, our God ...	B. Haynes	3d.	
223.	Great is Jehovah (Male)	Schubert	4d.	674.	I will give you rain	H. W. Wareing	4d.	711.	Look on the fields	C. Macpherson	3d.	
602.	Great is our Lord	M. B. Foster	4d.	225.	I will go unto ...	Dr. Gauntlett	2d.	639.	Look upon the rainbow	T. Adams	3d.	
136.	Great is the Lord ...	Dr. Hayes	4d.	591.	I will go unto the altar	C. Harris	3d.	801.	Lord God of Abraham	A. H. Brewer	2d.	
237.	Great is the Lord	Sir F. Ouseley	6d.	437.	I will greatly rejoice	Cruikshank	4d.	165.	Lord, how are they...	H. Clarke	6d.	
481.	Great is the Lord ...	B. Steane	4d.	105.	I will lay me down ...	H. Gadsby	4d.	391.	Lord, I have loved...	F. Iliffe	3d.	
708.	Great is the Lord	A. W. Marchant	3d.	209.	I will lay me down ...	Dr. H. Hiles	3d.	722.	Lord, I have loved	G. W. Torrance	3d.	
813.	Great is the Lord	E. A. Sydenham	3d.	739.	I will lay me down	A. C. Edwards	3d.	54.	Lord, let me know mine end	Goss	3d.	
220.	Grieve not the Holy Spirit	Stainer	3d.	495.	I will lift up mine eyes	D. S. Smith	3d.	351.	Lord of all power (Male)	J. Barnby	2d.	
609.	Guide me, O Thou	H. Blair	3d.	126.	I will love Thee, O Lord	J. Clark	4d.	459.	Lord of our life ...	J. T. Field	3d.	
427.	Hail! gladdening Light	J. T. Field	2d.	394.	I will love Thee ...	Kingston	4d.	566.	Lord of life ...	A. C. Mackenzie	3d.	
545.	Hail! gladdening Light	Martin	4d.	78.	I will magnify Thee	J. B. Calkin	4d.	404.	Lord of the rich and golden	F. Tozer	2d.	
326.	Hail, thou that art ...	A. Carnall	4d.	27.	I will magnify Thee	Sir John Goss	3d.	411.	Lord of the Harvest	J. Barnby	4d.	
560.	Hail to the Christ ...	J. J. Snaw	3d.	153.	I will magnify Thee ...	J. Snaw	3d.	318.	Lord, Thou art God...	J. Stainer	8d.	
499.	Hallelujah, Christ is risen	Stean	3d.	405.	I will magnify Thee ...	O. King	4d.	803.	Lord, Thou art good	H. Coward	4d.	
382.	Hallelujah! the Light	O. King	3d.	633.	I will magnify Thee ...	F. Iliffe	4d.	434.	Lord, Thou hast ...	A. Whiting	3d.	
173.	Happy is the man ...	E. Prout	8d.	760.	I will magnify Thee	W. H. Bell	4d.	830.	Lord, we leave Thy servant	sleeping ...	J. Brahms	4d.
681.	Hark the glad sound	M. B. Foster	3d.	780.	I will magnify Thee	E. M. Lee	3d.	274.	Lord, what love have I	Dr. Steggall	od.	
487.	Hark the glad sound	E. V. Hall	3d.	154.	I will mention ...	Sir A. Sullivan	6d.	267.	Lord, who shall dwell	Dr. Roberts	4d.	
345.	Hark, the herald angels	E. V. Hall	3d.	575.	I will not leave you	B. Steane	2d.	335.	Lo, summer comes again	J. Stainer	6d.	
444.	Hark! what news...	O. King	3d.	790.	I will not leave you	comfortless	3d.	504.	Lo! the winter	B. Farebrother	3d.	
404.	Harvest Hymn ...	F. Tozer	2d.	519.	I will open rivers	E. Pettman	3d.	835.	Love divine, all love	excelling	3d.	
820.	Haste Thee, O God	John Shepherd	3d.	371.	I will set His dominion	H. W. Parker	3d.	350.	Magnify His Name...	G. C. Martin	3d.	
377.	Have mercy upon me,	Kellow J. Pye	3d.	100.	I will sing a new song	Dr. Armes	8d.	290.	Make a joyful noise	A. C. Mackenzie	4d.	
401.	Have mercy upon me	J. Shaw	3d.	608.	I will sing of the mercies	J. Booth	3d.	108.	Make me a clean heart	J. Barnby	3d.	
535.	Have mercy upon me	J. Goss	4d.	134.	I will sing of Thy power	Greene	3d.	431.	Ditto	A. W. Batson	3d.	
794.	Have mercy upon me	J. Barnby	2d.	192.	I will sing unto the Lord	Wareing	3d.	436.	Man goeth forth ...	A. Carnall	4d.	
773.	Hearken unto me	W. H. Bell	3d.	6.	I will wash my hands	Hopkins	3d.	604.	Man th' is born ...	S. S. Wesley	2d.	
389.	Hear me when I call (Male)	Distin	2d.	710.	If any man hath not	H. W. Davies	4d.	222.	Me ye have bereaved	C. Morales	3d.	
146.	Hear my prayer ...	C. Stroud	4d.	819.	If Christ be not raised	C. Macpherson	4d.	527.	Mercy and truth are met	J. Stainer	3d.	
339.	Hear my prayer ...	Mendelssohn	3d.	758.	If the Lord Himself	Walmisley	6d.	211.	Mine eyes look unto Thee	H. Baker	3d.	
442.	Hear my words	C. H. H. Parry	8d.	825.	If the Lord Himself	W. Child	3d.	500.	Miserere mei, Deus	J. Barnby	3d.	
130.	Hear, O God ...	A. Friedländer	6d.	53.	If we believe that Jesus died	Goss	3d.	665.	Ditto	Novello	2d.	
94.	Hear, O Lord	Sir John Goss	2d.	453.	If ye love Me	H. W. Wareing	3d.	494.	Ditto	J. Stainer	3d.	
139.	Hear, O Lord	C. King	3d.	544.	If ye love Me ...	B. Steane	3d.	518.	Ditto	E. Pettman	1ad.	
162.	Hear, O Lord	Sir F. Ouseley	4d.	469.	If ye then be risen (S.A.)	M. B. Foster	3d.	811.	Ditto	G. P. Da Paestrina	4d.	
203.	Hear, O Thou Shepherd	Dr. Clarke	4d.	58.	If ye then be risen	Dr. Naylor	3d.	818.	Ditto	G. Allegri	4d.	
522.	Ditto	T. A. Walmisley	4d.	789.	If ye then be risen	Ivor Atkins	4d.	765.	Morn's roseate hues	Chadwick	3d.	
770.	Hear the voice and prayer	Tallis	2d.	61.	In Christ dwelleth	Sir John Goss	3d.	512.	My beloved spake ...	H. Purcell	6d.	
794.	He sendeth the springs into	the valleys...	4d.	619.	In every place incense	John E. West	3d.	428.	My God, I love Thee	G. J. Bennett	3d.	
701.	He shall swallow up death	Greenish	3d.	655.	In heavenly love ...	H. Parker	3d.	617.	My God, I thank Thee	E. H. Lemare	3d.	
707.	He that dwelleth ...	J. Booth	3d.	403.	In my Father's house	Crament	3d.	10.	My God, my God ...	Mendelssohn	6d.	
837.	He that shall endure to the end; and, O rest in the Lord	Mendelssohn	2d.	777.	Ditto	H. Elliott Button	3d.	288.	My God, look upon ...	J. L. Hopkins	3d.	
				102.	In sweet consent ...	E. H. Thorne	3d.	353.	My heart is fixed	W. Cruickshank	4d.	
				278.	In that day ...	Sir G. Elvey	4d.	460.	My heart was glad ...	A. Carnall	4d.	
				802.	In that Day (Christmas)	J. F. Bridge	3d.	164.	My heart is inditing	M. B. Foster	4d.	
								199.	My hope is in the	J. Stainer	6d.	
								406.	My mouth shall speak	John E. West	4d.	
								190.	My soul is weary ...	Dr. Beckwith	4d.	
								586.	My soul truly waiteth	B. Steane	2d.	
								295.	My soul, wait thou still (Male)	F. J. Read	4d.	

The Musical Times,

**EXTRA SUPPLEMENT.**

August 1, 1906.

No. 717. NOVELLO'S PARISH CHOIR BOOK. *Price 1d.*

---

PLEASANT ARE THY COURTS  
ABOVE

(MAIDSTONE)

HYMN

BY

FRANCIS HENRY LYTE

SET TO MUSIC BY

WALTER B. GILBERT

Mus. Doc.

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STAFF NOTATION.

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LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.

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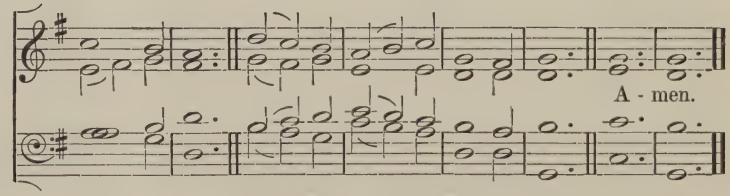
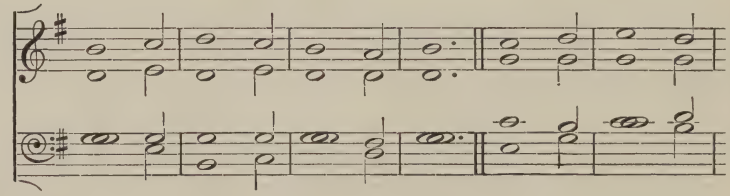
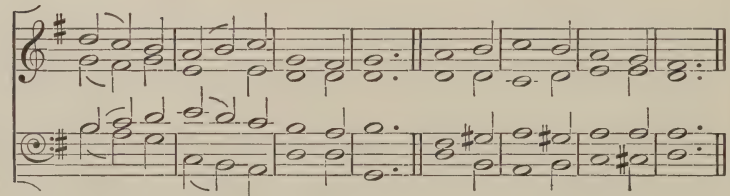
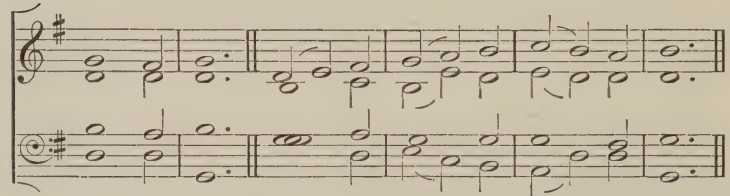
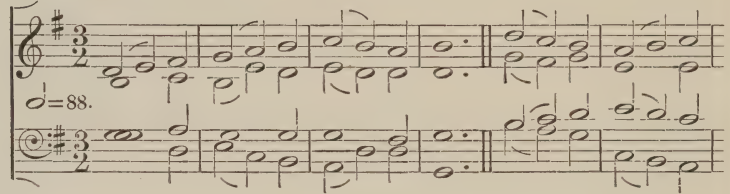
*Also published in Tonic Sol-fa, price 1d.*

# Pleasant are Thy courts above.

(MAIDSTONE.)

F. H. LYTE.

W. B. GILBERT.



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of the Publishers.

PLEASANT ARE THY COURTS ABOVE.

- 1 *mf* PLEASANT are Thy courts above  
In the land of light and love;  
*p* Pleasant are Thy courts below  
In this land of sin and woe:  
*cr.* Oh, my spirit longs and faints  
For the converse of Thy Saints,  
For the brightness of Thy Face,  
For Thy fulness, God of grace.
- 2 *mf* Happy birds that sing and fly  
Round Thy Altars, O most High;  
*p* Happier souls that find a rest  
In a heavenly Father's breast;  
Like the wandering dove that found  
No repose on earth around,  
*cr.* They can to their ark repair,  
And enjoy it ever there.
- 3 *mf* Happy souls, their praises flow  
*p* Even in this vale of woe;  
*cr.* Waters in the desert rise,  
Manna feeds them from the skies;  
*f* On they go from strength to strength,  
Till they reach Thy Throne at length,  
*p* At Thy feet adoring fall,  
*mf* Who hast led them safe through all.
- 4 *p* Lord, be mine this prize to win,  
Guide me through a world of sin,  
Keep me by Thy saving grace,  
Give me at Thy side a place;  
*mf* Sun and Shield alike Thou art,  
Guide and guard my erring heart;  
*f* Grace and glory flow from Thee;  
*dim.* Shower, O shower them, Lord, on me.

Amen.

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LONDON: NOVELLO AND COMPANY, LIMITED.

THE LORD IS MY STRENGTH AND  
MY SHIELD

ANTHEM FOR HARVEST OR GENERAL USE

Psalm xxviii. 7, 9; xxiii. 1, 2, 6;  
lvii. 10; lxxix. 13  
(Bible Version.)

COMPOSED BY

JOSIAH BOOTH.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro maestoso.*

SOPRANO. The Lord is my strength, my strength and my shield, my

ALTO. The Lord is my strength, my strength and my shield, my

TENOR. The Lord is my strength, my strength and my shield, my

BASS. The Lord is my strength, my strength and my shield, my

*Allegro maestoso. ♩ = 116.*

*mf Gt. with Full Sw.*

*Ped.*

strength and my shield; my heart trust - ed in Him, my heart

strength and my shield; my heart trust - ed in Him, my heart

strength and my shield; my heart trust - ed in Him, my heart

strength and my shield; my heart trust - ed in Him, my heart

*mf Gt. with Full Sw.*

*p Sw.*

*mf Gt.*

# THE LORD IS MY STRENGTH AND MY SHIELD.

trust-ed in Him, and I am help-ed, and I am help-ed:

*p Sw. f Gt. Ped.*

there-fore my heart great-ly re-joice-eth; and with my

*ff p Ped.*

song . . will I praise . . Him, with my song . . will I

*p f Ped.*

# THE LORD IS MY STRENGTH AND MY SHIELD.

praise . . Him, and with my song, with my song

praise . . Him, and with my song, with my song

praise . . Him, and with my song, with my song

praise . . Him, and with my song, with my song

will I praise . . Him.

will I praise . . Him.

will I praise . . Him.

will I praise . . Him.

*Lento.*  
TENORS. *mf*

Save Thy peo - ple, and bless Thine in - her - it - ance: feed them

BASSES. *mf*

Save Thy peo - ple, and bless Thine in - her - it - ance: feed them

*Lento.*  $\text{♩} = 80.$

*mf Sw.*

THE LORD IS MY STRENGTH AND MY SHIELD.

al - so, and lift them up for ev - er.

*Andante.*

VERSE.

The Lord is my Shep-herd; I shall not want, I shall not

VERSE.

The Lord is my Shep-herd; I shall.. not want, I shall .. not

VERSE.

The Lord is my Shep-herd; I shall.. not want, I shall not

VERSE.

The Lord is my Shep-herd; I shall not want, I shall not

*Andante. (May be sung unaccompanied.)*

The Lord is my Shep-herd; I shall not want, I shall not

*senza Ped.*

*p dolce.*

want. He ma - keth me to lie down .. in green . . pas - tures, He

*p dolce.*

want. He ma - keth me to lie down in green . . pas - tures, He

*p dolce.*

want. He ma - keth me to lie down in green pas - tures, He

*p dolce.*

want. He ma - keth me to lie down in green . . pas - tures, He

want. He ma - keth me to lie down in green . . pas - tures, He

# THE LORD IS MY STRENGTH AND MY SHIELD.

lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall

lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall

lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall

lead-eth me be-side the still . . . wa-ters. Sure-ly goodness and mer-cy shall

fol-low me . . . all . . . the days, all the days . . . of my life.

fol-low me all the days, all the days, the days of my life.

fol-low me . . . all the days, all the days . . . of . . . my life.

fol-low me . . . all the days, all the days of my life.

*Allegro con anima.*

FULL.

FULL.

FULL.

FULL.

FULL.

So we Thy peo-ple and sheep of Thy

So we Thy peo-ple and sheep of Thy

*Allegro con anima, ♩ = 120.*

Gt. with Sw. coupd.

*mf*

*f*

THE LORD IS MY STRENGTH AND MY SHIELD.

pas - ture will give Thee thanks for ev - er, will give Thee thanks for

*f* So we Thy peo - ple and sheep of Thy pas - ture will  
ev - er.

give Thee thanks for ev - er, will give Thee thanks for ev - er. *f* For Thy  
give Thee thanks for ev - er, will give Thee thanks for ev - er. *f* For Thy  
For Thy

THE LORD IS MY STRENGTH AND MY SHIELD.

mer - cy is great un - to the heav'ns, is great un - to the heav'ns,  
 mer - cy is great un - to the heav'ns, is great un - to the heav'ns,  
 mer - cy is great un - to the heav'ns, is great un - to the heav'ns,  
 mer - cy is great un - to the heav'ns, is great un - to the heav'ns,

*f*  
 and Thy truth un - to the clouds, Thy truth un - to the clouds.  
 and Thy truth, Thy truth un - to the clouds.  
 and Thy truth, Thy truth, Thy truth un - to the clouds.  
 and Thy truth un - to the clouds, Thy truth, Thy truth un - to the clouds.

*a tempo.*  
 So we Thy peo - ple and sheep of Thy pas - ture will  
*a tempo.*  
 So we Thy peo - ple and sheep of Thy pas - ture will  
*a tempo.*  
 So we Thy peo - ple and sheep of Thy pas - ture will  
*ff a tempo.*  
 So we Thy peo - ple and sheep of Thy pas - ture will  
*rit. > > ff a tempo.*

give Thee thanks for ev - er, will give Thee

give Thee thanks for ev - er, will give Thee

give Thee thanks for ev - er, will give Thee

give Thee thanks for ev - er, will give Thee

thanks for ev - er. A - men,

thanks for ev - er. A - men,

thanks for ev - er. A - men,

thanks for ev - er. A - men,

*Solo Tuba.* *Gt.* *Solo Tuba.*

A - men, A - men.

A - men, A - men.

A - men, A - men.

A - men, A - men.

*Gt.* *Solo Tuba.* *Gt.*

# NOVELLO'S PART-SONG BOOK.

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171	Only Thou	...	14d.
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177	The Crusaders...	...	3d.
178	The Caravan	...	3d.
179	Stradella	...	3d.

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180	When evening's twilight	...	2d.
181	Absence	...	2d.
182	April showers	...	3d.
183	The red, red rose	...	3d.
184	Beware, beware	...	3d.
185	The Sailor's Song	...	3d.
186	Good Night	...	2d.
187	Blythe is the bird	...	2d.
188	Stars of the summer night	...	3d.
189	The hemlock-tree	...	4d.
190	Jack Frost	...	3d.
191	I loved her	...	3d.
192	The Village Blacksmith	...	3d.
193	The Bait (Come, live with me)	...	3d.
194	Softly fall the shades of evening	...	3d.
195	Auburn (Sweet village)	...	3d.
196	Bird of the wilderness	...	3d.
197	The Summer gale	...	2d.
198	I met her in the quiet lane	...	2d.
199	If thou art sleeping	...	3d.
200	Spring Song	...	3d.
201	Good wishes	...	3d.
202	Parting and Meeting	...	2d.
203	Whether kissed by sunbeams	...	3d.
204	The roses are blushing	...	3d.
205	The Rivals	...	3d.
206	The village dance	...	3d.
207	Song of the Gipsy maidens	...	3d.
208	The Waterfall	...	3d.
209	Over hill, over dale	...	3d.
210	Love me little, love me long	...	3d.
211	Goeing a-maying	...	3d.
212	See, the rooks are homeward flying	...	3d.
213	Sweet Lady moon	...	3d.
214	Hark, the Convent bells are ringing	...	3d.

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### MALE VOICES.

215	When evening's twilight	...	2d.
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217	Absence...	...	2d.
218	April showers	...	3d.
219	The red, red rose	...	3d.
220	Beware, beware	...	3d.
221	The happiest land	...	3d.
222	The Sailor's Song	...	3d.
223	Busy, curious, thirsty fly	...	2d.
224	Good night, beloved	...	2d.
225	Bacchanalian Song	...	3d.
226	Stars of the summer night	...	3d.
227	King Witlaf's drinking horn	...	3d.
228	Tars' Song	...	4d.
229	The hemlock-tree	...	4d.
230	Jack Frost	...	3d.
231	The Lye	...	3d.
232	I loved her	...	3d.
233	The Village Blacksmith	...	3d.
234	The Letter	...	3d.
235	Shall I wasting in despair	...	3d.
236	The way to build a boat	...	4d.
237	I loved a lass, a fair one	...	4d.
238	The Lifeboat	...	3d.

## VOL. VIII.—HENRY SMART.

239	The Shepherd's farewell	...	2d.
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241	Ave Maria	...	2d.
242	Spring	...	2d.
243	Morning	...	3d.
244	Hymn to Cynthia	...	3d.
245	Cradle Song	...	3d.
246	The joys of Spring	...	3d.
247	Dream, baby, dream	...	2d.
248	A song for the Seasons	...	3d.
249	O say not that my heart is cold	...	2d.
250	Love and mirth	...	3d.
251	Sweet vesper hymn	...	3d.
252	Crocuses and Snowdrops	...	3d.
253	Stars of the summer night	...	3d.
254	Wind thy horn	...	3d.
255	The land of wonders	...	3d.
256	Ye little birds that sit and sing	...	2d.
257	How soft the shades of evening creep	...	2d.
258	How sweet is summer morning	...	2d.
259	Now May is here	...	3d.

## VOL. IX.—WALTER MACFARREN.

260	Hunting Song	...	3d.
261	Summer Song	...	3d.
262	The Curfew bell	...	3d.
263	The Warrior	...	3d.
264	Love's heigh-ho!	...	3d.
265	Good-night, good rest...	...	3d.
266	The Fairies	...	3d.
267	Cradle Song	...	3d.
268	Morning Song	...	3d.
269	Ye pretty birds	...	3d.
270	More life	...	3d.
271	Sweet content	...	3d.
272	Sea Song	...	(T.T.B.B.) 3d.
273	The stars are with the voyager	...	2d.
274	Autumn	...	3d.
275	Highland War Song	...	3d.
276	Shortest and longest	...	3d.
277	Willow Song	...	3d.
278	O Lady, leave thy silken thread	...	3d.
279	Lover's Parting	...	3d.
280	Shepherds all and maidens fair	...	3d.
281	Night, sable goddess	...	3d.
282	Hence, all you vain delights...	...	3d.
283	Swallow, swallow, hither wing	...	3d.

## VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman...	...	4d.
285	Nymphs are sporting	...	3d.
286	O who will o'er the downs	...	4d.
286*	O who will o'er the downs (A.T.T.B.)	...	4d.
287	Who shall win my lady fair	...	4d.
288	Why with toil	...	3d.
289	When Allen-a-Dale went a-hunting	...	4d.
290	I saw lovely Phillis. Madrigal	...	4d.
291	The River Spirit's song (A.T.T.B.)	...	3d.
292	It was upon a Spring-tide day. (5 v.)	...	4d.
293	Take heed, ye shepherd swains	...	4d.
294	Spring returns. Madrigal (S.S.A.T.B.)	...	2d.
295	Great god of love. 8 voices. Madgl.	...	3d.
296	In dulci júbilo. Christmas Carol	...	3d.
297	The song of the Frank companies	...	3d.
298	How bright in the May-time...	...	3d.
299	The Winter Song	...	3d.
300	The Bishop of Mentz	...	3d.
301	When last I strayed	...	2d.
302	See how smoothly	...	2d.
303	Let us all go maying	...	2d.
304	List! Lady, be not coy. (S.S.A.T.T.B.)	...	3d.
305	O ye roses. Madrigal	...	3d.
306	My love and chaunt it. Double Choir	...	2d.
307	Ditto, for 4 voices	...	2d.
308	The Red Wine flows	...	(T.T.B.B.) 2d.
309	Shoot, false love, I care not	...	3d.

## VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	...	4d.
311	Down in my garden fair	...	3d.
312	Adieu! my native shore	...	2d.
313	Purple glow the forest mountains	...	2d.
314	Caput apri defero	...	3d.
315	A Chieftain to the Highlands	...	2d.
316	A King there was in Thule	...	2d.
317	Come, let us be merry...	...	2d.
318	Mihi est propositum	...	(A.T.B.B.) 2d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.)	...	3d.
320	Lay a garland. Madrigal for 8 voices	...	3d.
321	Summer is y-coming in. (S.S.A.T.B.B.)	...	2d.
322	Why should the Cuckoo's tuneful note. Madrigal	...	(S.S.A.T.B.) 3d.
323	Why weep, alas! my lady love. Madrigal	...	(S.S.A.T.B.) 3d.
324	There is a paradise on earth (A.T.B.B.)	...	3d.
325	O! all ye ladies fair and true	...	2d.
326	War Song of the Norman Baron	...	2d.
327	Why do the roses. Madrigal	...	2d.
328	Sweet as a flower in May. Madrigal	...	2d.
329	The praise of good wine (T.T.B.B.)	...	2d.
330	{ The Watchman's Song (T.T.B.B.) } do. do. (S.A.T.B.)	...	2d.
331	The Waters of Elle	...	(S.S.A.T.B.) 2d.
332	No! no! Nigella. For Double Choir	...	2d.
333	Sir Patrick Spens. In 10 parts	...	4d.

## VOL. XII.—ROBERT FRANZ.

334	Already snow has fallen	...	14d.
335	At parting	...	14d.
336	The fairest time...	...	14d.
337	Spring's faith	...	14d.
338	May Song	...	14d.
339	A morning walk...	...	3d.

### FRANZ ABT.

340	Home that I love	...	3d.
341	Eventide	...	14d.
342	O thou world so fair	...	3d.
343	Spring's awaking	...	14d.
344	Night Song	...	14d.
345	Evering glow on the woods	...	3d.

## VOL. XII. (continued).

### F. HENSEL, *née* MENDELSSOHN.

346	Dost thou hear the trees	...	14d.
347	The unknown land	...	3d.
348	In Autumn	...	14d.
349	Morning greeting	...	3d.
350	The woodland valley	...	14d.
351	When woods are glowing	...	3d.

### A. C. MACKENZIE.

352	How I love the festive boy	...	3d.
353	Autumn	...	14d.
354	When Spring	...	4d.
355	The day of love...	...	3d.
356	The stars are with the voyager	...	14d.

### E. PROUT.

357	Hail to the chief	...	4d.
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### J. L. HATTON.

358	At the coming of the Spring...	...	3d.
359	Calm night	...	3d.
360	Come, live with me	...	3d.
361	Echo's last word	...	14d.
362	He that hath a pleasant face...	...	3d.
363	Keep time, keep time	...	3d.
364	Lo, the peaceful shades	...	14d.
365	Not for me the lark is singing	...	3d.

## VOL. XIII.

366	Spring, the sweet Spring	...	J. L. Hatton 3d.
367	Take heart	...	" 3d.
368	The fishing boat	...	" 14d.
369	The lark	...	" 3d.
370	The moon shone calmly bright	...	" 3d.
371	The reproach	...	" 14d.
372	The swing	...	" 3d.
373	The wrecked hope	...	" 3d.
374	Twilight	...	" 14d.
375	Twilight now is round us	...	" 3d.
376	What is got by sighing?	...	" 3d.
377	Where shall the lover rest	...	" 14d.
378	Night	...	Gounod 3d.
379	The dawn of day	...	S. Reay 4d.
380	The calm of the sea	...	H. Hiles 4d.
381	The wreck of the Hesperus	...	" 6d.
382	Uncertain light	...	Schumann 3d.
383	Confidence. Double Chorus	...	" 3d.
384	The Dream	...	" 14d.
385	The Boat...	...	" 3d.
386	Spring's approach. Seymour Egerton	...	3d.
387	Wild rose...	...	" 3d.
388	In the woods	...	" 3d.
389	The rose and the soul	...	" 14d.
390	Adieu to the woods	...	" 3d.
391	King Winter	...	" 3d.
392	The Miller	...	G. A. Macfarren 3d.

## VOL. XIV.

393	At first the mountain rill	...	Macfarren 3d.
394	All is still	...	" 3d.
395	Sleep! the bird in its nest	...	J. Barnby 3d.
396	Hushed in death	...	H. Hiles 6d.
397	Evening (It is the hour)	...	Hy. Leslie 14d.
398	Now the bright morning star	...	" 3d.
399	Boat Song (Hail to the chief)	...	" 3d.
400	The triumph of Death	...	C. Holland 3d.
401	Now the bright morning star	...	Pierson 3d.
402	The bright-haired morn	...	S. Reay 3d.
403	Red o'er the forest	...	" 3d.
404	Sweet is the breath of early morn	...	" 3d.
405	Where wavelets rippled	...	Ciro Pinsuti 6d.
406	We'll gaily sing and play	...	" 6d.
407	Gently falls the evening shade	...	Marenzio 3d.
408	Lilies white, crimson roses (5 v.)	...	" 3d.
409	The shepherd's pipes (5 v.)	...	" 3d.
410	Spring returns (5 v.)	...	" 3d.
411	See where with rapid bound (6 v.)	...	" 3d.
412	Those dainty daffodills (5 v.)	...	Morley 3d.
413	Dainty, fine, sweet nymph	...	" 3d.
414	Shoot, false love, I care not	...	" 3d.
415	O say what nymph (6 v.)	...	Palestrina 3d.

## VOL. XV.

416	Ye singers all	...	H. Waelrent 3d.
417	Now live on love...	...	G. A. Macfarren 2d.
418	Winds of Autumn!	...	Chas. Oberthur 2d.
419	Softly fall the shades	...	E. Silas 2d.
420	Love me little, love me long	...	L. Wilson 2d.
421	Shall I tell you whom I love	...	Wesley 3d.
422	It was a lover and his lass	...	J. Booth 3d.
423	Love's question and reply	...	J. B. Grant 2d.
424	Hence, loathed melancholy (5 v.)	...	Lahee 4d.
425	Evening Song	...	E. M. Hill 3d.
426	Welcome down of summer's day	...	" 3d.
427	Charge of the Light Brigade	...	Hecht 4d.
428	There is beauty on the mountain Goss	...	" 4d.
429	O my sweet Mary (5 v.)	...	" 4d.
430	Lo, where the rosy-bosom'd hours	...	" 4d.
431	Her eyes the glow-worm	...	" 4d.
432	The bells of St. Michael's Tower	...	(S.A.T.B.A.B.) Knyvett and Stewart 4d.
433	The Cruisken Lawn (5 v.)	...	" 3d.
434	The wine cup is circling in Almhinn's Hall (S.A.T.B.A.B.)	...	Sir R.P. Stewart 3d.

## A BALLAD

FOR EIGHT VOICES

THE WORDS WRITTEN BY LADY LINDSAY \*

THE MUSIC COMPOSED BY  
THEO. WENDT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.*

SOPRANO. *p sotto voce.* *rall. un poco.*  
(O, the white . . blossom on

ALTO. *p sotto voce.* *rall. un poco.*  
(O, the white . . blossom on

TENOR. *marcato.*  
A knight through the wood comes ri - ding,

BASS. *marcato.*  
A knight through the wood comes ri - ding,

*Allegro moderato. ♩ = 100 to 104.*

(For practice only.) *f marcato.* *p* *rall. un poco.*

*a tempo.* *mf*  
tree!) . . His

*a tempo.* *mf*  
tree!) . . His

*a tempo.* *mf* *f* *pp legato.*  
His gold spurs, his ar - mour is clashing, His scarf

*mf a tempo.* *f* *pp legato.*  
His gold spurs are flashing, his . . ar - mour is clashing, His scarf . .

*mf a tempo.* *f* *pp* *mf*

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A BALLAD.

*legato.* *rit.* *a tempo.*  
 scarf is the blue of the sea, the blue of the sea, of the sea. . . .  
*legato.* *rit.* *a tempo.*  
 scarf is the blue of the sea, the blue of the sea. . . .  
*rit.* *a tempo.*  
 is the blue of the sea, of the sea. . . . A  
*rit.* *a tempo.*  
 . . . is the blue of the sea. . . . A  
*rit.* *a tempo.*  
 . . . . . A

The image shows a page from a musical score for the song "The White Blossoms". It features three systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (treble clef). The second system has a vocal line (treble clef) and a piano accompaniment (bass clef). The third system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal lines. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like *sotto voce*, *p*, *ten.*, and *rall. un poco*.

*sotto voce.* *rall. un poco.*  
 (Fast the white . . . blos-soms  
*rall. un poco.*  
 (Fast the white . . . blos-soms

knight at . . the farm door is lin - g'ring,  
 knight at . . the farm door is lin - g'ring,  
 knight at . . the farm door is lin - g'ring,  
*rall. un poco.*

# A BALLAD

*a tempo.*  
fall!) . .

*a tempo.*  
fall!) . .

*a tempo.* *mf* The daughter has . . *f*  
The daugh-ter . . has brought him cool wa-ter—  
daughter . . has  
The farm - er's fair daughter has . . brought him cool wa-ter—

*a tempo.* *mf*  
The farm - er's fair daughter has brought him cool wa - ter—He  
The farm - er's fair daugh - ter has brought him cool wa - ter—He  
He drinks . . . and he drains it all, . . . he  
He drinks . . . and he

*legato.* *mf*  
*legato.* *mf*  
*legato.* *pp*  
*legato.* *pp*  
*p*  
*pp*

# A BALLAD.

*rit.* *a tempo.* *Un poco meno mosso.* *legato.*

drinks and he drains it all. . . . The maid in her bow - er sits

*rit.* *a tempo.* *legato.*

drinks and he drains . . it all. . . . The maid in her bow - er sits

*rit.* *a tempo.* *p*

drinks and he drains it all. . . . The maid . . . . .

*rit.* *a tempo.*

drains . . . it . . all. . . .

*Un poco meno mosso.*

*rit.* *a tempo.* *p legato.*

weep - - ing, . . (White . . blos - soms fade . . in a day!) . . .

weep - - ing, . .

weep - - ing, (White . . blos - soms fade . . in a day!) . . .

. . . sits weep - - - - - ing, . .

A BALLAD.

*cres.*  
On the hill - side dark a . . knight lies stark, . .

*cres.*  
On the hill - side dark a knight lies stark,

*mf* *ff*  
On the hill - side dark a knight lies stark, But the

*mf* *ff*  
On the hill - side dark a . . knight lies stark, But the

*cres.* *ff*

*Lento.* *pp*  
(White . . blos - soms fade in a day, . . . in a day!) . . .

*pp*  
(White . . blos - soms fade in a day, . . . in a day!) . . .

*pp*  
slay-er gal-lops a - way, . . . (White blossoms fade in a day!)

*pp*  
slay-er gal-lops a - way, . . . (White blossoms fade in a day!)

*Lento.* *pp*

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. XV. (continued).

435	Ye mariners of England	H. Pierson	3d.
436	The Vesper Hymn	Beethoven	2d.
437	What though sorrow	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith	Weber	2d.
440	Hark, hark, the Lark	Kücken	3d.
441	A walk at dawn	Gade	3d.

## VOL. XVI.

442	Winter days	A. J. Caldicott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er (S.A.T.B.)	F. A. Marshall	4d.
445	Rest hath come	Josiah Booth	4d.
446	Hymn to the Moon	C. G. Reissiger	3d.
447	The Brook	R. Müller	3d.
448	The Secret	R. de Cuvry	3d.
449	Is it to odours sweet	N. W. Gade	2d.
450	On the water	F. Kücken	3d.
451	The Water-lily	F. Kücken	3d.
452	There's one that I love	F. Kücken	3d.
453	The trees are all budding	F. Kücken	3d.
454	There sings a bird	F. Kücken	3d.
455	O world! thou art so wondrous fair (s. solo and T.T.B.B.)	Dr. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	"	3d.
460	The Rhine Raft Song	"	3d.
461	The Silent Tide	"	3d.
462	The April time	"	3d.
463	The Song to Pan	"	3d.
464	Autumn is come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter	Prescott	4d.
467	Slow, slow, fresh fount (S.S.A.T.B.)	Dr. Walmisley	3d.

## VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds	J. T. Musgrave	4d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies gay	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	4d.
476	Oh, I wish I were a swallow	O. Wagner	4d.
477	Shumber on, Baby dear	Oliver King	4d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	C. H. Lloyd	4d.
482	A chafer's wedding	L. Lewandowski	6d.
483	Joy in spring	J. Raff	3d.
484	Ave Maria	"	3d.
485	And then no more	"	3d.
486	This day, in wealth of light	"	2d.
487	Starlit is night-time	"	2d.
488	In the moonlight	"	3d.
489	Silent happiness	"	2d.
490	Snowdrops	"	2d.
491	May-day	"	2d.
492	Good-night from the Rhine	"	3d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.

## VOL. XVIII.

495	The Miller's wooing	E. Fanning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	"	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love	G. B. Allen	4d.
500	The Troubadour	H. Leslie	4d.
501	The Lass of Richmond Hill	"	4d.
502	In this hour of softened	C. Pinsuti	4d.
503	The sea hath its pearls	"	4d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me	Sir W. S. Bennett	4d.
508	Looking for Spring	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	"	3d.
511	O sunny beam	R. Schumann	2d.
512	O red, red rose	"	2d.
513	Wanderer's Song	"	2d.
514	Evening Song	"	2d.
515	Ah! woe is me	H. Lahee	4d.
516	Sweet evening hour	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess	H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The serenade	J. Brahms	2d.
523	Vineta	"	3d.
524	The dirge of Darthula	"	3d.
525	As I saw fair Clara	F. Corder	3d.
526	Up! up! ye dames	W. Bendall	3d.
527	If love be dead	C. Wood	4d.
528	The Norse Queen's gift	W. Hay	3d.
529	Cavalry Song	C. A. Macirone	3d.
530	The winds that waft Vincent	Wallace	2d.
531	Corin for Cleora dying	"	3d.

## VOL. XVIII. (continued).

532	Madeleine	J. L. Roedel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago	B. Tours	3d.
536	The present; or, the bag of the bee (Fly to my mistress)	C. Carr Moseley	3d.
537	The triumph of Victoria	J. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby	Ricardo Mählig	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doughty deeds	C. Lee Williams	3d.
542	Radiant sister	Rosalind F. Ellicott	4d.
543	To Chloris, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandeis	2d.
545	Bonnie Bell	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Ellicott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	"	3d.
549	It was a lass	"	3d.
550	How can a bird help singing?	Franz Abt	3d.
551	In Spring time	"	3d.
552	The Rover's Joy	"	2d.
553	Evening Song	"	2d.
554	The Flowers' review	"	2d.
555	The Rose in October	Wm. Robinson	2d.
556	The Hunters	W. W. Pearson	3d.
557	The Inconstants	R. Schumann	2d.
558	The heath rose	"	2d.
559	The Recruit	"	2d.
560	The Highland Lassie	"	3d.
561	Rattlin' roarin' Willie	"	2d.
562	The lovely Adelaide	Volkslied	2d.
563	To the wood we'll go	"	3d.
564	The Douglas raid	O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays	J. L. Roedel	2d.
568	Airs of Summer	"	2d.
569	O'er the meadows tripp'd	Smith	3d.
570	When golden Autumn's smiling	Kitty	3d.
571	The four jolly smiths	R. T. Leslie	3d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers	Franz Abt	2d.
574	When the day is dying	"	2d.
575	We'll go gleaming	"	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	3d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist (Toast, No. 2)	A. C. Mackenzie	2d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Land	14d.
582	Auld lang syne	"	14d.
583	Cherry Ripe	"	14d.
584	Bright Moon	John E. West	2d.
585	My love dwelt in a Northern land	Edward Elgar	3d.
586	To Morning	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phyllis	Walter Hay	3d.
589	Rest	Ricardo Mählig	3d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea	C. Vincent	3d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hiellands	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
597	Songs of the River—	"	3d.
598	No. 2, Water-Lilies	F. H. Cowen	3d.
599	No. 3, Resting	F. H. Cowen	3d.
600	No. 4, Rowing	"	3d.
601	The dawn of spring	M. Watson	3d.
602	The broken flower	O. King	3d.
603	The hunt is up (S.A.T.B.)	J. L. Hatton	3d.
604	When golden day	A. C. Fisher	2d.
605	Full fathom five	C. Wood	2d.
606	The Hemlock tree	"	2d.
607	Cupid's lottery	Siegfried Jacoby	3d.
608	The Cavalier	C. Goodall	3d.
609	Wind that softly	E. A. Sydenham	2d.
610	'Tis here	Hermann Goetz	2d.
611	Longing	"	2d.
612	Good advice	"	2d.
613	Persevere	"	2d.
614	Faithfulness	"	2d.
615	Absence	"	2d.
616	Comfort	"	2d.
617	The little bird	E. A. Sydenham	3d.
618	Merrily fly the hours	"	3d.
619	Ring the joy-bells	"	3d.
620	As the ripples flow	"	3d.
621	The milkmaids	"	3d.
622	Winter	E. Duncan	3d.
623	Hunting song	"	3d.
624	Song and summer	A. H. Brewer	3d.
625	"Wassail"	A. M. Goodhart	3d.
626	The day that saw thy beauty rise	F. Corder (Wm. Jackson)	3d.
627	Up! what though I have still	"	3d.
628	If I love will you doom me	F. Corder (Wm. Jackson)	3d.
629	Hail to the swallow (Gk. and Eng. words)	"	6d.
630	Serenade—Come forth	Macirone	2d.

630	The fairy lover	A. W. Batson	2d.
631	Love's adieu	"	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy	"	3d.
635	Cephalus and Procris	"	3d.
636	Ladye fair, thou hast my life	Edited by H. Leslie	2d.
637	Love me little	King Hall	4d.
638	Echoes	O. King	2d.
639	Bright be thy dreams	"	2d.
640	Three children sliding	A. W. Batson	2d.
641	The Light of Love	"	2d.
642	From White's and Will's	J. D. Davis	2d.
643	Give place, you ladies	Wm. Stephens	2d.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose	F. Iliffe	3d.
646	Soft, soft wind	C. V. Stanford	2d.
647	Sing heigh ho	"	2d.
648	Airly Beacon	"	2d.
649	The Knight's Tomb	"	2d.
650	To his flocks (Six Pastoral)	Elizabethan	3d.
651	Corydon, arise	C. V. Stanford	3d.
652	Diaphenia	"	3d.
653	Sweet love for me	"	3d.
654	Damon's passion	"	3d.
655	Phæbe	"	3d.
656	This morning, at the dawn	H. Leslie	2d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers	P. W. Pilcher	2d.
659	Peace; come away	C. V. Stanford	2d.
660	Waiting for father	R. Bartholomew	3d.
661	The blue-bottle's fate	"	3d.
662	March like the Victors	R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing	Arr. by Sir John Stevenson	2d.
664	Ye banks and braes	Arr. by W. G. McNaught	1d.
665	The trusting tree	G. J. Bennett	2d.
666	Jean (Of a' the airts)	Oliver King	3d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it	F. Iliffe	3d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth (King Henry VIII.) (S.A.B.)	"	2d.
671	Come o'er the burn, Bessie (S.A.B.)	Anon.	2d.
672	Enforce yourself as God's own Knight (S.A.B.)	Edmund Turges	3d.
673	Thus musing (S.A.T.)	Wm. Newark	3d.
674	Ah, my dear son (S.S.A.)	Anon	2d.
675	Pastime with good Company (King Henry VIII.) (A.T.B.)	"	3d.
676	Hope	J. Rheinberger	2d.
677	The clouds	"	3d.
678	The fountain	"	3d.
679	Evening Rest	"	2d.
680	The Nightingale	"	3d.
681	Good Advice	"	3d.
682	The Storm	"	3d.
683	Autumn Song	"	3d.
684	The oak tree	G. J. Bennett	2d.
685	When Flora decks	Noel Johnson	2d.
686	I think on thee in the night	E. Fedarb	3d.
687	The evening wind	Fred. J. Harper	3d.
688	To daisies, not to shut so soon	"	3d.
689	Beauty arise	J. D. Davis	2d.
690	It was a lover	K. J. Pye	3d.
691	Sweet thrush	Charles Wood	3d.
692	Sunshine	J. Danby	3d.
693	Evening	L. Spohr	2d.
694	Let me wander	"	2d.
695	To the stars	"	2d.
696	Resignation	"	3d.
697	Thoughts of Spring	"	2d.
698	When evening casts her shadows round	"	3d.
699	Magdalen at Michael's Gate	Cloves Bayley	3d.
700	Queen of fresh flowers	Ethel M. Boyce	2d.
701	Gentle sleep	King Hall	3d.
702	So sweet a kiss	H. W. Schartau	3d.
703	A wet sheet and a flowing sea	George Sampson	3d.
704	Six Elizabethan Pastorals, Set 2: On a hill there grows a flower	F. E. Gladstone	6d.
705	Like desert woods	C. V. Stanford	2d.
706	Praised be Diana	"	2d.
707	Cupid and Rosalind	"	2d.
708	O shady vales	"	3d.
709	The Shepherd Doron's Jig	"	3d.
710	The merry month	T. Rogers	4d.
711	O mistress mine	J. F. Bridge	2d.
712	The shepherd's choice	A. Thomson	3d.
713	Come, tuneless friends	C. H. Lloyd	3d.
714	Osing unto my roundelay	S. Wesley	4d.
715	Go, lovely rose!	Arthur Berridge	3d.
716	A lament	Robin H. Legge	2d.
717	The Watchman	"	2d.
718	The Starlings	"	2d.
719	Hunting Song	"	2d.
720	The Shepherd's Elegy	A. Thompson	3d.
721	Holiday in Arcadia	"	3d.
722	The Haven	Joseph Barnby	2d.
723	The Harvest-feast	A. R. Gaul	3d.

# NOVELLO'S PART-SONG BOOK.

## A COLLECTION OF PART-SONGS, GLEES, AND MADRIGALS.

IN VOLUMES, CLOTH, GILT, 5s. EACH; OR IN SEPARATE NUMBERS.

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25	Awake! the starry midnight hour (Serenade)	Mendelssohn	2d.	10	Magdalen College song (Lily, sweet lily).	S.S.A.B.	... ..	
3	Boating song (The sun is high) ... ..	E. G. Monk	2d.				E. G. Monk	2d.
36	Come away, death. S.A.T.T.B. ... ..	G. A. Macfarren	3d.	27	O happy he who liveth. S.S.A.T.B. ...	... ..	Gastoldi	2d.
14	Come, heavy sleep ... ..	... ..	2d.	22	Orpheus with his lute ... ..	... ..	G. A. Macfarren	4d.
8	Countryman's song (Oh, the sweet contentment)	Douland	2d.	1	Our native land ... ..	... ..	G. Reichardt	2d.
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2	Cricketers' song (Bestir ye). T.T.B. ...	E. G. Rimbault	3d.	21	Shepherds' song (Turn, Amarillis) ...	... ..	Brewer	3d.
29	Dirge (The glories of our birth) ... ..	G. A. Macfarren	2d.	4	Song of the railroads ... ..	... ..	G. A. Macfarren	3d.
23	Fairies' song (From grassy blades). S.S.S.	H. R. Bishop	6d.	30	The angler's trysting-tree ... ..	... ..	J. Corie	3d.
15	Fisherman's song. S.S.A.T.B. ... ..	E. F. Rimbault	2d.	31	The dream (Prize) ... ..	... ..	R. P. Stewart	2d.
32	Football song (Brawling Boreas blows)	E. G. Monk	3d.	26	The fair flower of Northumberland ...	... ..	E. F. Rimbault	2d.
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5	Good morrow, fair ladies. S.S.T. ... ..	T. Morley	2d.	19	The jolly cricket-ball ... ..	... ..	E. G. Monk	2d.
28	Green leaves (Prize). S.A.T.B. ... ..	Bianchi Taylor	2d.	9	The students' greeting. T.T.B.B. ...	... ..	Berner	2d.
13	Harvest song (Prize). S.A.T.B. ... ..	W. Macfarren	3d.	33	There is a ladie sweete ... ..	... ..	Ford	2d.
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40	Dirge for the faithful lover ... ..	... ..	13d.
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44	Good night, thou glorious Sun ... ..	... ..	3d.
45	Hunting Song ... ..	... ..	3d.
46	Lady, rise, sweet Morn's awaking	3d.	
47	Summer Morning ... ..	... ..	3d.
48	The Sea King ... ..	... ..	3d.

#### SEVEN SHAKSPEARE SONGS BY G. A. MACFARREN.

49	Orpheus with his lute ... ..	... ..	3d.
50	When Icicles hang ... ..	... ..	13d.
51	Come away, Death (S.A.T.T.B.) ... ..	... ..	3d.
52	When Daisies pied ... ..	... ..	3d.
53	Who is Sylvia ... ..	... ..	13d.
54	Fear no more the heat o' the Sun	3d.	
55	Blow, blow, thou Winter Wind ... ..	... ..	3d.

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56	The Belfry Tower ... ..	... ..	4d.
57	England ... ..	... ..	3d.
58	Come, celebrate the May ... ..	... ..	13d.
59	Song to Pan ... ..	... ..	3d.
60	The Indian Maid ... ..	... ..	3d.
61	The Pearl Divers ... ..	... ..	4d.

#### VOL. II.—G. A. MACFARREN.

62	Robin Goodfellow ... ..	... ..	3d.
63	Break, break on thy cold grey stones	3d.	
64	Echoes (The Splendour falls) ... ..	... ..	3d.
65	Song of the Railroads ... ..	... ..	13d.
66	Christmas ... ..	... ..	3d.
67	Adieu, Love, Adieu ... ..	... ..	3d.

#### C. A. MACIRONE.

68	Sir Knight, Sir Knight ... ..	... ..	3d.
69	The Wounded Cupid ... ..	... ..	13d.
70	Woman's smile ... ..	... ..	3d.
71	Autolycus' Song ... ..	... ..	3d.
72	Footsteps of Angels ... ..	... ..	3d.
73	The Sun shines fair on Carlisle wall	3d.	

#### HENRY LESLIE.

74	The Pilgrims ... ..	... ..	3d.
75	My soul to God, my heart to thee ...	3d.	
76	Awake, awake, the flow'rs unfold ...	3d.	
77	How sweet the moonlight sleeps ...	13d.	
78	Land, Ho! ... ..	... ..	3d.
79	Up, up, ye Dames ... ..	... ..	3d.

#### VOL. II. (continued).

##### SIX MADRIGALS.

Including the Bristol Prize Madrigals.

80	Thine eyes so bright (S.S.A.T.B.B.)	Henry Leslie	4d.
81	All is not gold (S.A.T.T.B.)	W. J. Westbrook	3d.
82	Hark how the birds (S.S.A.T.T.B.)	Henry Lahee	3d.
83	All ye woods (S.S.A.T.B.)	Do.	13d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	3d.
85	Charm me asleep (S.S.A.T.B.B.)	Do.	3d.

#### VOL. III.—HENRY HILES.

86	When twilight dew ... ..	... ..	13d.
87	A Finland love song ... ..	... ..	13d.
88	Evening ... ..	... ..	13d.
89	To the Morning Wind ... ..	... ..	3d.
90	To Daffodils ... ..	... ..	3d.
91	Summer longings ... ..	... ..	3d.

#### FRANCESCO BERGER.

92	Night, lovely Night ... ..	... ..	13d.
93	Essay, my Heart ... ..	... ..	13d.
94	Childhood's melody ... ..	... ..	13d.
95	Now ... ..	... ..	3d.
96	Sunset ... ..	... ..	13d.
97	Arise, the sunbeams hail ... ..	... ..	3d.

#### J. BAPTISTE CALKIN.

98	Night winds that so gently flow ...	13d.	
99	Breathe soft, ye Winds ... ..	... ..	13d.
100	My lady is so wondrous fair ... ..	... ..	13d.
101	Chivalry of Labour (S.S.A.T.B.) ...	4d.	
102	Come, fill, my boys (A.T.T.B.) ... ..	3d.	
103	Echoes ... ..	13d.	

#### J. BARNBY.

104	Phœbus ... ..	... ..	13d.
105	Luna ... ..	... ..	13d.
106	A Wife's Song ... ..	... ..	13d.
107	Home they brought ... ..	... ..	13d.
108	Annie Lee ... ..	... ..	13d.
109	Starry Crowns of Heaven ... ..	... ..	13d.
110	The Wind ... ..	... ..	3d.
111	The Skylark ... ..	... ..	3d.

#### G. A. MACFARREN.

112	The Sands of Dee ... ..	... ..	3d.
113	Alton Locke's Song ... ..	... ..	13d.
114	The Starlings ... ..	... ..	13d.
115	The Three Fishers ... ..	... ..	3d.
116	The World's Age ... ..	... ..	13d.
117	Sing, heigh ho ... ..	... ..	3d.

#### VOL. IV.—A. ZIMMERMANN.

118	Fairy Song ... ..	... ..	3d.
119	Good Night ... ..	... ..	13d.
120	Gone for ever ... ..	... ..	3d.
121	Flowers ... ..	... ..	3d.
122	To Daffodils ... ..	... ..	13d.
123	Good Morrow ... ..	... ..	3d.

#### VOL. IV. (continued).

##### EIGHT SHAKSPEARE SONGS BY G. A. MACFARREN.

124	Sigh no more, ladies ... ..	... ..	3d.
125	You spotted snakes (S.S.A.A.) ... ..	... ..	3d.
126	Take, oh, take those lips away ...	13d.	
127	It was a lover and his lass ... ..	... ..	4d.
128	O mistress mine ... ..	... ..	13d.
129	Under the greenwood tree ... ..	... ..	13d.
130	Hark, the lark ... ..	... ..	3d.
131	Tell me where is fancy bred ... ..	... ..	13d.

#### HENRY LESLIE.

132	The Violet ... ..	... ..	3d.
133	One morning sweet in May ... ..	... ..	3d.
134	Daylight is fading ... ..	... ..	13d.
135	Down in a pretty valley ... ..	... ..	3d.
136	The Primrose ... ..	... ..	13d.
137	Arise, sweet love ... ..	... ..	3d.

#### HENRY SMART.

138	'Tis break of day ... ..	... ..	2d.
139	My true love hath my heart ... ..	... ..	2d.
140	Doth not my lady come ... ..	... ..	2d.
141	Spring Song ... ..	... ..	2d.
142	The Curlew ... ..	... ..	2d.
143	Hear, sweet spirit ... ..	... ..	2d.

#### SAMUEL REAY.

144	Spring Voices ... ..	... ..	3d.
145	Waken, lords and ladies gay ... ..	... ..	3d.
146	As it fell upon a day ... ..	... ..	3d.
147	Huntsman, rest ... ..	... ..	3d.
148	'Tis May upon the mountain ... ..	... ..	3d.
149	Take, oh, take those lips away ...	13d.	

#### VOL. V.—ARTHUR SULLIVAN.

150	The Rainy Day ... ..	... ..	13d.
151	Oh, hush thee, my babe ... ..	... ..	3d.
152	Evening ... ..	... ..	13d.
153	Joy to the Victors ... ..	... ..	3d.
154	Parting gleams ... ..	... ..	13d.
155	Echoes ... ..	... ..	3d.

#### W. MACFARREN.

156	Spring ... ..	... ..	3d.
157	Summer ... ..	... ..	13d.
158	Autumn ... ..	... ..	3d.
159	Winter ... ..	... ..	3d.
160	You stole my love ... ..	... ..	13d.
161	Dainty love ... ..	... ..	13d.

#### J. LEMMENS.

162	Drops of Rain ... ..	... ..	3d.
163	The Fairy Ring ... ..	... ..	3d.
164	The Light of Life ... ..	... ..	3d.
165	Oh, welcome him ... ..	... ..	3d.
166	Sunshine through the clouds ... ..	... ..	3d.
167	The Corn Field ... ..	... ..	3d.

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. V. (continued).

### HENRY SMART.

168	Wake! to the hunting	3d.
169	Dost thou idly ask	3d.
170	A Psalm of Life	1½d.
171	Only Thou	1½d.
172	I prithee send me back my heart	1½d.
173	The Moon	3d.

### CIRO PINSUTI.

174	A Spring Song...	3d.
175	An Autumn Song	3d.
176	The Two Spirits	3d.
177	The Crusaders...	3d.
178	The Caravan	3d.
179	Stradella	3d.

## VOL. VI.—J. L. HATTON.

180	When evening's twilight	2d.
181	Absence	2d.
182	April showers	3d.
183	The red, red rose	3d.
184	Beware, beware	3d.
185	The Sailor's Song	3d.
186	Good Night	2d.
187	Blythe is the bird	2d.
188	Stars of the summer night	3d.
189	The hemlock-tree	4d.
190	Jack Frost	3d.
191	I loved her	3d.
192	The Village Blacksmith	3d.
193	The Bail (Come, live with me)	3d.
194	Softly fall the shades of evening	3d.
195	Auburn (Sweet village)	3d.
196	Bird of the wilderness	3d.
197	The Summer gale	2d.
198	I met her in the quiet lane	2d.
199	If thou art sleeping	3d.
200	Spring Song	3d.
201	Good wishes	3d.
202	Parting and Meeting	2d.
203	Whether kissed by sunbeams	3d.
204	The roses are blushing	3d.
205	The Rivals	3d.
206	The village dance	3d.
207	Song of the Gipsy maidens	3d.
208	The Waterfall	3d.
209	Over hill, over dale	3d.
210	Love me little, love me long	3d.
211	Going a-maying	3d.
212	See, the rooks are homeward flying	3d.
213	Sweet Lady moon	3d.
214	Hark, the Convent bells are ringing	3d.

## VOL. VII.—J. L. HATTON.

### MALE VOICES.

215	When evening's twilight	2d.
216	Warrior's Song	3d.
217	Absence...	2d.
218	April showers	3d.
219	The red, red rose	3d.
220	Beware, beware	3d.
221	The happiest land	3d.
222	The Sailor's Song	3d.
223	Busy, curious, thirsty fly	2d.
224	Good night, beloved	2d.
225	Bacchanalian Song	3d.
226	Stars of the summer night	3d.
227	King Witlaf's drinking horn	3d.
228	Tars' Song	3d.
229	The hemlock-tree	4d.
230	Jack Frost	3d.
231	The Lye	3d.
232	I loved her	3d.
233	The Village Blacksmith	3d.
234	The Letter	3d.
235	Shall I wasting in despair	3d.
236	The way to build a boat	4d.
237	I loved a lass, a fair one	4d.
238	The Lifeboat	3d.

## VOL. VIII.—HENRY SMART.

239	The Shepherd's farewell	2d.
240	The waves' reproof	3d.
241	Ave Maria	2d.
242	Spring	2d.
243	Morning...	3d.
244	Hymn to Cynthia	3d.
245	Cradle Song	3d.
246	The joys of Spring	3d.
247	Dream, baby, dream	2d.
248	A song for the Seasons	3d.
249	O say not that my heart is cold	2d.
250	Love and mirth	3d.
251	Sweet vesper hymn	3d.
252	Crocuses and Snowdrops	3d.
253	Stars of the summer night	3d.
254	Wind thy horn	3d.
255	The land of wonders	3d.
256	Ye little birds that sit and sing	2d.
257	How soft the shades of evening creep	2d.
258	How sweet is summer morning	2d.
259	Now May is here	3d.

## VOL. IX.—WALTER MACFARREN.

260	Hunting Song	3d.
261	Summer Song	3d.
262	The Curfew bell	3d.
263	The Warrior	3d.
264	Love's heigh-ho!	3d.
265	Good-night, good rest...	3d.
266	The Fairies	3d.
267	Cradle Song	3d.
268	Morning Song	3d.
269	Ye pretty birds	3d.
270	More life	3d.
271	Sweet content	3d.
272	Sea Song	(T.T.B.B.) 3d.
273	The stars are with the voyager	3d.
274	Autumn	3d.
275	Highland War Song	3d.
276	Shortest and longest	3d.
277	Windlass Song	3d.
278	O Lady, leave thy silken thread	3d.
279	Lover's Parting...	3d.
280	Shepherds all and maidens fair	3d.
281	Night, sable goddess	3d.
282	Hence, all you vain delights...	3d.
283	Swallow, swallow, hither wing	3d.

## VOL. X.—R. L. DE PEARSALL.

284	The Hardy Norseman...	4d.
285	Nymphs are sporting	3d.
286	O who will o'er the downs	4d.
286*	O who will o'er the downs (A.T.T.B.)	4d.
287	Who shall win my lady fair	4d.
288	Why with toil	3d.
289	When Allen-a-Dale went a-hunting	4d.
290	I saw lovely Phillis. Madrigal	4d.
291	The River Spirit's song (A.T.T.B.)	3d.
292	It was upon a Spring-tide day (5 v.)	4d.
293	Take heed, ye shepherd swains	4d.
294	Spring returns. Madrigal (S.S.A.T.B.)	2d.
295	Great god of love. 8 voices. Madgl.	3d.
296	In dulci júbilo. Christmas Carol	3d.
297	The song of the Frank companies	3d.
298	How bright in the May-time...	3d.
299	The Winter Song	3d.
300	The Bishop of Mentz	3d.
301	When last I strayed	3d.
302	See how smoothly	2d.
303	Let us all go maying	2d.
304	List! Lady, be not coy. (S.S.A.T.T.B.)	3d.
305	O ye roses. Madrigal	3d.
306	Sing we and chaunt it. Double Choir	2d.
307	Ditto, for 4 voices	2d.
308	The Red Wine flows (T.T.B.B.)	2d.
309	Shoot, false love, I care not	3d.

## VOL. XI.—R. L. DE PEARSALL.

310	Laugh not, Youth, at Age. Madrigal	4d.
311	Down in my garden fair	3d.
312	Adieu! my native shore	3d.
313	Purple glow the forest mountains	2d.
314	Caput aprí defero	3d.
315	A Chieftain to the Highlands	2d.
316	A King there was in Thule	2d.
317	Come, let us be merry...	2d.
318	Mihi est propositum (A.T.B.B.)	3d.
319	Light of my soul. Madrigal (S.S.A.T.B.B.)	3d.
320	Lay a garland. Madrigal for 8 voices	3d.
321	Summer is y-coming in. (S.S.A.T.B.B.)	2d.
322	Why should the Cuckoo's tuneless note. Madrigal (S.S.A.T.B.)	3d.
323	Why weep, alas! my lady love. Madrigal (S.S.A.T.B.)	3d.
324	There is a paradise on earth (A.T.B.B.)	3d.
325	O! all ye ladies fair and true	2d.
326	War Song of the Norman Baron Taillefer	2d.
327	Why do the roses. Madrigal	2d.
328	Sweet as a flower in May. Madrigal	2d.
329	The praise of good wine (T.T.B.B.)	2d.
330	{ The Watchman's Song (T.T.B.B.)	2d.
330	{ do. (S.A.T.B.)	2d.
331	The Waters of Elle (S.S.A.T.B.)	2d.
332	No! no! Nigella. For Double Choir	2d.
333	Sir Patrick Spens. In 10 parts	4d.

## VOL. XII.—ROBERT FRANZ.

334	Already snow has fallen	1½d.
335	At parting	1½d.
336	The fairest time...	1½d.
337	Spring's faith	1½d.
338	May Song	1½d.
339	A morning walk...	3d.

### FRANZ ABT.

340	Home that I love	3d.
341	Eventide	1½d.
342	O thou world so fair	3d.
343	Spring's awaking	1½d.
344	Night Song	1½d.
345	Evening glow on the woods	3d.

## VOL. XII. (continued).

### F. HENSEL, née MENDELSSOHN.

346	Dost thou hear the trees	1½d.
347	The unknown land	3d.
348	In Autumn	1½d.
349	Morning greeting	3d.
350	The woodland valley	1½d.
351	When woods are glowing	3d.

### A. C. MACKENZIE.

352	How I love the festive boy	3d.
353	Autumn	1½d.
354	When Spring	4d.
355	The day of love...	3d.
356	The stars are with the voyager	1½d.

### E. PROUT.

357	Hail to the chief	4d.
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### J. L. HATTON.

358	At the coming of the Spring...	3d.
359	Calm night	3d.
360	Come, live with me	3d.
361	Echo's last word	1½d.
362	He that hath a pleasant face...	3d.
363	Keep time, keep time	3d.
364	Lo, the peaceful shades	1½d.
365	Not for me the lark is singing	3d.

## VOL. XIII.

366	Spring, the sweet Spring	J. L. Hatton 3d.
367	Take heart	3d.
368	The fishing boat	1½d.
369	The lark	3d.
370	The moon shone calmly bright	3d.
371	The reproach	1½d.
372	The swing	3d.
373	The wrecked hope	3d.
374	Twilight	1½d.
375	'Tis twilight now is round us	3d.
376	What is got by sighing?	3d.
377	Where shall the lover rest	1½d.
378	Night	Gounod 3d.
379	The dawn of day	S. Reay 4d.
380	The calm of the sea	H. Hiles 4d.
381	The wreck of the Hesperus	6d.
382	Uncertain light	Schumann 3d.
383	Confidence. Double Chorus	3d.
384	The Dream	1½d.
385	The Boat	3d.
386	Spring's approach. Seymour Egerton	3d.
387	Wild rose...	3d.
388	In the woods	3d.
389	The rose and the soul	1½d.
390	Adieu to the woods	3d.
391	King Winter	3d.
392	The Miller	G. A. Macfarren 3d.

## VOL. XIV.

393	At first the mountain rill Macfarren	3d.
394	All is still	3d.
395	Sleep! the bird is in its nest J. Barnby	3d.
396	Hushed in death	H. Hiles 6d.
397	Evening (It is the hour) Hy. Leslie	1½d.
398	Now the bright morning star	3d.
399	Boat Song (Hail to the chief)	3d.
400	The triumph of Death C. Holland	3d.
401	Now the bright morning star Pierson	3d.
402	The bright-haired morn S. Reay	3d.
403	Red o'er the forest	3d.
404	Sweet is the breath of early morn	3d.
405	Where wavelets rippled Ciro Pinsuti	6d.
406	We'll gaily sing and play	6d.
407	Gently falls the evening shade	Marenzio 3d.
408	Lilies white, crimson roses (5 v.)	3d.
409	The shepherd's pipes (5 v.)	3d.
410	Spring returns (5 v.)	3d.
411	See where with rapid bound (6 v.)	3d.
412	Those dainty daffodillies (5 v.) Morley	3d.
413	Dainty, fine, sweet nymph	3d.
414	Shoot, false love, I care not	3d.
415	O say what nymph (6 v.) Palestrina	3d.

## VOL. XV.

416	Ye singers all	H. Waelrent 3d.
417	Now live on love...	G. A. Macfarren 2d.
418	Winds of Autumn! Chas. Oberthur	2d.
419	Softly fall the shades	E. Silas 2d.
420	Love me little, love me long L. Wilson	2d.
421	Shall I tell you whom I love Wesley	3d.
422	It was a lover and his lass J. Booth	3d.
423	Love's question and reply J. B. Grant	2d.
424	Hence, loathed melancholy (5 v.) Lahee	4d.
425	Evening Song	E. M. Hill 3d.
426	Welcome dawn of summer's day	3d.
427	Charge of the Light Brigade Hecht	4d.
428	There is beauty on the mountain Goss	4d.
429	O my sweet Mary (5 v.)	4d.
430	Lo, where the rosy-bosom'd hours	4d.
431	Her eyes the glow-worm	4d.
432	The bells of St. Michael's Tower (S.A.T.B.B.) Knyvet and Stewart	4d.
433	The Cruisken Lawn (5 v.)	3d.
434	The wine cup is circling in Almhinn's Hall (S.A.T.B.B.B.) Sir R.P. Stewart	3d.

## COME TO ME, GENTLE SLEEP

FOUR-PART SONG

THE WORDS WRITTEN BY MRS. HEMANS

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Adagio sostenuto.*  
*dolce.*  
*p*

SOPRANO.  
Come to me, gen - tle sleep! . . I pine, I pine for

ALTO.  
Come to me, gen - tle sleep! . . I pine, I pine for

TENOR.  
Come to me, gen - tle sleep! . . I pine, I pine for

BASS.  
Come to me, gen - tle sleep! . . I pine, I pine for

(For practice only.)  
*Adagio sostenuto.* ♩ = 54.  
*p dolce.*

thee; . . Come with thy spells, the soft, the deep, . . And set, and set . . my spi - rit

thee; . . Come with thy spells, the soft, the deep, . . And set, and set . . my spi - rit

thee; . . Come with thy spells, the soft, the deep, . . And set, and set . . my spi - rit

thee; . . Come with thy spells, the soft, the deep, . . And set, and set my spi - rit

# COME TO ME, GENTLE SLEEP.

free! Each lone-ly thought, each lone-ly burn-ing thought,

free! Each lone-ly thought, each lone-ly burn-ing thought,

free! Each lone-ly, lone-ly burn-ing thought,

free! Each lone-ly burn-ing thought, each lone-ly

In twi-ght lan-guor steep, . . Come to the full heart, long o'er-wrought, long o'er-

In lan-guor steep, . . Come to the full heart, long o'er-wrought, long o'er-

In languor steep, . . Come to the full heart, long o'er-wrought, long o'er-

thought, In lan-guor steep, . . Come to the full heart, long o'er-wrought, long o'er-

-wrought, Come, . . O gen-tle sleep, . . gen-tle sleep! . .

-wrought, Come, gen-tle sleep, . . gen-tle sleep! . .

-wrought, Come, . . O gen-tle sleep, . . gen-tle sleep! . .

-wrought, Come, gen-tle sleep, . . O sleep! . .

*dim.* *p* *poco rall.* *a tempo.*

*dim.* *p* *poco rall.* *a tempo.*

*dim.* *p* *poco rall.* *a tempo.*

*dim.* *p* *poco rall.* *a tempo.*

*dim.* *p* *poco rall.* *a tempo.*

*dim.* *p* *poco rall.* *a tempo.*

# COME TO ME, GENTLE SLEEP.

*rall.*

*p* Come to me, gen - tle sleep, *p* gen - tle sleep!

*p* *rall.* Come to me, .. *p* gen - tle sleep!

*p* *rall.* Come to me, .. *p* gen - tle sleep!

*p* *rall.* gen - tle sleep!

*p* *rall.* *p*

*a tempo. dolce.*

*p* Com: with thine urn of dew, . . Come sleep, come gen - tle

*a tempo. dolce.* *p* Come with thine urn of dew, . . Come sleep, come gen - tle

*a tempo. dolce.* *p* Come with thine urn of dew, . . Come sleep, come gen - tle

*a tempo. dolce.* *p* Come with thine urn of dew, . . Come sleep, come gen - tle

*p a tempo. dolce.*

*poco cres.* *dim.*

sleep! . . yet bring No voice, love's yearn-ing to re - new, No vi - sion, no

*poco cres.* *dim.*

sleep! . . yet bring No voice, love's yearn-ing to re - new, . . No vi - sion, no

*poco cres.* *dim.*

sleep! . . yet bring No voice, love's yearn-ing to re - new, No vi - sion, no

*poco cres.* *dim.*

sleep! . . yet bring No voice, love's yearn-ing to re - new, No vi - sion, no

*poco cres.* *dim.*

# COME TO ME, GENTLE SLEEP.

*cres.*

vi - - sion on thy wing! Come, as to fold - - ing flow'rs, to

vi - - sion on thy wing! Come, as to fold - - ing flow'rs, to

vi - - sion on thy wing! Come, as to flow'rs, to

vi - sion on thy wing! Come, as to

fold-ing flow'rs, To birds in for - - ests deep, . . . Long, dark, and

fold-ing flow'rs, In for - - ests deep, . . . Long, dark, and

fold-ing flow'rs, In for-ests deep, . . . Long, dark, and

fold-ing flow'rs, Come, as to birds in for - - ests deep, . . . Long, dark, and

dream-less be thine hours, long and dream-less, dream - - less be thine

dream-less be thine hours, long and dream-less, dream - - less be thine

dream-less be thine hours, long and dream-less, dream - - less be thine

dream-less be thine hours, long and dream-less, dream - - less be thine

# COME TO ME, GENTLE SLEEP.

hours, . . O gen - - tle sleep! . . Come to me, gen - tle

hours, . . gen - - tle sleep! . .

hours, . . gen - - tle sleep! . . Come to me, gen - tle

hours, . . . . O sleep! . .

*pp* *poco rall.* *rall. . . al . . fine.*

sleep, . . gen - - tle sleep!

Come to me, . . gen - - tle sleep!

sleep, . . Come to me, . . gen - tle sleep!

gen - tle sleep!

*pp* *ppp* *pp* *ppp* *pp* *ppp*

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. XV. (continued).

435	Ye mariners of England	H. Pierson	3d.
436	The Vesper Hymn	Beethoven	2d.
437	What though sorrow	Naumann	2d.
438	The Swallows	Pohlentz	2d.
439	Hope and Faith	Weber	2d.
440	Hark, hark, the Lark	Kücken	3d.
441	A walk at dawn	Gade	3d.

## VOL. XVI.

442	Winter days	A. J. Caldicott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er (S.A.T.B.)	F. A. Marshall	4d.
445	Rest hath come...		2d.
446	Hymn to the Moon	Josiah Booth	4d.
447	The Brook	C. G. Reissiger	3d.
448	The Secret	"	3d.
449	Is it to odours sweet	R. Müller	3d.
450	On the water	R. de Cuvry	3d.
451	The Water-lily	N. W. Gade	2d.
452	There's one that I love	F. Kücken	3d.
453	The trees are all budding	"	3d.
454	There sings a bird	Franz Abt	3d.
455	O world! thou art so wondrous fair (S. solo and T.T.B.B.)	Dr. Hiller	4d.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	"	3d.
460	The Rhine Raft Song	"	3d.
461	The Silent Tide	"	3d.
462	The April time	"	3d.
463	The Song to Pan	"	3d.
464	Autumn is come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter...	Prescott	4d.
467	Slow, slow, fresh fount (S.S.A.T.B.)	Dr. Walmisley	3d.

## VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds	J. T. Musgrave	2d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies gay	E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippindale	3d.
476	Oh, I wish I were a swallow	O. Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	C. H. Lloyd	3d.
482	A chafers wedding	L. Lewandowski	6d.
483	Joy in spring	J. Raff	3d.
484	Ave Maria	"	3d.
485	And then no more	"	3d.
486	This day, in wealth of light	"	2d.
487	Starlit is night-time	"	2d.
488	In the moonlight	"	3d.
489	Silent happiness	"	3d.
490	Snowdrops	"	3d.
491	May-day	"	2d.
492	Good-night from the Rhine	"	2d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.

## VOL. XVIII.

495	The Miller's wooing	E. Fanning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	"	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love...	G. B. Allen	4d.
500	The Troubadour	H. Leslie	4d.
501	The Lass of Richmond Hill	"	4d.
502	In this hour of softened	C. Pinsuti	4d.
503	The sea hath its pearls	"	4d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me	Sir W. S. Bennett	4d.
508	Looking for Spring	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	"	3d.
511	O sunny beam	R. Schumann	2d.
512	O red, red rose	"	2d.
513	Wanderer's Song	"	2d.
514	Evening Song	"	2d.
515	Ah! woe is me	H. Lahee	3d.
516	Sweet evening hour	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess	H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The serenade	J. Brahms	2d.
523	Vineta	"	3d.
524	The dirge of Darthula	"	4d.
525	As I saw fair Clara	F. Corder	3d.
526	Up! up! ye dames	W. Bendall	3d.
527	If love be dead	C. Wood	4d.
528	The Norse Queen's gift	W. Hay	3d.
529	Cavalry Song	C. A. Macrone	3d.
530	The winds that waft Vincent	Wallace	2d.
531	Corin for Cleora dying	"	3d.

## VOL. XVIII. (continued.)

532	Madeleine	J. L. Roedel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago	B. Tours	3d.
536	The present; or, the bag of the bee (Fly to my mistress)	C. Carr Moseley	3d.
537	The triumph of Victoria	J. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby	Ricardo Mählig	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doughty deeds	C. Lee Williams	3d.
542	Radiant sister	Rosalind F. Elliott	4d.
543	To Chloris, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandes	2d.
545	Bonnie Bell	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Elliott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	"	3d.
549	It was a lass	"	3d.
550	How can a bird help singing?	"	3d.
551	In Spring time	Franz Abt	3d.
552	The Rover's Joy	"	2d.
553	Evening Song	"	2d.
554	The Flowers' review	"	3d.
555	The Rose in October	Wm. Robinson	2d.
556	The Hunters	W. W. Pearson	4d.
557	The Inconstants	R. Schumann	3d.
558	The heath rose	"	2d.
559	The Recruit	"	2d.
560	The Highland Lassie	"	3d.
561	Rattlin' roarin' Willie	"	3d.
562	The lovely Adelaide	Volskied	2d.
563	To the wood we'll go	"	3d.
564	The Douglas raid	O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays	J. L. Roedel	3d.
568	Airs of Summer	"	2d.
569	O'er the meadows tripp'd sweet Kitty	Boyton Smith	3d.
570	When golden Autumn's smiling	Marschner	3d.
571	The four jolly smiths	R. T. Leslie	3d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers...	Franz Abt	2d.
574	When the day is dying	"	2d.
575	We'll go gleaming	"	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	3d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist (Toast, No. 2)	"	2d.
580	Upon a bank of roses	John Ward	2d.
581	Home, sweet home	Edward Land	14d.
582	Auld lang syne	"	14d.
583	Cherry Ripe	"	2d.
584	Bright Moon	John E. West	2d.
585	My love dwelt in a Northern land	"	2d.
586	To Morning	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phillis	Walter Hay	3d.
589	Rest	Ricardo Mählig	2d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea...	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hielsands	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.
597	Songs of the River—	"	3d.
598	No. 2, Water-Lilies	F. H. Cowen	3d.
599	No. 3, Resting	F. H. Cowen	3d.
600	No. 4, Rowing	"	3d.
601	The dawn of spring	M. Watson	3d.
602	The broken flower	O. King	2d.
603	The hunt is up (S.A.T.B.)	J. L. Hatton	3d.
604	When golden day	A. C. Fisher	2d.
605	Full fathom five	C. Wood	2d.
606	The Hemlock tree	"	2d.
607	Cupid's lottery	Siegfried Jacoby	3d.
608	The Cavalier	C. Goodall	2d.
609	Wind that softly	E. A. Sydenham	2d.
610	'Tis here	Hermann Goetz	2d.
611	Longing	"	2d.
612	Good advice	"	3d.
613	Persevere	"	2d.
614	Faithfulness	"	3d.
615	Absence	"	2d.
616	Comfort	"	2d.
617	The little bird	E. A. Sydenham	2d.
618	Merrily fly the hours	"	3d.
619	Ring the joy-bells	"	3d.
620	As the ripples flow	"	2d.
621	The milkmaids	"	2d.
622	Winter	E. Duncan	3d.
623	Hunting song	"	3d.
624	Song and summer	A. H. Brewer	3d.
625	"Wassail"	A. M. Goodhart	3d.
626	The day that saw thy beauty rise	F. Corder (Wm. Jackson)	3d.
627	What though I have still	"	3d.
628	If I love will you doom me	"	3d.
629	Hail to the swallow (Gk. and Eng. words)	F. Corder (Wm. Jackson)	3d.
630	Serenade—Come forth	Macrone	6d.

630	The fairy lover...	A. W. Batson	2d.
631	Love's adieu	"	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy	"	3d.
635	Cephalus and Procris	"	3d.
636	Ladye fair, thou hast my life	"	2d.
637	Love me little	King Hall	4d.
638	Echoes	O. King	2d.
639	Bright be thy dreams...	"	2d.
640	Three children sliding	A. W. Batson	2d.
641	The Light of Love	"	2d.
642	From White's and Will's	J. D. Davis	3d.
643	Give place, you ladies	Wm. Stephens	3d.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose	F. Iliffe	3d.
646	Soft, soft wind	C. V. Stanford	2d.
647	Sing height ho	"	2d.
648	Airly Beacon	"	2d.
649	The Knight's Tomb	"	2d.
650	To his flocks (Six Elizabethan Pastorals)	C. V. Stanford	3d.
651	Corydon, arise	"	3d.
652	Diaphenia	"	2d.
653	Sweet love for me	"	3d.
654	Damon's passion	"	3d.
655	Phoebe	"	3d.
656	This morning, at the dawn	H. Leslie	2d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers	P. W. Pilcher	2d.
659	Peace; come away	C. V. Stanford	2d.
660	Waiting for father	R. Bartholomew	3d.
661	The blue-bottle's fate	"	3d.
662	March like the Victors	R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing	Arr. by Sir John Stevenson	2d.
664	Ye banks and braes	"	2d.
665	The trying tree	G. J. Bennett	2d.
666	Jean (Of a' the airts)	Oliver King	3d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it	F. Iliffe	3d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth (King Henry VIII.) (S.A.B.)	"	2d.
671	Come o'er the burn, Bessie (S.A.B.)	Anon.	2d.
672	Enforce yourself as God's own Knight (S.A.B.)	Edmund Turges	3d.
673	Thus musing (S.A.T.)	Wm. Newark	3d.
674	Ah, my dear son (S.S.A.)	Anon	2d.
675	Pastime with good Company (King Henry VIII.) (A.T.B.)	"	3d.
676	Hope	J. Rheinberger	2d.
677	The clouds	"	3d.
678	The fountain	"	3d.
679	Evening Rest	"	2d.
680	The Nightingale	"	3d.
681	Good Advice	"	3d.
682	The Storm	"	3d.
683	Autumn Song	"	3d.
684	The oak tree	G. J. Bennett	3d.
685	When Flora decks	Noel Johnson	2d.
686	I think on thee in the night	E. Fedarb	3d.
687	The evening wind	Fred. J. Harper	3d.
688	To daisies, not to shut so soon	"	2d.
689	Beauty arise	K. J. Pye	3d.
690	It was a lover	Charles Wood	3d.
691	Sweet thrush	J. Danby	3d.
692	Sunshine	L. Spohr	2d.
693	Evening	"	2d.
694	Let me wander	"	2d.
695	To the stars	"	2d.
696	Resignation	"	3d.
697	Thoughts of Spring	"	2d.
698	When evening casts her shadows round	Clowes Bayley	3d.
699	Magdalen at Michael's Gate	Ethel M. Boyce	2d.
700	Queen of fresh flowers	King Hall	3d.
701	Gentle sleep	H. W. Schartau	3d.
702	So sweet a kiss	George Sampson	3d.
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# THE LORD OUR RIGHTEOUSNESS

## ANTHEM FOR CHRISTMAS

Jer. xxiii. 5, 6; Is. xvi. 8, 9;  
Ps. cxxx. 5, 6; lxxxv. 9;  
St. Luke ii. 14; and Hymn,  
"Adeste fideles."

COMPOSED BY

HUGH BLAIR.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

### THE PROPHECY.

*Maestoso.*

SOPRANO. *f* I will raise un-to Da-vid a

ALTO. *f* I will raise un-to Da-vid a

TENOR. *f* I will raise un-to Da-vid a

BASS. *f* I will raise un-to Da-vid a

*Maestoso. ♩ = 80.*

*f*

*Ped.*

right - eous Branch, and a King shall reign and pros-per; and *mf*

right - eous Branch, and a King shall reign and pros-per; and *mf*

right - eous Branch, and a King shall reign and pros-per; and this, *mf*

right - eous Branch, and a King shall reign and pros-per; and this, *mf*

*mf*

Voices alone.

# THE LORD OUR RIGHTEOUSNESS.

this is His Name, where-by He shall be call - ed, The

this is His Name, where-by He shall be call - ed, The

this is His Name, where-by He shall be call - ed, The

this is His Name where-by He shall be call - ed, The

*f* *cres.* *Ped.*

Lord . . our Right - eous-ness.

Lord . . our Right - eous-ness.

Lord . . our Right - eous-ness.

Lord . . our Right - eous-ness.

*f* *rit.* *Ped.* *p* *L.H. Sw. Oboe.*

## THE SHEPHERDS IN THE FIELDS.

TENOR (OR SOPRANO) SOLO.

*Pastorale.*

With my soul have

*Pastorale. ♩ = 60.* *Ch. Flute.* *p* *Sw.* *senza Ped.*

THE LORD OUR RIGHTEOUSNESS.

I de-sir-ed Thee in the night, yea, with my spi-rit with-

- in me will I seek . . Thee ear-ly. *mp* O Lord, we have

TENORS. *p* O Lord, we have wait-ed for Thee,

BASSES. *p* O Lord, we have wait-ed for Thee,

*p Sw. Diaps.* *p* *R H. Flute.*

*Ped.*

wait-ed for Thee. *p* I

the de-sire of our soul . . . is to Thy

the de-sire of our soul . . . is to Thy *add Oboe.*

*Sw. Diaps.* *p*

look for the Lord, my soul doth wait . . . for . . Him; in His

Name.

Name.

*Ped.* *Ch. Reed.*

THE LORD OUR RIGHTEOUSNESS.

word is my trust, in His word . . is my trust.

Our . . soul fle - eth un - to the

Our . . soul fle - eth un - to the

*p Sw. Diaps.*

*Ped.*

I look for the Lord, my

Lord, be - fore . . the morn - ing watch, be -

Lord, be - fore . . the morn - ing watch, be -

*add Oboe.*

*cres.*

*mf*

soul . . doth wait for Him, be - fore . . the morn - ing watch.

*pp*

- fore the morn - ing watch, be - fore the morn - ing

*pp*

- fore the morn - ing watch, be - fore the morn - ing

*Gt. soft Diap. Sw. coup.*

*Sw. p*

*pp*

*Ped.*

THE LORD OUR RIGHTEOUSNESS.

*pp*  
Glo - ry to God in the high - - est, and on earth peace, good

*pp*  
Glo - ry to God in the high - - est, and on earth . . peace, good

*pppp*  
watch.  
*ppp*

♩ = 98. *Sv. Vox Angelica.*

*pp*  
will toward men, glo - ry to God in the  
will toward men, glo - ry to God in the  
His sal - va - tion is nigh them that fear Him, that  
His sal - va - tion is nigh them that fear . . Him,  
*p Gt. Clarabella, Sv. coup.*  
*Ped.*  
high - - est, *f* glo - ry to God in the  
high - - est, *f* glo - ry to God in the  
glo - ry, that glo - ry may dwell in our land.  
*mp* that glo - - - ry may dwell in our land.  
*Gt.* *mf Sv. add Oboe.*  
*Sv.*  
*Ped.*

# THE LORD OUR RIGHTEOUSNESS.

(1st Soprano *ad lib.*)

high - est, and on earth . . peace, good will . . to - ward . .

high - est, and on earth . . peace, good will . . to - ward . .

*Oboe in.*

*cres.* *f* *mf Gt.*

*Ped. Gt. coupd.*

men.

men.

come, all ye faith - ful, Joy - ful and tri - umph - ant, O come ye, O

come, all ye faith - ful, Joy - ful and tri - umph - ant, O come ye, O

*mf*

Come and be - hold Him

*mf*

Come and be - hold Him

come ye to Beth - le - hem ;

come ye to Beth - le - hem ;

*Sw. mf*

# THE LORD OUR RIGHTEOUSNESS.

Born, the King of An - gels ; O come, let us a -

Born, the King of An - gels ; O come, let us a -

O come, let us a - dore Him,

- dore Him, O come, let us a - dore Him, Christ . . the Lord.

O come, let us a - dore Him, Christ . . the Lord.

- dore Him, O come, let us a - dore Him, Christ . . the Lord.

O come, a - dore Him, Christ the Lord.

*f Gt.* *dim.* *p* *f Gt.*

*Ped.*

CONGREGATION WITH CHOIR.

*Maestoso.*

Yea, Lord, we greet Thee, Born this hap - py morn - ing ;

Yea, Lord, we greet Thee, Born this hap - py morn - ing ;

Yea, Lord, we greet Thee, Born this hap - py morn - ing ;

Yea, Lord, we greet Thee, Born this hap - py morn - ing ;

*Maestoso.*

*poco allargando.* *ff*

*mp* Je - su, to Thee be . . glo - ry giv'n ; *f* Word of the

*mp* Je - su, to Thee be glo ry giv'n ; Word of the

*mp* Je - su, to Thee be . . glo - ry giv'n, Word of the

*mp* Je - su, to Thee be glo - ry giv'n, Word of the

*mp* *cres.* *f* *Ped.*

*dim.* *p* Fa - ther, Now in flesh ap - pear - ing ; O come, let us a - dore Him, O

*dim.* *p* Fa - ther, Now in flesh ap - pear - ing ; O come, let us a - dore Him, O

*dim.* *p* Fa - ther, Now in flesh ap - pear - ing ; O come, let us a - dore Him, O

*dim.* *p* Fa - ther, Now in flesh ap - pear - ing ; O come, let us a - dore Him, O

*dim.* *p*

*cres.* *Allargando al fine.* come, let us a - dore Him, O come, let us a - dore Him, Christ . . the Lord.

*cres.* come, let us a - dore Him, O come, let us a - dore Him, Christ . . the Lord.

*cres.* come, let us a - dore Him, O come, let us a - dore Him, Christ . . the Lord.

*cres.* come, let us a - dore Him, O come, let us a - dore Him, Christ . . the Lord.

*cres.* come, let us a - dore Him, O come, let us a - dore Him, Christ . . the Lord.

*Allargando al fine.* *ff* *Full Org.*

# THERE WERE SHEPHERDS ABIDING IN THE FIELD

ANTHEM FOR CHRISTMAS

COMPOSED BY

HEALEY WILLAN.

S. Luke ii. 8-11, 13, 14; and  
Hymn 56, *Hymns A. & M.*, vv. 5, 6.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante.*  
*pp Sw.* ♩ = 108.

*Ch. Flute 8 ft.*

*pp*  
*Sw. to Ped. & soft 16 ft.*

SOPRANOS.

*pp*  
There were shep-herds a-bi-ding in the field, keep-ing

watch o-ver their flock by night.

SOPRANO.

*Animato.*

ALTO.

TENOR.

*mf* And, lo, the

BASS.

*Animato.*

*Full Sw.*

*Gt. Diaps. (Sw. coupd.)*

*Open 16 ft.*

# THERE WERE SHEPHERDS ABIDING IN THE FIELD.

an - gel of the Lord came up - on them, and the  
*cres.* *f*

glo - ry of the Lord shone round a -  
*f*

- bout them: and they were sore a - fraid.  
*mf* *dim.* *pp*

*f* *sf* *pp* *Siv.* 32 ft.

RECIT. BASS SOLO.

And the an - gel said un - to them,

*Allegretto.* *SOPRANOS.* *mf*

Fear not:  
*Allegretto.* ♩ = 116.

Ch. Flutes 8 & 4 ft.  
*legato.*

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

for, be - hold, I bring you good ti - dings of great joy,  
*Sw. Celeste, Sub. & oct. couplers.*

which shall be to all peo - ple. For un - to you . . is born this

day, in the ci - ty of Da - vid, a Sa - viour, . .

*add Sw. to Ch.*  
*Gt. 8 ft.*

Which is Christ the Lord.

*Sw.*

RECIT. TENOR SOLO.  
*mf* And sud-den-ly there was with the an - gel a mul - ti-tude of the heaven-ly host, *cres.* praising

# THERE WERE SHEPHERDS ABIDING IN THE FIELD.

*Andante sostenuto.*

*f* God, and say-ing, *SOPRANO.* *f* Glo - ry be . . to . . God . . . on high, *ff*

*ALTO.* *f* Glo - ry be to . . God . . . on high, *ff*

*Andante sostenuto. ♩ = 104.*

*p* and in earth peace, *pp* good will towards men.

*p* and in earth peace, *pp* good will towards men.

*TENOR.* *pp* Glo - - ry be . . to

*BASS.* *pp* Glo - ry be to . .

*pp Sw.*

*Ped.*

*poco rall.*

God on high, and in earth peace, good will towards men.

God . . on high, and in earth peace, good will towards men.

*pp Sw.* *poco rall.*

# THERE WERE SHEPHERDS ABIDING IN THE FIELD.

*Molto maestoso.*

SOPRANOS.

*mf* This is He Whom seers in old time Chant -

*Molto maestoso. ♩ = 66.*

*Gt. Diaps.*

*Gt. to Ped.*

*senza Ped.*

ed of with one ac - cord ; Whom the voi - ces . . of the

ALTOS.

*mf* This is He Whom seers in old time Chant -

*Ped. 16 ft.*

Pro - phets Prom - ised in their faith - ful word ; Now He shines, . . the

ed of with one ac - cord ; Whom the voi - ces . . of the

TENORS.

*mf* This is He Whom seers in old time Chant -

long-ex - pect - ed ; . . Let cre - a - - tion praise . . . its Lord.

Pro - phets Prom - ised in their faith - - - ful word, Prom - ised

ed of with one ac - cord ; Whom the voi - ces . . of the

BASSES.

*f* This is He whom seers in old time Chant -

THERE WERE SHEPHERDS ABIDING IN THE FIELD.

in . . . their faith - - - ful word.

Pro - phets Prom - ised in their faith - ful word; Now He shines, the long ex -

ed of with one ac - cord; Whom the voi - ces of the

*Sw. full.*

*Sw. to Ped.*

*f* This is He Whom seers in old time Chant-

*f* This is He Whom seers in old . . time Chant-

- pected; Let cre - a - - tion praise its Lord. This is He Whom seers in old time Chant-

Pro - phets Prom - ised in their faith-ful word.

ed of with one ac - cord; Whom the voi-ces of the Pro-phets Prom -

ed of with one ac - cord; Whom the voi-ces of the Prophets Promised

- ed of with one . . . ac - cord; Whom the voi-ces of the Prophets Promised

# THERE WERE SHEPHERDS ABIDING IN THE FIELD.

ised in their faith-ful word ; Now He shines, the long - ex-pect - ed ;  
 in their faith-ful word ; Now He shines, the long - ex-pect - ed ;  
 in their faith-ful word ; Let cre - a - tion  
 Praise,  
*Gt.*  
*f Gt.*  
*Gt. to Ped.*

Let cre - a - tion praise . . . its Lord.  
 Let cre - a - tion praise . . . its Lord.  
 praise . . . its Lord.  
 praise . . . its Lord.  
*rall.*

*Largo.* *fff* *sf* *sf* *ff* *fff*  
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,  
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,  
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,  
 O ye heights of Heav'n, a - dore Him ; An-gel-hosts, His praises sing ; All do-min-ions,

*Largo.*  $\text{♩} = 80$   
*Full Org.* *ff* *fff*

*dim.* *mf. cres.* *f* *f*

bow be - fore Him, And ex - tol our God and King ; . . Let no tongue on earth be

*dim.* *mf. cres.* *f* *f*

bow be - fore Him, And ex - tol our God and King ; . . Let no tongue on earth be

*dim.* *mf. cres.* *f* *f*

bow be - fore Him, And ex - tol . . our God and King ; . . Let no tongue on earth be

*dim.* *mf. cres.* *f* *f*

bow be - fore Him, And ex - tol our God and King ; . . Let no tongue on earth be

*mf. cres.* *f* *f*

*cres.* *Allargando.* *ff*

si - lent, Ev - 'ry voice in con - cert ring, Ev - er - more and ev - er - more, . . ev - er -

*cres.* *ff*

si - lent, Ev - 'ry voice in con - cert ring, Ev - er - more and ev - er - more, . . ev - er -

*cres.* *ff*

si - lent, Ev - 'ry voice in con - cert ring, Ev - er - more and ev - er - more, . . ev - er -

*cres.* *ff*

si - lent, Ev - 'ry voice in con - cert ring, Ev - er - more and ev - er - more, . . ev - er -

*Allargando.*

*cres.* *ff*

more . . and ev - er - more.

*rall.* *fff*

more . . and ev - er - more.

*rall.* *fff*

more . . and ev - er - more.

*rall.* *fff*

more . . and ev - er - more.

*rall.* *fff*

more . . and ev - er - more.

*rall.* *fff*

more . . and ev - er - more.



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